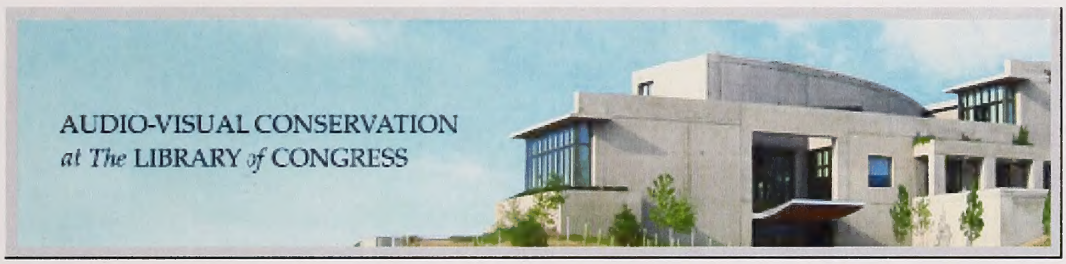

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MOTION PICTURE
ASSOCIATION OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y.

MPA-12

MOTION PICTURE HERALD

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REVIEWS

(In Product Digest)

Song of the South
The Strange Woman
Laughing Lady
Terror Trail
Johnny Frenchman
Secret of the Whistler

Court retires to write decree, ready Christmas—maybe ¶ Tax receipts graph shows box office income 10% above last year and continuing ¶ Johnston sails to report on the foreign market ¶ Monogram expects to double foreign revenue ¶ Columbia and Rank plan new production in Australia ¶ RKO starts work on picture in France ¶ MGM opens 16mm educational program for Great Britain ¶ Allied asks members to sign for four on new "B" production program

VOL. 165, NO. 5; NOVEMBER 2, 1946

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"Ingrid, we sure wowed them in Cincinnati, Washington, Boston, Indianapolis, Toledo, Dayton and Richmond!"

"How about those other S.R.O. engagements, Bob, in Worcester, Norfolk, Reading, Harrisburg, Bethlehem, Williamsport, Altoona and Easton."

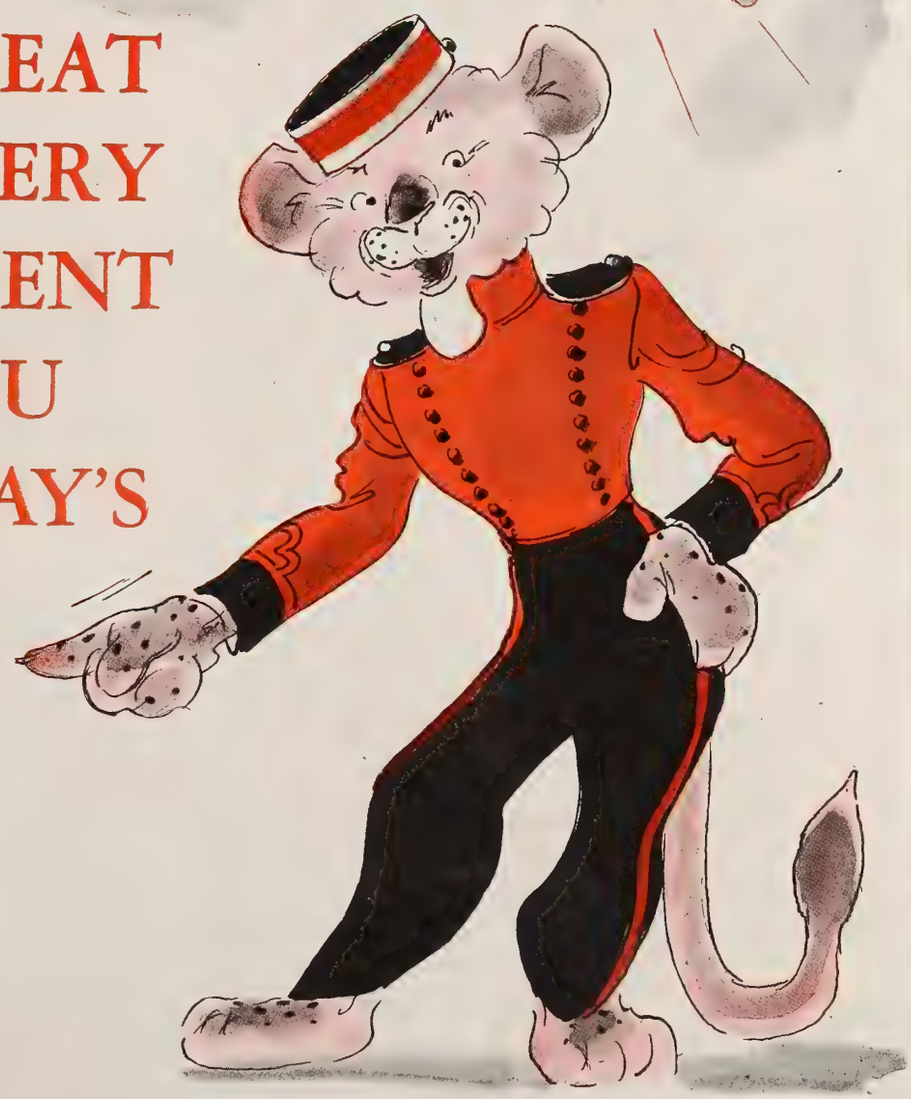


M-G-M re-introduces INGRID BERGMAN · ROBERT MONTGOMERY in "RAGE IN HEAVEN" with George Sanders · Lucile Watson · Oscar Homolka · Screen Play by Christopher Isherwood and Robert Thoeren · Based on the Novel by James Hilton · Directed by W. S. VAN DYKE II Produced by GOTTFRIED REINHARDT · A Metro-Goldwyn-Mayer Masterpiece Reprint

INGRID BERGMAN
ROBERT MONTGOMERY
in M-G-M's "RAGE IN HEAVEN"

Starts
CAPITOL—NOV. 7

"WELCOME INGRID AND BOB! YOU'VE DONE SUCH GREAT BUSINESS IN EVERY TEST ENGAGEMENT THAT NOW YOU PLAY BROADWAY'S BIG CAPITOL THEATRE!"



(First time in the history of M-G-M's Ace Broadway house that they book a Reprint but the business is so terrific it's a MUST!)

EXTRA! AT PRESS-TIME!

OPENING AT 4-STAR THEATRE, LOS ANGELES, BREAKS HOUSE RECORD!

WARNERS MADE THE BIG ADVI

WARNERS MADE THE BIG

LIVES FOREVER"! WARNER

'THE BIG SLEEP"! WARNER

'DECEPTION"! WARNERS

BIG MUSICAL "NIGHT AN

IN TECHNICOLO

Jack L. Warner, *Executive Producer*

TURE "CLOAK AND DAGGER"!

UNITED STATES PICTURES PRODUCTION

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MADE THE BIG MYSTERY

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DAY"!

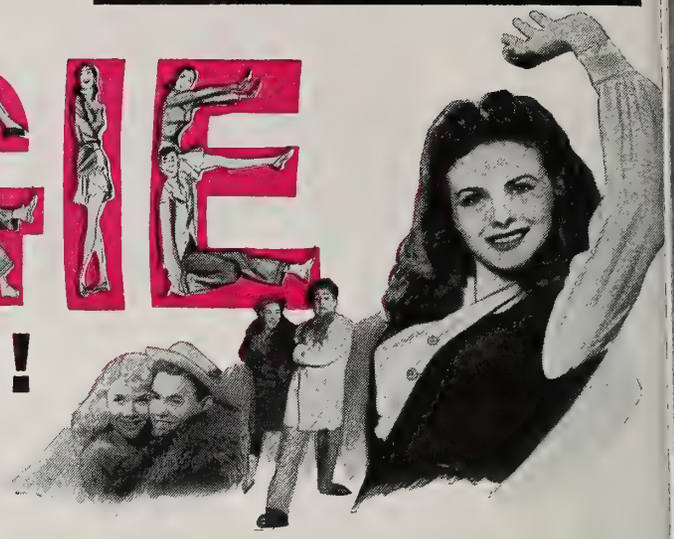


TWENTIETH ANNIVERSARY
Warners
OF TALKING PICTURES

20th DOES IT AGAIN!

MARGIE

IN TECHNICOLOR!



NEW 20 YEAR HIGHS AT THE ROXY, N.Y.! SET FOR RECORD RUN! BIG AS 20th's BIGGEST IN CINCINNATI!

Darryl F. Zanuck Presents JEANNE CRAIN in "MARGIE" in TECHNICOLOR with GLENN LANGAN • LYNN BARI • ALAN YOUNG and Barbara Lawrence • Conrad Janis • Esther Dale • Hobart Cavanaugh • Ann Todd Hattie McDaniel • Directed by HENRY KING • Produced by WALTER MOROSCO • Screen Play by F. Hugh Herbert • Based on Stories by Ruth McKenney and Richard Bransten

IT'S A FACT:

No company ever had such a line-up as 20th PRESIDENT'S DRIVE Honoring SPYROS P. SKOURAS AUG. 31st - DEC. 28th **Century-Fox**

"My Darling Clementine" • "Anna and the King of Siam" • "Three Little Girls in Blue" in Technicolor • "Claudia and David" • "Smoky" in Technicolor

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *Terry Ramsaye, Editor*

Vol. 165, No. 5 — November 2, 1946

RADIO PLIGHT

JUST to look over into the next pasture, consider the case of radio. The art and industry of broadcasting has been getting a lot of cuffing around from the critics, official and unofficial, in print and out. In fact, a new columnist has arisen on a wave of wide attention to his often bitter comment on what the air waves are saying.

Now comes Mr. William S. Paley, chairman of the board of Columbia Broadcasting System, with poignant remarks before the convention of the National Association of Broadcasters, in which he calls for some self-regulation.

Mr. Paley points out that a recent independent survey has indicated that radio has been doing a job held to be satisfactory by 82 per cent of the American people. He finds that, while radio "must serve the masses", it must "secondarily also serve the specialized needs of minority groups". Which leads him in turn to find that "most radio programs ignore the interests of smaller groups". In that he finds the frequent source of much criticism of the radio.

The observation is made that the intellectual critic "takes pains to discriminate when he purchases reading material or attends the theatre . . . but becomes abusive when he turns on his radio and does not find his current enthusiasm being debated at the moment". Some motion picture criticism is like that.

However, Mr. Paley does find his industry at fault when he says: "Too long now we have tolerated . . . the cynical and irresponsible ones among us. We have allowed them to escape in the crowd for the lack of a spotlight to single them out. They have done us all real and great damage."

"And so I suggest," he continues, "that the association, with care and deliberate intent, formulate a new and detailed code of program standards—a code which will prohibit practices which detract from the good name of radio. . . . And I suggest that we be prepared with determination to enforce it—and that in the spotlight of publicity."

The motion picture will be understanding that.

■ ■ ■

BERGMAN ON "CLIMATE"

JUST as Mr. Paley was discussing radio and minority audiences, Mr. Maurice A. Bergman of Universal-International was out in Cincinnati talking to Mr. E. B. Radcliffe of the *Enquirer* about the coming of pictures "for various segments of the film-loving public and new audiences—just as there are books for a wide range of special reader interests".

The Radcliffe interview records that Mr. Bergman holds that "The climate is right for changes in methods of production and distribution". Elements of the "climate" mentioned included: International competition, stimulation of domestic producers toward adult fare by the quality of imported production, especially British, also a new willingness of bankers to give the longer term financing required for specialized independent production, and the rise of theatre facilities "offering special screen fare for an adult audience" where such pictures can by long runs return their costs.

This recognizes that majorities can be tyrants, even in the arts, have been in fact in screen and radio.

■ ■ ■

TRENDING

THIS industry, with so much a-simmering in federal litigation and its years of fencing with the Department of Justice, may regard with interest impending changes of Administration policy now in the making in Washington. There is much talk of some modifications of approach to all business, and such observation in politically astute quarters as that the Federal Trade Commission has been "more interested in witch hunting" than working out plain and constructive codes of business policy and practice. President Truman is somewhat indirectly being quoted as saying that he wants the rules for business made clear. There is the while criticism, by embarrassed official personages, who indicate that the anti-trust law enforcement policy of the Department of Justice, under the charge of the militant Mr. Wendell Berge, is not in tune with the thought in other and important sectors. It all has to do, of course, with politics and campaigns of tomorrow.

■ ■ ■

JULES BRULATOUR

THE demise of Mr. Jules E. Brulatour closes one of the importantly formative careers of our industry. It was he who first saw that the larger destiny of the motion picture was in free access to its technology. That technology for those days was considerably concentrated in the film itself. Eastman raw stock, negative and positive alike, was so essential to competent production, and yet so tightly held by the Motion Picture Patents Company, that it became a black market necessity to the independent producers. It was Mr. Brulatour who persuaded Mr. George Eastman to prevail on the Patents Company to release its contract control, right in the midst of the patent wars in the courts, and so made the basic material available to all producers. All interests prospered, while Mr. Brulatour rose to fortune as the raw stock agent of Eastman Kodak.

Along with that development the Brulatour enterprises included laboratory service, with highly competent processing of film by his Paragon Laboratories in Fort Lee. He became also, incidentally, a financial participant in many the production project.

Jules Brulatour prospered without ostentation, enjoyed a quiet elegance, and became known to the world of Broadway principally as a debonair figure at first nights. He was often the subject of pursuit by curious magazine editors and their writers, but someway he managed to be in print very little.

"I have been most fortunate," he observed some years ago. "I acquired a good product in high demand and have sold it." He did not seek laudation for that. —*Terry Ramsaye*

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Tax Happy

THE LUSH condition of the Ohio State treasury is inspiring many Ohio exhibitors with the hope that admission taxes may be eliminated or, at least, reduced. A report by H. D. Defenbacher, State Director of Finance, shows the state income amounting to astronomical figures — with the exchequer containing $151,669,560. Although the figures on the three per cent excise admission tax on grosses were not immediately available it is understood that they show a very high yield. The exhibitors reason that the state is rich enough to lessen the admission tax. But there is another side of the question. Eight Republican candidates for the General Assembly from Franklin County have an eye on that extra money. They have jointly suggested that the state withdraw from certain fields of taxation and authorize cities to levy taxes—including admission taxes. This would net Columbus an estimated $200,000 a year. But only if the admission taxes were not cut.

City Saga

R. E. CARNEY, 50-year-old real estate magnate and theatre owner who recently purchased the entire community of Arlington, Mo., for $10,000, has announced he will produce, all by himself, a picture based on his town. It will be a mystery thriller entitled "Arlington's Secret."

He declined to reveal what the "secret' of the town is, other than to say "the picture will be historical, reaching back into the days when Arlington was a pioneer settlement and a stage coach terminal.

"I tried to get a bunch of Hollywood producers interested," Mr. Carney explained, "but they didn't seem to want to get in on it. So I'll go it alone. There's a first time for everything. Anyway, I'm getting a break, because the picture will be made of my town."

What Monopoly?

A DEFENSE of his immense hold on the English motion picture industry was made Tuesday in London by J. Arthur Rank who told a Radio Industries Club luncheon that his companies did not constitute a monopoly but were vital to the fight against American domination.

"Admittedly," said Mr. Rank, "the film group I lead has got a large slice of the British film industry, but we have to face eight big American competitors. You cannot have a monopoly when you have eight big competitors."

He said that only a few years ago the American companies had a virtual monopoly on the screens of the world and then he added: "That is the fight we are up against. We are trying to secure screens in every country of the world for British films."

Reporting that his companies had been accused of copying Hollywood product, Mr. Rank insisted, "My producers are advised we are to put over to the world in film the British character and way of living, feeling we have something to convey to the world in that way."

Trilogy

A PRODUCTION plan for the filming of three, possibly four, pictures with the same stars and supporting casts is currently under discussion by Walter Wanger and William Goetz, head of Universal-International. Seems that Mr. Wanger has purchased James Street's novel, "Tap Roots," which has been followed by Mr. Street's "Oh, Promised Land" and "By Valour and Arms" which Mr. Wanger also wants to purchase. These three novels, and a fourth Mr. Street is working on, are inter-related novels telling the story of an American family during and after the Civil War of the South and of the migration of this family to the West. Since all of the characters appear in all of the books Mr. Wanger thinks that all of the cast should appear in all of the films. Then of course they could be played triple feature from four in the afternoon to midnight and, like an O'Neil play, giving the audience a dinner intermission.

Sunflowers

THE LONG ARM of a publicity man, sensing the affinity between the title "Duel in the Sun," sunflowers and Kansas, has reached out and tucked a check for $500 in the purse of Mrs. Charles W. Smith of Ellingwood, Kans., who grew sunflowers measuring 12 to 16 inches in diameter with approximately 25 blooms on each plant. Her's was the grand prize in the Wichita Beacon's $1000 "Duel in the Sun" flower contest. The Kansas newspaper distributed over 35,000 packets of seeds for Vanguard which believes that over 6,000,000 people were informed of their prize film during the six-months-long flower contest.

Floodlights

IN PORTLAND there was an argument between the owners of the Portland Meadows race track and the owners of Amphitheatre, Inc., which recently was amicably settled to the satisfaction of the horses and the theatre patrons. Seems that the glare from the floodlights spilled over into the should-be darkened drive-in theatre. So Amphitheatre started court action for an injunction forcing the race track owners to place hoods over their lights. Hearings on the injunction have now been postponed through a gentlemen's agreement between the two parties which should balance the light so that the theatregoers have not too much and the horses have not too little.

Dog Days

BACKERS of a measure permitting gambling on dog racing in California are warning the motion picture industry and the horse race tracks that an anti-trust suit may be lodged against them because of their alleged financing of a fight against the gambling measure which will appear on the November ballot. Proponents of the bill have notified George Nasser, president of the California Theatres Association, that unless trailers advocating dog racing are allowed on the screens throughout the state an investigation would be demanded from the U. S. Attorney General under the anti-trust laws which prohibit combinations in restraint of trade. Those in favor of the bill have endeavored to tie up the dog race measure as a veterans' bill, although a trailer with John J. Quinn, commander of the Veterans of Foreign Wars, speaking against the bill, is currently showing in California theatre. Further attacking the industry, the racing fans say motion pictures are "not in a good position to determine what may contribute to public morals" and, to prove it, cite catch lines from current industry advertising.

Ingrid's Back

"RAGE IN HEAVEN" is back and the New York Capitol has got it for November 7. The first of Metro-Goldwyn-Mayer's "Reprints of Masterpieces" to reach Broadway, the feature stars Ingrid Bergman and Robert Montgomery. The engagement is being styled as a "re-presentation."

Mr. Rank's Kiddies

London Bureau

J. ARTHUR RANK's Children's Cinema Clubs may soon be the object of an official investigation conducted by the Government's Home Office—and Mr. Rank is welcoming the prospect because he wants to know where he's wrong or right.

Certain educators and the British Film Institute are a little uneasy over the fact that Mr. Rank's special Saurday morning shows are now attracting about 500,000 children each week. With that vast amount of young minds to be molded, say the critics, one must be very careful, indeed.

Few persons, or out of the industry, are to be found who question Mr. Rank's integrity in his experiment. During the screening his young audiences not only watch films, but take vows of allegiance to King and Country and of kindness to animals and such like. But, it is felt, the situation has grown out of hand considering the tremendous audiences. That Mr. Rank, himself, has felt this is evident in his invitation to various organizations to investigate.

Typical of the criticism is this comment of a well-known headmaster: "The show I saw and which those children must have seen, had, I think, 15 violent deaths during the course of the morning and most of them built up right at the last. That was the children's impression as they went out into the sunshine."

Idiotic Films

ILYA EHRENBURG, the Terrible Tempered Mr. Bangs of the Russian press, is still taking pokes at Hollywood. Now he accuses the picture capital of deliberately turning out "idiotic" films. And he goes further to say that "if by chance a good film is turned out it must be hidden from the bosses, lest they destroy it." These sentiments were picked up by the United Press from a Moscow broadcast of Mr. Ehrenburg's experiences in Hollywood during his recent visit to America. According to that broadcast, the journalist said a film executive told him: "The film industry probably is the only one in which capitalists have gone in not for the sake of profits alone. It is not coincidence that we turn out idiotic films. We are ordered to turn out idiotic films. It is according to plan."

Color Now

TELEVISION possibly now will proceed rapidly from black and white to color. It may take five years, but apparently television color is here. The Columbia Broadcasting System has had its system. It has had argument with the radio industry generally. Color would make all receiving equipment obsolete, it was claimed; it would therefore set television back years. Now RCA has color. It announced the news Wednesday. And, it stated, its system "has a simple, inexpensive radio frequency converter which makes it possible to introduce this all-electronic color television system without causing obsolescence of black and white receivers." But, RCA warns: "There must yet be complete exploration and tests in the field of the behavior and limitations of ultra high frequencies . . . this does not change the time period estimated by us in December, 1945, that it would require five years to bring a color system to the present position of black and white television."

PEOPLE

JOSEPH FRIEDMAN, European supervisor for Columbia Pictures, with headquarters in London, has been awarded the "Medal of Freedom" by the United States for his war-time work as chairman of the London war activities committee.

E. C. DEBERRY, Paramount chief booker in Charlotte, has been transferred to New Orleans as salesman.

HENRY HOKE, author and authority on direct advertising, will be the principal speaker at the luncheon-meeting of the Associated Motion Picture Advertisers at the Town Hall Club in New York, November 7.

BOB HOPE was presented the Medal for Merit last Thursday in Washington by General Dwight D. Eisenhower for his wartime contributions to national morale, both overseas and at home. "Mr. Hope's contributions were of inestimable value," said the General. Later, the comedian called on President Truman, who congratulated him.

JOSEPH HUMMEL, vice-president of Warner-International, sailed last Friday from New York on the *Queen Elizabeth* for his Paris headquarters after home office conferences.

JACK PRICE has resigned from Paramount. For 22 years he was associated in the Atlanta, Jacksonville and New Orleans offices.

G. B. ODLUM, head of G. B. Odlum Theatre Management of New York, has been appointed assistant to WALTER L. MORRIS, director of theatres for Oak Ridge (The Atomic City), Tenn.

FRANK CASEY, recently with the Warner Circuit, has joined that company's public relations staff for the Midwest with offices in Chicago.

RED KANN, vice-president of Quigley Publications, left New York Wednesday for a four-week business trip to Hollywood.

T. B. KIRK, branch man for Republic in Memphis, left last week to become branch manager in Dallas. He is succeeded in Memphis by NAT WYSE.

HYATT DAAB, representing Vanguard Pictures in England, is returning to this country on the *Franconia* for conferences with DAVID O. SELZNICK.

BERT SANFORD has been appointed theatrical sales manager for Altec Service and Altec Lansing Corporations.

BUFORD STYLES, formerly office manager for Universal-International's Atlanta branch, has been appointed sales representative for that office.

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THIS WEEK the Camera reports:



Filmcraft Pictures

"SCROLLS OF ACHIEVEMENT", held by recipients, at the SMPE convention last week. Left to right are T. K. Stevenson, WE vice-president; Earl Sponable, 20th Century-Fox; Douglas Shearer, MGM; Donald Hyndman, of Eastman, SMPE president; Max Batsel, RCA; S. E. Gates, GE; Dr. Harvey Fletcher, Bell Telephone; Charles A. Dostal, Westinghouse vice-president, and Jack Gaines, DeForest.



By the Herald

DAVID ROSE, who, with James Mason as his partner-star, will produce pictures here and abroad, is a New York visitor these days, and will go to Hollywood shortly. The object: deals—for talent, technicians, studios, and releasing arrangements.



WHEN BARNEY ROSE, new Northwest district manager for Universal International, arrived in Portland, Ore., on his first visit to the territory, the J. J. Parker Theatres welcomed him at luncheon in the Aero Club. Seated, left to right, are A. M. Dunlop; H. A. Lake, Parker circuit; Mr. Rose; Jack Matlack, Parker circuit manager and advertising director, and R. O. Wilson, Universal-International branch manager.



René Elstner

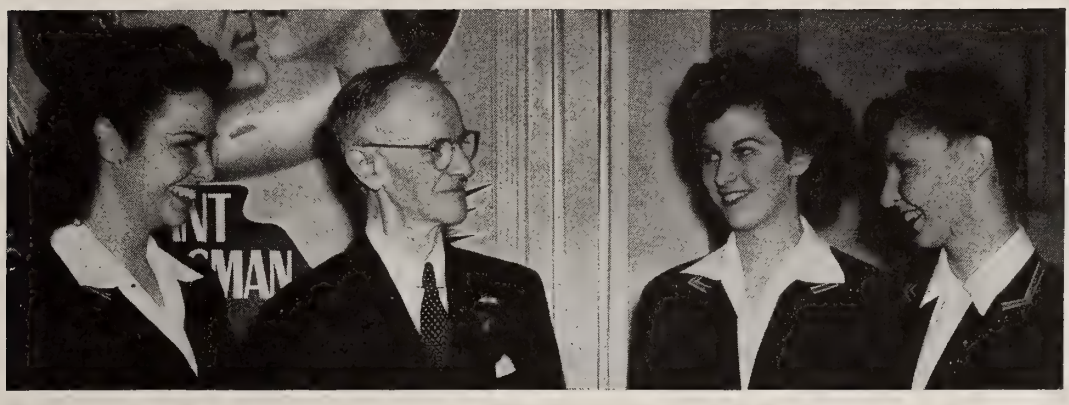
THE U. S. ARRIVES in Czechoslovakia, fittingly with "Wilson". The scene on stage at the opening of 20th Century-Fox's story of a President who helped found Czechoslovakia: Jindrich Elbl, film export-import plenipotentiary, introduces the picture at the Alfa theatre, Prague. The Czech inscription reads: "U. S. A. Greets Czechoslovakia". The film is the first from the Motion Picture Export Association.



IN SAN FRANCISCO, at the party accompanying the premiere of 20th Century-Fox's "My Darling Clementine", George Jessel, left, gives his routine before the radio microphone and several hundred people, as Kurt Krueger and Nancy Guild watch. The affair was at the St. Francis Hotel.



JUST LIKE the good old days: the party at the Starlane Farm, near Kansas City, concluding the annual convention of Commonwealth Theatres managers.



SEVENTIETH BIRTHDAY, and 50th wedding anniversary, left. Charles "Pop" Fitzgerald, assistant manager of the Fabian circuit's Proctor theatre, Troy, N. Y., receives gifts from usherettes Lucille Mason, Mary Benoit and Jeanne Hungerford.



By the Herald

AT THE PREVIEW OPENING of Walter Reade's Park Avenue theatre Tuesday night in New York. The subscription theatre opened to its select public Wednesday morning. Left to right above are S. H. Fabian; Benjamin Fielding, N. Y. License Commissioner, and Charles C. Moskowitz. Story on page 29.



North Shore

HARRY THOMAS, PRC president, greets news writers at cocktail party in Chicago's Ambassador Hotel. Standing are Lige Brien, exploitation manager; Mr. Thomas; Leon Brandt, exploiteer; Edward Johnson, Chicago *Tribune;* Sam Lesner, Chicago *News;* Arthur Jeffrey, Eagle-Lion; Arnold Stoltz, PRC advertising-publicity head. Seated are Mae Tinne, Chicago *Tribune,* and Doris Arden, Chicago *Times.*

Bon Voyage on the New Queen

THE luxury liner *Queen Elizabeth*, sailing October 25, carried several industry figures: Eric A. Johnston, MPA president; his assistants, Joyce O'Hara and Gerald Movius; Gerald Mayer, MPA international associate manager; Irving Maas, MPEA general manager; Adolph Zukor, Paramount board chairman; George Weltner, Paramount International president; James E. Perkins, Paramount British managing director; William J. Donovan, former RKO counsel, and a group of stars.



Barney Balaban, left, Paramount Pictures president, was one of many who bid fair voyage to Adolph Zukor, right.



On the pier, newspapermen ply General William J. Donovan with questions.



All photos by the Herald

Actors who will appear at a Cinematograph Benevolent Fund performance at which the King and Queen will be present were lined up by newsreel cameramen. Left to right are Walter Wanger, Joan Bennett, Ray Milland (behind Miss Bennett), Reginald Gardner, Pat O'Brien, Mrs. O'Brien, Dorothy Malone.

JOHNSTON SAILS AS AMBASSADOR

Leaving instructions that he would be available on 24 hours' notice to return to the U. S. and advise on Hollywood's labor problems, Eric A. Johnston, president of the Motion Picture Association, sailed on the *Queen Elizabeth* Friday for England and the continent.

Thus both the specific and the general are in battle against trade practices harmful to the industry. The specific Mr. Johnston is acting as ambassador, reporter and salesman for many of the same problems being considered at the current London United Nations conference on trade. Agreements are expected from that conference which will result in the curtailment of many trade barriers against motion pictures, according to George Canty, Department of State film consultant.

Barriers Prime Concern

Trade barriers are of prime concern to Mr. Johnston, too, as are the new social and economic conditions abroad, which are often harmful to the industry. Mr. Johnston noted at a press conference before sailing that "in almost every country abroad we are having difficulties—difficulties with restrictions, exclusions and subsidies."

In an attempt to straighten out some of these matters he plans a five-week tour of England, France, Germany, Czechoslovakia, Austria, Hungary, Italy and possibly other countries.

He is making the trip, he said, in spite of the west coast jurisdictional disputes. The employers, he reported, are hopeless and helpless; the unions, themselves, must settle the strike." If they do not, he stated,



Newsmen with Eric A. Johnston, right.

"I think the American people will be interested in moving legislation" to force settlement.

Assistant Secretary of State William Clayton believes that the MPA president "will accomplish much on his visit, and the presence of the leader of the U. S. film industry in areas where restrictions are imposed is bound to make an impression upon leaders who have devised them."

Also bound to make an impression is the fact that representatives of 19 nations are attending the London UN conference and are making an effort to formulate an international trade charter which, Mr. Canty believes, may result in better regulations being established for all trade interests and help the motion picture industry considerably.

Mr. Clayton asserted in Washington this week that the trade meeting, combined with the good which may result from Mr. Johnston's trip, will be a great help to the foreign departments of the picture companies.

Mr. Johnson went abroad at the express suggestion of industry leaders. "I am making the trip," he said, "as a kind of reporter for the industry and business in general. I hope I can be a good reporter."

EXHIBITORS STUDY MAJORS' AUCTION SALES SUBSTITUTE

Final Decree Is Expected in December, with U. S. Appeal Anticipated

Waiting out a 10-day period for the final submission of documents in the New York anti-trust suit, exhibitors this week occupied themselves with studying an alternative to the court's order for competitive bidding which was put forward by Whitney North Seymour, of Paramount, in behalf of the major defendants.

The "terrible, terrible pastime of settling decrees," as Judge Augustus Hand expressed it, came to the end of its oral argument phase last Thursday after three days of hearings in the U. S. Court House in Foley Square. Ten days were given for the submission of further data. By Monday, then, Universal and United Artists should have submitted their proposed decrees and Paramount should have offered some further and modified findings of fact.

Final Decree Terms Are Expected in December

There the matter will rest until December when, maybe for Christmas, the Court will hand down its final decree. Then the Government will undoubtedly appeal the decision. Wendell Berge, Assistant Attorney General in charge of the Anti-Trust Division, has stated that an appeal would be necessary regardless of how favorable the final judgment is. The Government expects a judgment far below its original demands.

But what was busying the exhibitors was the majors' alternate proposal to competitive bidding: a plan which would guarantee some run, inhibit discrimination in granting run, and refer all controversies to arbitration for settlement.

American Theatres Association and the Confederacy of Southern Associations preferred the plan over competitive bidding only as the lesser of two evils. Motion Picture Theatre Owners of America decided on a poll to collect opinion. The Conference of Independent Exhibitor Associations chose to ignore the whole thing!

ATA Hesitant About the Arbitration Provisions

ATA was hesitant about that provision for arbitration. Said Thurman Arnold, ATA counsel: "If the Association were compelled to make a choice between a system of arbitration and a system of competitive bidding, they would undoubtedly choose arbitration. . . . However, if the defendants desire to try out a scheme of arbitration we think they should do so by making arrangements within the industry and without seeking the sanction of the court."

MPTOA is still hoping that the court will consider its *amicus curiae* proposal for the enjoining of illegal distribution practices and the reopening of the market to free enterprise as a replacement for competitive bidding. However, the organization is polling the independent exhibitor members of its board of directors to determine their opinions of the plan and until that poll is completed will take no stand. Results of the poll were to have been submitted to the court by Monday.

Jesse Stern, CIEA associate counsel, has reported his organization "does not believe that the court now has the proposal actively under consideration." Consequently, the group will ignore the plan. "It's deader than a mackerel," said Mr. Stern.

A significant development late Thursday was Judge Hand's statement, while indicating the court would keep jurisdiction of the case, that "We rather had in mind (in our final decree) to leave it open for the Government to come in for divestiture or any other remedy."

Robert L. Wright, special assistant to the Attorney General, continually indicated in his arguments that the Government was for divestiture; that divestiture was the cure-all devoutly wished. He candidly admitted that his plan for a 10-year ban on cross licensing would amount to limited divestiture. However, the Government has indicated that it wants to sue for divestiture in the Supreme Court and whether the Government would be satisfied in returning to the Statutory Court to again plead for divestiture is doubtful.

Arguments over arbitration and roadshows shared the attention of the court along with cross-licensing.

Pleas for road show exemptions from the price-fixing prohibition came from United Artists, Vanguard and RKO.

Pleasantly insisting that "we shouldn't be sitting on the side lines, but outside the court," Edward Raftery, president and counsel for UA, proposed that each defendant be allowed one roadshow exemption a year provided the feature's negative cost exceeded $3,000,000. Additionally, Mr. Raftery pleaded for exemption for Westerns—on the grounds the exhibitor wanted to buy them in blocks—and announced that he would appeal.

Proskauer Makes Plea for Continued Arbitration

Making a strong plea for the continuation of arbitration, Joseph M. Proskauer, Warner counsel, told the court: "For your own protection it is vital that you preserve the arbitration system." He believes that with-

Further, Mr. Proskauer asserted that the Consent Decree "is in full force except as the court sees fit to modify it. . . . It provides the vitality and basic root for arbitration."

Final arguments were concerned with the court's continued jurisdiction of the case. "Isn't this court supposed to live and endure forever?" inquired Judge Hand.

Expect Modified Auction Sales Provision in Final Decree

The final decree in the anti-trust suit, based on statements from the three judges and the areas of agreement indicated in the arguments between counsel for the Government and counsel for the majors, will, it is believed, be shaped by these elements:

Competitive (or auction) selling, as interpreted in the June 11 proposed decree, will be modified. An alternative plan calling for compulsory licensing of some run, with provisions for arbitration, has a faint chance of being substituted.

The court will hand down no harsh rule for divestiture, but will retain the provision that distributors having less than 95 per cent or more than 5 per cent ownership of their theatres must either buy from or sell to the co-owners. The court will refuse the Government's plea that the defendants be forbidden to buy.

The Government's argument for a 10-year ban on cross-licensing and the suggestion for auction selling on a flat rental basis are likely to be rejected.

The court will retain jurisdiction of the case and probably will be willing to entertain petitions for divorcement if the final decree is found to be unworkable.

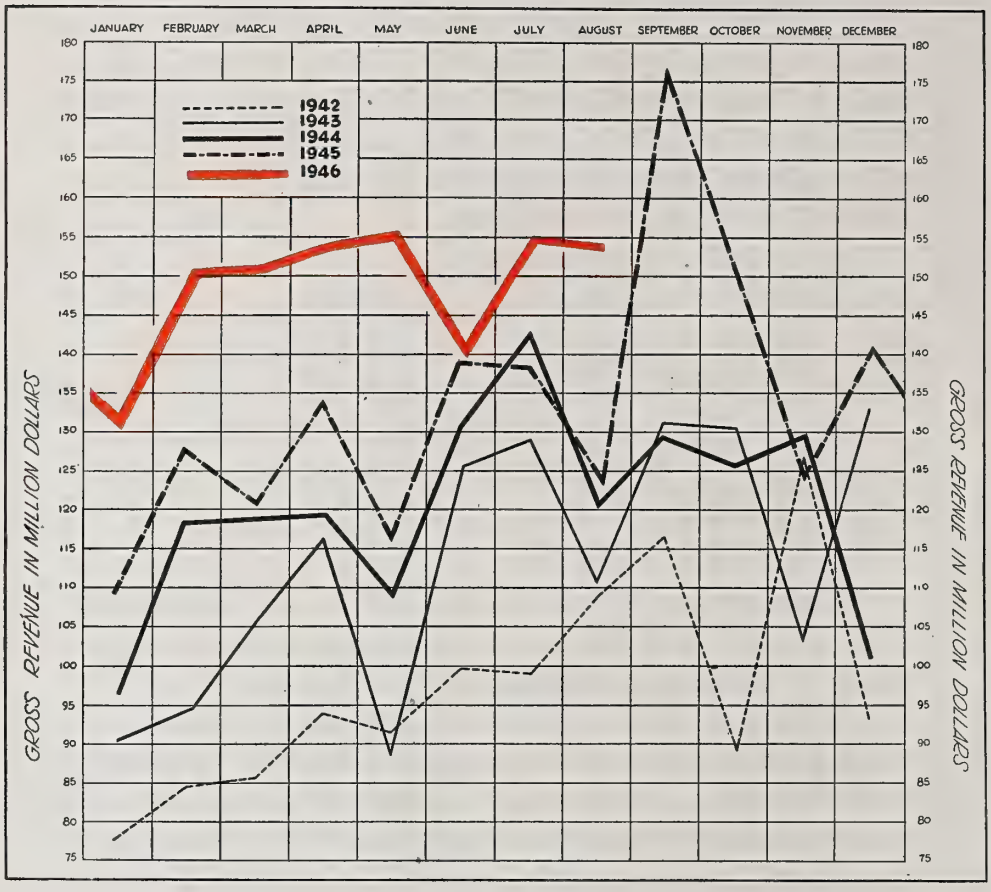
Prohibitions against price fixing, pooling and master agreements will be continued. Reasonable clearance will be continued.

Roadshows fixing admission prices may be permitted under fixed, limited conditions.

Some form of arbitration may be recommended.

A full year's product, subject to a 20 per cent cancellation, may be sold at one time if the sale of one feature is not conditioned upon the sale of another.

GROSSES MAINTAIN HIGH LEVEL OF WAR YEARS



DURING the first eight months of 1946 grosses at motion picture threatres throughout the country maintained the rate of increase established during the war years.

Despite the hills and valleys in the graph shown above the trend is ever higher. The total revenue from admissions, estimated on the basis of Federal tax records, was $1,167,210,700 for 1942, $1,358,180,500 for 1943, $1,441,062,104 for 1944 and $1,602,838,000 for 1945. For the first eight months of the current year gross admissions for all theatres have amounted to $1,190,809,000.

If that rate of increase is maintained until the end of the year, the annual total will reach an estimated $1,750,000,000. Last week Standard & Poor's industry survey estimated that the 1946 over-all increase in industry revenues would be approximately 10 per cent above those of 1945.

As the above graph shows, gross receipts spurted from January's low of $131,109,000 to $151,600,000 collected in February. In the following months this level was maintained until June when the revenue dropped to $138,705,000 to meet the June figure of last year. However, despite the summer doldrums of the film industry, the gross receipts recovered and returned to more than $150,000,000 in July and August.

The chart shows the box office revenue since January, 1942, based on the admission taxes collected from theatres by the United States Treasury Department.

Monday, the Treasury Department announced that September collections for August business amounted to $38,559,484 reaching an all-time high for any August recorded, and nearly $9,000,000 more than the same month of last year.

September collections on Broadway amounted to $5,050,561, the Third Internal Revenue District of New York announced at the same time. This is an increase of nearly $1,500,000 over September, 1945.

Audience Research, Inc., subsidiary of George Gallup's American Institute of Public Opinion, released a report Tuesday which said that 57,500,000 people in the United States attend motion picture theatres at least once every three weeks. The report did not give any average weekly attendance.

On the basis of the U. S. Treasury tax figures and using Audience Research's average admission price of 46 cents, the weekly attendance figure would be 73,160,000. Industry observers generally estimate the average admission price as considerably below 46 cents and using the lower figure the weekly attendance would be closer to 100,000,000.

The Audience Research report said the admission price had increased to its present level from 32½ cents in 1940.

Metro Releasing 16mm Teaching Films in England

Distribution of educational programs in 16mm in Great Britain by Metro-Goldwyn-Mayer, Ltd., of England was to begin Friday, November 1, it was announced this week by Morton A. Spring, first vice-president of Loew's International Corporation.

The program is under the direction of Sam Eckman, Jr., managing director and chairman of the board of MGM Pictures, Ltd., and Douglas Roberts, 16mm representative.

The first films, which will be released to schools, will be programs made up of features of cultural and educational content such as "Madame Curie," "David Copperfield" and "Treasure Island," it was further revealed by R. Haven Falconer, chief of the 16mm educational film division.

In addition to these programs, technical training and classroom films will be made available subject to the needs and requirements of British educational authorities.

Mr. Falconer said that the anticipated market in British schools and non-theatrical situations for feature films of cultural and social content is large. A similar market already has developed in South Africa with surprising rapidity. These schools and other non-theatrical situations are not competitive with regular commercial exhibition of either 35mm or 16 mm films.

Mr. Falconer also said that sound tracks were being modified for shorts for release to British schools by the substitution of British narrators. For features released as part of the educational programs, as well as those for commercial exhibition, no modification is necessary.

Navy Lauds Universal For Newsreel Story

Universal Newsreel's Navy Day story has received special commendation from the U. S. Navy in a letter received by Thomas Mead, Universal Newsreel head, from Commodore E. M. Eller, director of the Navy Department's Office of Public Information. In his letter to Mr. Mead, Commodore Eller said: "Your excellent story on Navy Day, 1946, appearing in the current release of Universal Newsreel, inspires me to extend our thanks and appreciation. Your story was accurate, splendidly cut and edited, and reflects much credit on your staff."

Show Revivals Only

The showing of revivals exclusively is the new policy of the Metro, Strand and Midtown theatres in San Francisco. Two quality features, starting with "Beau Geste" and "Shepherd of the Hills" for the first week, is the new plan of Rex Stevenson, San Francisco manager for Golden State Theatres.


Scroll of Achievement
Warner Brothers
In Recognition of
for
Distinguished
Service
BEYOND THE LINE OF
Entertainment...


IN DEEP APPRECIATION OF THE MOTION PICTURE
ADVENTURES OF MARK TWAIN
To
the occasion of
Anniversary of
GRAND
TURES
MOTION
the Los An
extends
of Commerce
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astry for its so
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ial contri
The New York Film Cri
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LEAGUE UNION AWARD TO
WARNER MOTHERS PICTURES
United States Coast Guard
Warner Bros. Pictures Inc.
Certificate of Appreciation



To all those who have made Warner Bros.

THE WORLD'S MOST HONORED STUDIOS:

CITATIONS have come to your studios in many forms and many languages. Governments and peoples, religious and educational leaders, civic groups and press associations, military organizations and patriotic societies have saluted you. The honors they have bestowed represent the appreciation of a world-wide cross section of democracy. Time and again your contributions to a decent civilization and the cause of human dignity have been recognized.

These citations have been gratefully accepted by us. We are proud of them and of what they represent in terms of your courageous vision, professional integrity and creative skill. They are striking evidence that motion pictures are built of more than celluloid and scenery. Our industry, above any other, is founded on human values and is fostered by the idealism of the men and women in it. Each award that comes to our company is gratifying proof of your continuing devotion to the principles of the free screen.

Pride in your accomplishments is matched by our confidence in your future achievements. We know that you will continue to serve the great motion picture public above and beyond the call of superior entertainment.

Our personal thanks to each of you.

Sincerely,

Harry M. Warner
Jack L. Warner
Albert Warner


IN THE HOUR OF PERIL
WARNER BROTHERS
PICTURES LIMITED
EARNED THE GRATITUDE
OF THE BRITISH NATIONS
SUSTAINING THE VALOUR OF
THE ROYAL AIR FORCE
AND FORTIFYING THE CAUSE
OF FREEDOM
BY THE GIFT OF
SPITFIRE AIRCRAFT
"COMBINING GOOD Citizenship WITH GOOD Picture Making"
THE NEW YORK TIMES

Price Assails Author Authority

The proposed plan for an American Authors Authority which would control the sale and copyright of written material was assailed by Byron Price, vice-president of the Motion Picture Association in a 1,500-word address before the National Association of Broadcasters in Chicago last Wednesday.

Discussing free speech in public media, Mr. Price said: "Recently a group of writers proposed a dictatorship of copyright, (in the) creation of an American Authors Authority which would license and control use of the written word, and of the spoken word also in the case of radio. Thus no writer could hope for acceptance of his manuscript unless he first made a deal with the Authority, precisely as German writers were required to do under Nazism, and as Russian writers must do under Communism. Of course no such ambitious plan could have succeeded without invading the right of free press, for, let it be repeated, the power to license is the power to censor."

Continuing, Mr. Price said that he had been informed that other and more thoughtful writers are themselves bringing about a modification of the most vicious aspects of the original proposal. "But an alien plan of control over the art of expression," he said, "deserves the vigilant attention and uncompromising opposition of all who seek to preserve civil liberty."

Following publication of the speech, Emmet Lavery, president of the Screen Writers Guild, wired Mr. Price and denied that the AAA seeks to control authors material. He invited Mr. Price to discuss the matter before an open forum.

Wisconsin University School Film Plan Outlined

Dr. Walter A. Wittich, director of the Bureau of Visual Instruction of the University of Wisconsin, addressed the Washington Visual Workers October 30. Dr. Wittich, who was recently elected of the Department of Visual Instruction of the National Education Association, outlined the Department's three-point program, with special cooperation with other organizations. Present plans of the university call for a close liaison with the Motion Picture Association and exhibitor organizations. Eric Johnston, president of the MPA, already has been contacted by the Wisconsin institution, which offered to assist in the MPA educational film program.

McCaffery Joins MGM

John K. McCaffery, fiction editor of *American* magazine and moderator for the "Author Meets the Critic" radio program, has succeeded Allen Marple as head of MGM's Third Annual Book Award and as assistant to Carol Brandt, eastern story head.

MARSH OF CLEVELAND ON HERALD'S DOPE STAND

WRITING in the Cleveland Plain Dealer, *one of the nation's leading papers, W. Ward Marsh, motion picture editor and for these many years a foremost critic and writer on matters of the screen, has presented an article in which he forcefully shares the views of* MOTION PICTURE HERALD *pertaining to modification of the Production Code to permit screen treatment of themes bearing on drug addiction. Mr. Marsh's article in the* Plain Dealer *follows:*

by W. WARD MARSH

The Motion Picture Association, which is the entire industry, may have brewed itself a pot of trouble when it recently okayed the "treatment of drug addiction" theme for the screen. The first to blast at it has been my friend, Terry Ramsaye, editor of the Motion Picture Herald, the powerful, intelligent and far-seeing trade weekly. The Ramsaye blow is quite in the natural course of events, however, because his publisher boss, the cultured, soft-spoken, forceful Martin Quigley, practically wrote the "Code of Production Standards as Enforced by the Motion Picture Association". What law-giver would want his modern celluloid decalogue violated?

Under the heading of "Particular Applications—Crimes Against the Law", there has stood, since the inception of the production code, this major thou-shalt-not commandment governing one phase of film making: "Illegal drug traffic must never be presented."

There are a dozen other major "crimes" which may not be employed by the screen. Each has from one to nine subdivisions, covering just about every evil thought and deed the story writer might dream up or the film producer might view with both eyes on the box office.

The amendment to the "drug" portion of the code is to the effect that "illegal drug traffic must not be portrayed in such a way as to stimulate curiosity * * * nor shall scenes * * * show the use of illegal drugs or their effects, in detail".

Ramsaye, viewing the success of the actual war against the use of and traffic in drugs due to the silent ways of handling this great problem, believes that no good can come from Hollywood's desire to picture any angle of this dark and deadly business.

My memory of films and their association with the drug traffic goes far back into the silent days when the screen did picture addicts and the escape-world in which they live.

I cannot report that anything in particular was gained by such sights—ever when they were tied in with social-disease pictures and with phony lecturers who mouthed their empty and half-baked warnings to sensation-seeking crowds.

Whether any good can come of such pictures today is not even problematical. With Hollywood's tendency to glamourize everything, it is not likely that the whole truth will get into a drug-addict's story. The dramatization of any theme dealing with this traffic in souls would have to be softened and prettied in this postwar world which does not want to find truth, when it hurts, in the film theatre.

877 School Films Used in Chicago

Prints of 877 instructional pictures, valued at $650,000, are available for educational purposes to the Chicago public schools, according to a report issued this week by Colonel Gerald N. Bench, director of visual instruction.

According to the announcement the Chicago Board of Education has made it possible for almost every school in the city to own at least one projector by paying half of the cost of each machine. Parents, teachers and pupils conduct benefits to pay off the remaining half.

In each school equipped with a projector a visual coordinator is appointed to aid teachers in conducting courses utilizing the visual aid equipment.

Colonel Bench explained that the films distributed by the Bureau of Visual Instruction come from various sources including Encyclopedia Britannica Flms, Office of Education, March of Time, free sponsored films, and product from independent educational film producers. The bureau has provided each Chicago high school with a film library of 43 titles.

In Jefferson County, Mo., an estimated $5,000 worth of instructional films are available for use in the county's public schools, according to a recent report from John E. Bryan, county superintendent of schools. The film library includes 85 different educational sound motion pictures, and 30 additional films are on order.

Rosenbaum to Universal

Ed Rosenbaum has been appointed by Maurice A. Bergman, Universal-International eastern advertising and publicity director, as special promotional representative for "The Dark Mirror," "Temptation" and "Magnificent Doll" in the Philadelphia territory.

ON THE MARCH

by RED KANN

WHY producers, and also distributors, go nuts, this being the ukase officially promulgated by RKO on the billing of "Sinbad, the Sailor."

"Douglas Fairbanks, Jr.—First position on a separate line. Name shall appear in same color and in type at least equal to size of type used to designate title of picture. Names of Maureen O'Hara and Walter Slezak may be the only other names of cast appearing in same size of type and their names shall appear in *same kind and color of type* used for Fairbanks.

"No featured player shall receive credit larger than 75 per cent of size used for name of artist, and color of type used in giving credit to any featured played shall be either the same color used for name of artist or a color which will not afford such featured player more prominent billing than that accorded the artist.

Don't go away. There's more:

"First mention of title of picture shall be the largest size of type used for designation of title and subsequent mention of title of picture shall be in smaller type. The artist's name will precede such first mention of title of picture. The artist's picture and the pictures of Maureen O'Hara and Walter Slezak may be the only pictures of any members of cast which may precede first mention of title of picture and artist's picture shall be the *first of such pictures* and pictures of O'Hara and Slezak may not be larger or more prominent, nor may such pictures appear in any color more prominent than that used to display artist's picture. If any pictures are used of any other members of cast, the size of such pictures shall not be larger in relation to artist's picture than is the printing used for their respective names."

Is that clear?

Notes off the printed page:

Louella O. Parsons apparently bemoaning matters because "it's tough enough trying to assemble a glittering cast for one production" although stars are "demanding—and getting—$300,000 a picture."

Hedda Hopper telling her reading public Metro has allotted five millions for the production of "The Green Dolphin."

Charles K. Feldman, the well-known Hollywood agent, acquiring film rights of "The Glass Menagerie" for a reputed $400,000 against 8⅔ per cent of the net plus 1⅓ per cent of the gross over $400,000.

Note from an observer's cuff: New York home offices are riding an economy wave.

Stories about writers in Hollywood are legion. Here's one about a junior at a major studio:

If being ignored was the criterion of his success, he was a panic by the third month. No one called him. No one visited him. No one asked what he was writing. In the fourth month of his vacuum he was discovered one day picking up the telephone, dialing, listening, putting down the receiver. At regular intervals, he repeated.

Came the query; finally: "What are you up to?"

Came the reply: "I'm ringing the operator just to hear her ask, 'Number, please?' They're the only two words I've ever heard around here."

Whatever happened to:

Metro's earnest desire to hold 'em to 100 minutes apiece?

Warners' plan to film the life of Will Rogers?

That old, old one about "the right to buy?"

Sam Goldwyn and his death-to-double-features?

Harry Brandt's grandstand play about joining his ITO of New York to Allied?

Enterprise's distribution deal with Columbia?

If it is correct that Charlie Einfeld has purchased Charles Jackson's ["The Lost Weekend"] new book, "The Fall of Valor," it will take enterprise to whitewash its subject matter to make a film possible. And if he applies the brush, as must be the case, will he be making the book?

More sleepless nights for Joe Breen, too.

About those "Tidbit Bars" which the Century Circuit will install in its Greater New York houses as a route to extra profits.

To Freddie Schwartz: "When do you add hot dogs."

From him: "If you can find a stainless mustard, we'll do it tomorrow."

Urging the abandonment of price controls in the Canadian film industry without delay, there was J. Earl Lawson, president of Odeon Theatres, remarking in Toronto the other day there was no relation between inflation and the cost of entertainment.

How does he figure that one?

Perhaps that circuit operator who once said he could earn two million more a year if he could pick his own product will get his wish after all.

The New York case, you know.

Walter Winchell, with his usual enthusiasm, writes Howard Hughes "will make only ten million on 'The Outlaw'."

W. W. ought to check his sources.

Iowa-Nebraska Unit to Rejoin National Allied

Iowa-Nebraska Allied voted Tuesday to rejoin the national organization, national Allied. Meeting in convention in Des Moines, the organization, last affiliated with national Allied 15 years ago, passed a resolution directing the presiding officers to take the necessary action for affiliation.

The group thus ruled out consideration of membership in the American Theatres Association, first under discussion at the annual meeting last spring.

The decision to join national Allied came after speeches of explanation and purpose by Jack Kirsch, national Allied president, and Sidney Samuelson, Philadelphia.

The following resolutions were passed at the two-day meeting:

The "third degree" employed by checkers should be resisted.

"Exorbitant" film rentals for playbacks reissues and reprints must be opposed by the organization.

The "many" sales and playdate drives should be opposed.

Distributors should be requested to reduce existing clearances to the "absolute minimum."

The convention also went on record with this: "We would like to see radio broadcaster Jimmy Fidler muzzled."

The next annual meeting of the organization will be held May 5-6 in Omaha.

Prior to the general convention the Southern Nebraska Exhibitors met Thursday at the Rialto theatre, Beatrice, for the third Nebraska regional. The organization reiterated its stand against local checkers, high checking costs, demands for increased film rentals and for theatre cost accounting. Advertising problems and costs were also part of the discussion.

President Howard E. Brookings outlined the aims of the organization. He attended with Bick Downey, executive secretary. Plans were made for a meeting to be held at Lincoln in the near future with A. D. St. Clair of the Grand theatre, Wymore, as chairman.

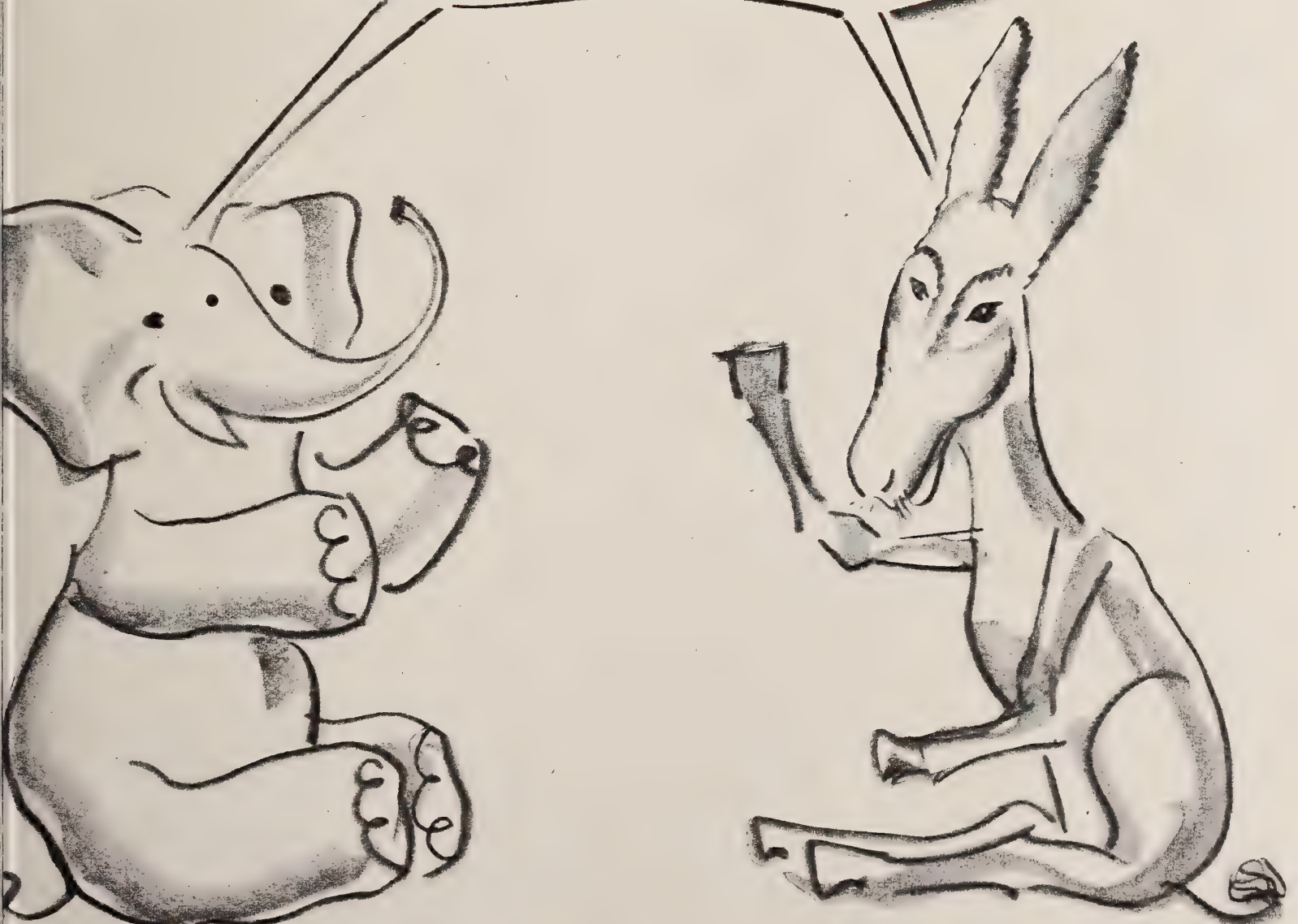
H. A. Cole Is Reelected Head of Texas Allied

Col. H. A. Cole was reelected president of Allied Theatre Owners of Texas at the close, Tuesday, of that organization's two-day meeting in Dallas. All other officers were also reelected, including: A. W. Illy, Greenville, secretary-treasurer; Ruben Frels, Victoria, first vice-president; and Mrs. Martha McSpadden, Electra; P. V. Williams, Munday, and Phil Isley, Dallas, also vice-presidents. A resolution was passed affirming and approving Allied Theatre Owners' stand on the Government's anti-trust suit which commends all actions, to date, of the Department of Justice.

UNANIMOUS!

'THIS IS THE YEAR OF "THE YEARLING"

FROM M-G-M OF COURSE!



CALL SMPE MEET SOCIETY'S BEST

Attendance Hits New High; Austrian Says Theatre Television Practical

The sixtieth semi-annual convention of the Society of Motion Picture Engineers, which concluded its five-day meeting at the Roosevelt Hotel in Hollywood last Friday, was hailed as the most outstanding in points of attendance, number of papers read and over-all importance of the year's achievements. An attendance of 450 delegates, the largest registration since the Society's founding in 1916, and the delivery of 63 papers was announced by W. C. Kunzmann, convention vice-president.

Mr. Kunzmann said applications for membership ran a new high, with 90 submitted. "This tremendous interest in the activities of the SMPE can be ascribed mainly to two factors. For one, the motion picture engineers are now released from war service; and secondly, wartime developments can now be openly discussed."

Urges Preparation for Television

During the sessions, Ralph B. Austrian, president of RKO Television Corporation, predicted that theatre television will be a commercially profitable enterprise as he appealed to motion picture exhibitors to prepare for it.

In a paper titled "The Showmanship Side of Television," Mr. Austrian declared that there are enough events of public interest to "make television a paying proposition to the theatre owner."

As an instance of this, he pointed out that the Kentucky Derby can be seen now by a capacity crowd of 65,000. If this event were telecast exclusively to the theatres of America, he said, the public would accept eagerly the opportunity to view the race from a seat in a neighborhood theatre for "one or even two dollars."

Cites Newsworthy Events

Other events which would make excellent television fare, he pointed out, include boxing matches, baseball, tennis, horse shows, golf matches, etc. The engineering fraternity, he said, is going to produce a technically feasible theatre television system for the motion picture and television industry.

"It's only going to take one sellout to start the ball rolling; it's only going to take one man or one company to start theatre television on its way, precisely as one company started sound pictures on their way despite the practically unanimous opinion that it was a foolhardy, silly novelty."

Other aspects of television were discussed in papers by Ralph V. Little, Jr., of RCA, who described a new 16mm camera capable of converting a 24-frame cinema film to a 30-frame television film, and by Harry R. Lubcke of Don Lee Broadcasting. The latter talk, covering time element in live subject television, was held at the Disney Studios.

That the Navy's vast library of combat film is being made available to the public through educational institutions, research organizations, and the motion picture industry, was revealed by Commander E. Nell in a paper titled "Preservation and Post-War Utilization of U. S. Navy Combat Film."

Notes Navy Footage

He disclosed that the Navy now has on file approximately 25 million feet of combat film. To accommodate this film, he said, a library was organized as a unit of the U. S. Naval Photographic Center at Anacostia, D. C., which is equipped with 62 air conditioned vaults. The primary function of the film is its utilization in the Navy's post-war training program.

At the same session, the engineers were given a demonstration of the use of a magnetic sound recording on film using a 16mm projector. This application of a wartime development was revealed by Marvin Cameras of the Armour Research Foundation, Chicago.

At sessions held at the RCA Victor studios, special cameras and flash lamps for high speed underwater photography were demonstrated by Robert Knapp of California Tech. Paramount also presented a symposium of four subjects, which included improved servo, mechanical and electrical devices for studio production use.

Report on Aerial Cameras

Motion picture cameras which will be able to road map the stratosphere at rocket and jet speeds are being blueprinted for the Army Air Corps, M. W. Warren, representing the Air Material Command at Wright Field, Dayton, declared. Aerial cameras of the future must be able to stop the effects of supersonic speeds and be carried in rocket or projectile as well as aircraft.

In another paper, Glenn L. Dimmick of the RCA Victor Division described RCA's newly developed light modulator for sound recording. M. E. Collins, of the Hollywood Engineering section of RCA Victor, described a new de luxe film recording machine incorporating technical advances.

Music Hall Sets Three

G. S. Eyssell, managing director of the Radio City Music Hall in New York, Tuesday announced a list of three pictures scheduled for opening at the theatre. The pictures are MGM's "Till the Clouds Roll By" and "The Yearling" and Twentieth Century-Fox's "The Late George Apley."

Theatre Business Reacts to End of Columbus Strike

Theatre business, off an average of 50 per cent during the 25-day-old transit strike, reacted upward immediately upon resumption of car service in Columbus, Ohio, last Friday.

The walkout ended when members of the Transport Workers Union of the CIO agreed to accept a peace plan presented by the Citizens' Committee. The plan called for the men to return to work during arbitration of three disputed points—wages, time and a half for work on six holidays a year and transportation for 175 maintenance men.

The strike caused disruption of theatre bookings. Reissues were substituted for previously announced first runs in several theaters. Matinees were especially hard hit during the walkout. A conservative estimate of box office losses to downtown theaters during the walkout is placed at over $100,000.

Case for Organization Is Pleaded by Miller

The need for independent theatre organizations is much stronger today than it ever has been, according to O. J. Miller, who Friday resigned as executive secretary of the Independent Theatre Owners of Oregon. In making his last visit with Oregon exhibitors, Mr. Miller pointed out that at the coming Oregon legislative session there is certain to be imposed some additional taxes on theatre operations. He believes that exhibitors will need a breakdown of the various bills and that experts affiliated with independent organizations will be able to furnish such statistics. Consequently ITOO will appoint someone to replace Mr. Miller, who is qualified to represent the industry at the legislative session.

Tri-States Owners to Meet In Memphis in December

Tri-States Motion Picture Owners will meet in annual session in Memphis in December, J. A. West, president, has announced. A meeting of the board of directors will be held soon to set the date. Mr. West hopes to have the general session of theatre owners of Arkansas, Tennessee and Mississippi meet at the Variety Club in the Hotel Gayoso during the first week of the month. Officers for the coming year will be elected during the meeting, but so far there is no plan to act on the proposed affiliation of the Tri-State organization with the American Theatres Association, Mr. West said.

Change O'Brien, Driscoll Name

O'Brien, Driscoll & Raftery, industry law firm, has been changed to O'Brien, Driscoll, Raftery & Lawler following the recent death of Dennis J. O'Brien. Paul O'Brien, son of the deceased and an assistant secretary of United Artists, and T. Newman Lawler, a partner in the firm for the past several years, are represented in the firm's name change. Arthur Driscoll and Edward C. Raftery, United Artists president, are the other partners.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) THE MIGHTY McGURK (B) MY BROTHER TALKS TO HORSES
ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 11/18 7:30 P.M.
ATLANTA	20th Fox Screen Room	197 Walton St., N. W.	MON. 11/18 10 A.M.
BOSTON	M-G-M Screen Room	46 Church Street	MON. 11/18 10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	MON. 11/18 2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	MON. 11/18 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 So. Wabash Ave.	MON. 11/18 1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	MON. 11/18 7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	MON. 11/18 1 P.M.
DALLAS	20th-Fox Screen Room	308½ So. Harwood St.	MON. 11/18 (B) 10:30 A.M. (A) 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	MON. 11/18 1 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 11/18 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 11/18 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 North Illinois St.	MON. 11/18 1 P.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	MON. 11/18 1:30 P.M.
LOS ANGELES	Ambassador Theatre	Ambassador Hotel	MON. 11/18 1 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	MON. 11/18 10 A.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	MON. 11/18 1:30 P.M
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	MON. 11/18 2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	MON. 11/18 1:30 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 11/18 1 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	MON. 11/18 9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 11/18 (A) 10 A.M. (B) 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 11/18 1:30 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	MON. 11/18 (A) 11 A.M. (B) 2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	MON. 11/18 1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	MON. 11/18 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	MON. 11/18 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 11/18 1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	MON. 11/18 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	MON. 11/18 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	THUR. 11/21 1 P.M.

"THE MIGHTY McGURK"—*Wallace Beery, Dean Stockwell, Edward Arnold, Aline MacMahon*
"MY BROTHER TALKS TO HORSES"—*"Butch" Jenkins, Peter Lawford, Beverly Tyler*

FRENCH INDUSTRY IS REORGANIZED

Decree Implements Quota Deal with U.S.; Admission Prices Increased

by MAURICE BESSY
in Paris

Since the Franco-American agreement on French quotas and American imports there has been renewed activity within the French industry. Three major events have altered past industry practices:

A decree has been issued for the application of the French quota agreement signed last May in Washington by James F. Byrnes and Leon Blum.

A new law has reorganized the general administration of the industry and has created a National Center of the French Cinema.

Admission prices have increased from 25 to 66 per cent.

The May agreement stipulated that all French theatres show French features for four weeks out of each 13. In applying this agreement, the August 17 decree stipulates the following:

Exhibitors have a free choice in selecting their programs except for four weeks a quarter, when they are obliged to show French product produced on metropolitan French territory.

The stipulations concern all French theatres in France, Corsica, Algeria, and the French colonies except in French Morocco, where the Tangier International Agreement does not allow any discrimination.

There are two quotas, one for features and one for short subjects. The exhibitor is obliged to show short subjects, but the two quotas are independent of each other and need not be fulfilled during the same weeks.

The decree does not discriminate between foreign films dubbed or titled in French.

In Force to June 30, 1948

No distributing company is allowed to rent to any exhibitor more than six films in six months. All contracts must be fulfilled within six months.

All the regulations, which include penalties for violating the quota rule, will be in force from July 1, 1946, to June 30, 1948.

This new decree has raised many objections, principally from those exhibitors operating independent first runs in Paris. There are in the city about 40 first runs. At least 15 of these are small independents specializing in showing American features in their original versions. These theatres report they are unable to fulfill their quotas as the best French films are booked by the large circuits.

On the practical side of the question, most of the Paris first runs, both independent and affiliated, have not applied the quota regulations since July 1. Many have continued to show only American films despite the fact that the first quarter, under the new plan, has elapsed.

Fifty-two American films were shown in the July-September quarter as compared with 15 French films, three British films, and one Russian. The American features were divided among the major companies in this fashion: Columbia, three; MGM, four; Paramount, 12; RKO, eight; Twentieth Century-Fox, eight; United Artists, three; Universal, eight, and Warner Brothers, four.

Most successful have been "Laura," "Double Indemnity," "Woman in the Window," "Citizen Kane," "The Little Foxes" and "How Green Was My Valley."

Establish National Center

October 5 the French Assembly passed a bill organizing the official administration of the French cinema and establishing the National Center for Cinematography. This is a half state and half private office under the rule of the Minister of Information but with full autonomy of management.

The National Center will study all bills and decrees concerning the industry; organize the activities of the industry; control investments in production and grant producers subsidies or money advances; organize the distribution of documentary films and develop a non-commercial section of the cinema to promote French ideas and culture; aid in developing the technical end of production, and supervise all inter-industry relationships.

The center will be financed by state subsidies, contributions from the profession and by receipts from features produced for the Center.

It will be headed by a general manager, named by the Government on advice of the industry, who will confer with a 16-member council of eight employers and eight employees. The council will be presided over by, first, a representative of the employers' faction and then by the representative of the employees.

Admissions Increased

Other plans are now being studied concerning the organization of the industry. A reorganization of the censorship authority is likely and the French Government may stop exportation of those films which are not considered to be up to a certain standard.

New and increased admission rates were established by a decree issued September 19 and signed by the Minister of National Economy. This is the sixth increase since 1939. The new rates show increases from 25 to 66.7 per cent.

The average admissions in 1939 were 16 francs in the Champs Elysee first runs. They are now 80 francs. Six-franc seats in the suburban houses have increased to 25 francs.

The French producers have been asking for these increases for a long time as have the exhibitors, who claim their operating costs have increased 10 times since 1939.

Industry figures have estimated that, with the new admission rates, the yearly gross receipts for the French metropolitan territory, which were 8,000,000,000 francs—about $67,000,000—will be increased by 150,000,000 francs—about 30 per cent.

Fredman Says British Producers Confident

The British industry will be content to seek its own levels in the American market but its producers are confident of their ability to make product worthy of top playing time here, Ernest W. Fredman, editor and publisher of *Daily Film Renter*, London trade paper, said Monday at a luncheon tendered him at the Hotel Astor, New York, by Jack Alicoate, publisher of *The Film Daily*. Mr. Fredman also urged the American industry to appoint a "big name" who would treat with the British Government, at "diplomatic level" as a mean of circumventing newspaper criticism against the American industry. Among those present were Nate J. Blumberg, Spyros P. Skouras, Murray Silverstone, Phil Reisman, Joseph H. Seidelman, Francis Harmon, Ben Henry, Sir Arthur Jarratt, Cecil Bernstein, representatives of various foreign departments and the trade press.

Woolf to South Africa On Schlesinger Deal

A new outlet in South Africa for J. Arthur Rank's product may soon be set. John Woolf, joint managing director of Mr. Rank's General Film Distributors, leaves London soon for South Africa to conclude negotiations between Rank representatives and Max Schlesinger whereby Mr. Rank will purchase affiliation with the I. W. Schlesinger circuit and form a new South African renting company for the distribution of his pictures.

Set "Last Bomb" Release

"The Last Bomb," Warner Bros. subject produced in cooperation with the U. S. Army Air Forces, and scheduled for general release November 2, has been set for approximately 200 day-and-date openings that week. The number of Technicolor prints ordered is 30 per cent more than the customary quota for shorts. All profits are to be turned over to the Army Air Forces.

Century Names Miss Lubin

Harriet Lubin has been named head of the opinion research and survey department of Century Circuit, Inc., New York, it was announced by Fred J. Schwartz, vice-president of the circuit.

Coast Factions Take Arbitrator On Some Points

With mass picketing and large-scale but controlled demonstrations taking place around Hollywood studios last weekend, came the first indications that a peace settlement might be in the offing.

Late Sunday night the warring factions agreed to appoint an arbitrator to rule on minor disputes between unions and that no work stoppage would be undertaken during the arbitration. On Monday representatives of the Conference of Studio Unions, International Alliance of Theatrical Stage Employees, the Screen Actors Guild and the neutral Teamsters Union met to polish details of the proposed arbitration setup. Late Wednesday, the representatives announced the appointment of Joseph Keenan, secretary of the Chicago American Federation of Labor, as arbitration board chairman at a $25,000 annual salary.

Promise of an immediate settlement, however, became a little dulled when IATSE's Roy M. Brewer disclosed the conditions under which the arbitration plan would be approved by Richard F. Walsh, IATSE president. These include working out an arrangement under which workmen supplied by the IATSE as replacements for the strikers will be taken care of.

Last Thursday IATSE laboratory workers, who had been observing CSU picket lines in defiance of Mr. Walsh's orders, established their own picket lines in a demand for a signed contract and local autonomy.

Sunday a settlement of the laboratory workers' strike was announced whereby wage increase and retroactive pay to January 1, 1946, were given to Local 683. With the signing of this contract, Mr. Brewer said the new wage agreements, to become effective with 10 producers November 4, involve an increase in pay of $5,500,000 over a two-year period and $2,320,000 in retroactive wages.

ASCAP Tenders Banquet

The American Society of Composers, Authors and Publishers held a banquet in honor of the delegates from the Confederation Internationale des Societes d'Auteurs et Compositeurs, October 28, at the Ritz Carlton Hotel, New York. Delegates from 20 nations were present. The Confederation, a worldwide organization of playwrights, authors and composers, recently completed a special Congress in Washington, D. C.

Employ War Veterans

Bell and Howell has announced that for several months more than one quarter of its employees have been World War II veterans. The company offers on-the-job training to veterans at its Chicago plants and offices and in its New York, Hollywood and Washington branches.

Schwartz Resigns as ATA Vice-President in N. Y.

Fred Schwartz last Thursday resigned as New York regional vice-president of the American Theatre Association following his differences with the organization in its legal fight to eliminate auction selling from the proposed Consent Decree. His position favoring competitive bidding has been known for some time and his resignation had been expected. Mr. Schwartz, who is vice-president of Century Circuit, New York, was elected to the ATA post at its organizational convention last April in St. Louis.

Ealand Honored By Home Town



Mayor Carl W. Forsythe of Ferndale, left, congratulates Tom Ealand.

TOM EALAND was at a loss for words the other day. So reported the Ferndale, Mich., *Gazette*. Ferndale is Tom's town, and he is Ferndale's leading citizen. The Exchange Club there named him so. That was when Mr. Ealand was speechless.

It all happened October 22, at the Exchange Club's Golden Deeds Banquet in the Methodist Church. Thomas H. Ealand, civic-minded exhibitor, was publicly appreciated by his neighbors, represented by Mayor Carl W. Forsythe. The Mayor said:

"The city appreciates Tom, and it understands what he has done. Though there may be hundreds eligible for this award, there is none more deserving. During the War Loan drives here, Tom worked day and night as chairman to help Ferndale reach its quota in each drive. He never failed—nor did the city. In his zeal to keep Ferndale out in front, he neglected his business and undermined his health. The result was, that after each campaign, he went to a sanitarium to rest up and regain his strength. Tom is the salt of the earth, the kind of people you like to have around."

Tom, who runs the Ferndale theatre, and is, according to the *Gazette*, "usually a very convincing and fluent talker, ready with a rapid flow of words," merely credited the drive success to everyone in Ferndale.

Fielding Urges Censor Revoke "Outlaw" Permit

In a plea before Dr. Ward C. Bowen, director of the Motion Picture Division of the New York State Education Department, Benjamin Fielding, New York City License Commissioner, asked that the censor board revoke the permit for Howard Hughes' "The Outlaw" and ban it from exhibition anywhere in the state.

Appearing last Friday Commissioner Fielding, through Charles F. Preusse, First Assistant Corporation Counsel representing the License Department, argued that the advertising for the picture was "offensive, indecent and immoral." The picture had been scheduled to open at three Broadway theatres last Saturday.

Prior to the opening Commissioner Fielding and Police Commissioner Arthur Wallander threatened legal action if the theatres exhibited the film. Justice Carroll G. Walter denied United Artists, the distributor, a Supreme Court order compelling exhibition of the film previously contracted for by Arthur Mayer and Harry Brandt, operators of the three theatres.

Following the license commissioner's plea last Friday, Dr. Bowen adjourned the session until this Friday, November 1, to hear the defense by Edward Raftery, president of United Artists, Harry L. Gold, general manager of Hughes Productions, and Milton Diamond, attorney for producers and exhibitors.

In Spokane, Wash., county authorities have declined to give the Spokane film censor board authority to ban showing of "The Outlaw" outside the city limits. However, the authorities agreed to write an unofficial letter requesting suburban drive-in theatres not to show the picture.

Meanwhile, Mr. Hughes' anti-trust suit against the Motion Picture Association has been placed on the trial calendar in the United States District Court in New York, with the indication that it will come up for hearing at the beginning of the year.

Scheduled for a non-jury trial the case has been assigned number 770 on the calendar, with the court having reached number 500 to date.

Trailers for Seal Sale Completed by RKO

A trailer publicizing the 40th annual sale of Christmas seals for the benefit of the National Tuberculosis Association has been completed by RKO-Radio. The 70-second short features Cary Grant, Myrna Loy and Shirley Temple who make an appeal for funds to carry on the work of controlling tuberculosis. It was directed by Dore Schary. Approximately 6,500 prints will be released for showing from November 25 to Christmas day. There will be no audience collections after the screening.

Start Cheering... it's the BEST thing that ever happened...



You'll have the time of your life watching Myrna Loy *and* Fredric March *fall in love all over again, and* Dana Andrews *and* Teresa Wright *fall in love at first sight. It's a gay and heart warming story with* Virginia Mayo *and* Hoagy Carmichael *(who thrills you at the piano), and you'll meet* Cathy O'Donnell *a new personality you'll love ... all in* Samuel Goldwyn's "The Best Years of Our Lives"

Great ENTERTAINMENT

One of th BEST in

itles

Years!

Our check of the popular
ppeal of 'The Best Years
f Our Lives' reveals that
his title is in the top 5% of
ll titles ever tested by ARI"

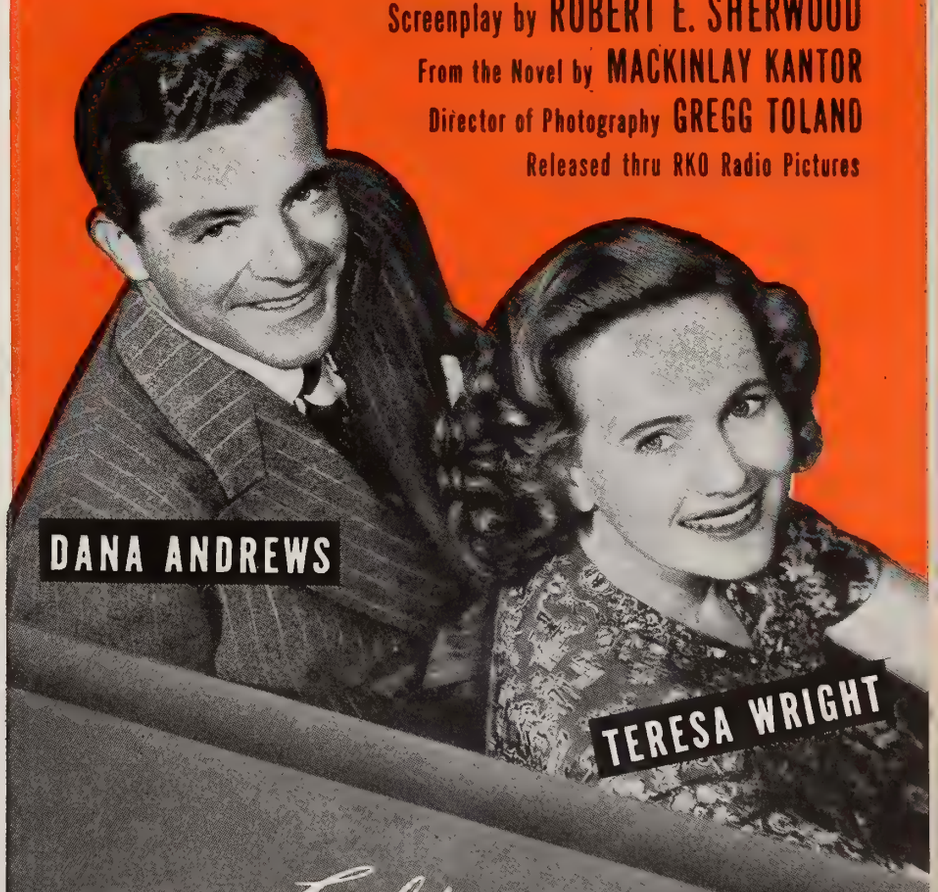
...Dr. GALLUP'S
Audience Research, Inc

and it happens to you in

"THE BEST YEARS OF OUR LIVES"

a truly great motion picture

Produced by SAMUEL GOLDWYN
Directed by WILLIAM WYLER
Screenplay by ROBERT E. SHERWOOD
From the Novel by MACKINLAY KANTOR
Director of Photography GREGG TOLAND
Released thru RKO Radio Pictures



IN THE *Goldwyn* MANNER!

New York's Visitors Don't Come For Movies, Tourist Study Shows

When the millions of tourists pour into New York City it is not the Broadway first run theatres that are attracting them. The Music Hall in Rockefeller Center, the "hub of the tourist's universe," is the only film house to attract the traveler's dollar.

This is the conclusion of Lynn Farnol, advertising-publicity director for Samuel Goldwyn Productions, who has prepared a study of "The Tourist in New York," in collaboration with the Port of New York Authority.

"Except for the Music Hall," Mr. Farnol wrote, "the so-called Broadway first run houses get little patronage from the tourist. The answer is, 'we can see it at home.' Of course it is a place where you can take off your shoes and rest your weary feet, but Motion Picture Academy prize winners deserve a higher compliment. Or do they? And besides, it costs a lot."

In 1945, Mr. Farnol states there were 88,050,000 tourists in New York, an increase of 61 per cent over the 1937 figure of 54,700,000. These are Port of New York estimates. And that's only the beginning, he believes. "The flood of tourist travel to New York will be reached by the summer of 1947," he wrote. "It will be staggering in volume."

These people, he says, come to see the legitimate shows, to shop at Macy's, to visit Billy Rose's Diamond Horseshoe and to have a drink in the "bedlam" of the Astor Bar.

The value of convention business, only a small part of the tourist trade, he points out, is certain to exceed $30,000,000 for 1946. In 1940 the convention visitor spent about $100; in 1946, about $175. Approximately 10.5 per cent of that was spent for theatres and sight-seeing.

Rank Plans New Film Financing

London Bureau

Following closely on the refinancing plans of Odeon Theatres announced last September, two further and considerable fiscal plans are in course of secret preparation at the J. Arthur Rank headquarters. The first of these is again connected with Odeon; the other with Gaumont-British. Together they will account for something like £2,000,000 ($8,000,000) of new money.

[In the September announcement it was pointed out that completion of the refinancing of Odeon Theatres would mean that investors had staked £10,000,000 ($40,000,000) in the country's motion picture industry within the space of six months.]

It is known Mr. Rank and his financial aides have been concerned this long while with what they regard as the unwieldiness of certain equities in the composition of G-B's capital.

Mr. Rank, himself, has intimated to his G-B shareholders, at more than one annual meeting, his view that more effectively consolidated accounts are desirable. A beginning is now being made, it is understood, with Provincial Cinematograph Theatres, Ltd., one of the group's subsidiaries.

The immensity of the Rank financial operations continues to dazzle the City of London money market, which now awaits with much optimism this year's G-B figures.

Meanwhile, Gaumont 10-shilling ordinaries exhibit a comfortable steadiness at 26 shillings. That is less than three shillings below the all-time high the shares reached in the stock exchange boom immediately following the cessation of hostilities in Europe last year.

China Approves Remittance To U. S. Distributors

The Chinese Nationalist Government has approved the remittance to U. S. distributors of $3,800,000 for 1945, it was reported last week. Paramount, Warners, RKO and Columbia, however, are asking an additional $600,000 aggregate for earnings in the Shanghai district. This claim, however, was filed too late for inclusion in the authorized payment.

RKO Is Shooting First in France

London Bureau

RKO Radio's French experiment in the internationalization of film entertainment is under way, Phil Gersdorf, RKO publicist, reported here upon his recent return from Paris.

Sponsored jointly by RKO Radio and Pathe-Cinema of France, production has begun in Paris on "Silence Is Golden," produced and directed by Rene Clair and starring Maurice Chevalier. The picture will be made in French, but will translate itself for American audiences since Chevalier plays the role of an English interpreter. Thus the film's sponsors hope to make the action plain to both English-speaking and French-speaking audiences.

Phil Reisman, vice-president in charge of foreign activities for RKO, stated on his recent visit here that RKO favored the expansion of production activities in all countries where possible.

"Silence Is Golden" provides the initial step for the reintroduction of Chevalier to American audiences.

U. S. Stars Attend British Command Performance

by PETER BURNUP
in London

A delegation of at least eight American stars was to have appeared at the Command Performance for Their Majesties given Friday at the Empire theatre in Leicester Square.

The performance, for the benefit of the British Cinematograph Trade Benevolent Fund, was to feature a screening of "A Matter of Life and Death" (in America, "Stairway to Heaven").

The stars scheduled to appear were Ray Milland, representing Paramount; Joan Bennett, Walter Wanger Productions; Pat O'Brien, RKO Radio; Reginald Gardiner and William Eythe, Twentieth Century-Fox; Pierre Aumont, Metro-Goldwyn-Mayer; Dorothy Malone, Warner Brothers, and Maria Montez, Universal International. Walter Wanger was expected as a representative of the American Academy of Motion Picture Arts and Sciences.

As well as this official party, Americans in London who were to appear were Wesley Ruggles, recalling his Keystone days, and Bessie Love and Luise Rainer, who were to re-enact an excerpt from a famous film of the past.

The whole party, together with British and French actors who will appear, was to be presented to Their Majesties after the performance.

As a mark of appreciation of the importance of the occasion and the honor Their Majesties are conferring on the entire motion picture industry, the American companies concerned are paying the total expenses of their representatives' journey to and from Hollywood and expenses in London. The total cost of these visits is likely to be in the neighborhood of $40,000. The Trade Benevolent Fund regards this as a most generous contribution toward its effort to make the show a record-breaking Royal Command Performance before the King and Queen of England.

British stars who were to appear include Vivien Leigh, Laurence Olivier, Margaret Lockwood, John Mills, Stewart Granger, Michael Redgrave, Eric Portman, Valerie Hobson, Diana Wynyard, Anna Neagle, Ralph Richardson, Patricia Roc, Rosamund John, Sally Gray, Anton Walbrook and Sid Field.

Receipts from ticket sales and advertising is expected to exceed £30,000 ($120,000).

Carolina Convention Set

The annual convention of the Theatre Owners of North and South Carolina will be held in Charlotte, January 26-28, Ben L. Stozier, president, has announced. The annual election of officers will be held during the meeting.

Park Ave. Theatre Last Word in Reade's Book

by FLOYD STONE

WALTER READE's Park Avenue theatre, which opened Wednesday, is the "result of a lifetime of experience," according to the Reade Circuit's announcements. It will also give the patron "the most perfect comfort."

If you meet Walter Reade, Sr., the "old man," who runs the New York and New Jersey circuit with his son, Walter, Jr., he will agree—most vocally. He has had experience. And the theatre has comfort. All it needs are escalators. And they may come.

Mr. Reade was a raconteur, these last few days before the house opened. He compared those old days with his dream come true. Said he:

Comfort Comes First

"The achievement of comfort facilities has been my brain-child for 40 years. It was with me when I started running Fehr's Opera House in Port Chester—up three flights of stairs, and you had to have an alpine stick to get there.

"That little house had no toilets, no fans; it had a low, 12-foot ceiling, and was heated by a coal stove; it had one projection machine which the operator ground by hand, praying the film would go through."

The film, supplied by Bernstein and Carrick, came in lots of five cans, a thousand feet in each, giving a program change every day, and costing about $30 per week, Mr. Reade recalled.

"Well, that was the house; those were the days—and even then I always criticized public places of assembly for completely ignoring the patron," he said.

"So I started in my own way. I put theatres on the ground floor, so that elderly people need not climb stairs. I put toilet facilities one flight up, and eventually on the ground floor. I began considering the width of seats, and their spacing."

The Matter of Seats

The average seat, in those days, he pointed out, was 19 inches wide, and there was a 24-inch separation back-to-back, and in those days "25 years ago," no seat was anything but veneer. "No padding, no springs, no cushions, no ball-bearing hinges."

The seats in the Park Avenue house are 40 inches back to back, and not less than 24 inches wide, Mr. Reade noted.

Mr. Reade continued his story of the old days. The industry at the time, he pointed out, was labeled "montebank."

This made it difficult to obtain money to improve service.

"We were one degree higher than a man with an organ, tin cup, and monkey. Entrance into a loan institution, a bank, a mortgage company was difficult—embarrassing. The moment I related my business, in order to embellish my plea, they'd reach under the desk, press a buzzer, and call in a uniformed policeman with a badge, and tell him:

"'Take this man out of here. He's crazy'."

Mr. Reade insists this actually happened to him, and names the place, the Seacoast Trust Company, at Asbury Park. And all the other bankers in every other town he was in refused in those days to accept his account, he said.

"Well, those were the days—struggle to raise our standards of service, and our standards in the community," Mr. Reade said. "Today we are the most desired accounts. We are the ones who give the banks their ready cash. We give the service. And the Park Avenue theatre is the tops in service."

There is not much else a house can do for the patron in the future, according to Mr. Reade. He does see escalators, for any house with a balcony or mezzanine. "What's left is to lift the patron on and off his seat," he said. "Perhaps that's not necessary."

Disapproves European Practice

While the Park Avenue theatre has a snack bar serving coffee, tea and biscuits, and a television receiver and art exhibits, and a cosmetician—Mr. Reade sees no reason for having in a theatre the adjuncts to entertainment which in European countries are so prevalent: the music hall, the bowling alley, the drinking bar. "In this country, the public doesn't like to do but one thing in one building," he said. "I have studied operation in London, Antwerp and Paris. Omnibus entertainment is sloppy, insect breeding, unprofitable. Our people especially want to do one thing—and go somewhere else."

[Detailed discussion of the theatre's construction was the subject of an article in the September 21 issue of *Better Theatres*.]

The Park Avenue theatre is on a subscription basis. Mr. Reade had something to say about that. "We are giving the patron the opportunity of having his own theatre. He doesn't have to go to any other theatre. Everything good will come here. What does he care, *when* the picture comes?"

Two Changes Weekly

The theatre, with two changes a week, opened Wednesday with Twentieth Century-Fox's "Anna and the King of Siam." This was to be followed by Warners' "Stolen Life." The house will also show 16mm selected product, for which Mr. Reade had a good word.

"Firstly, in 16mm, we'll get a lot not seen elsewhere," he said. "Secondly, using a Bell and Howell arc projector, and with only a 125-foot throw, we get results just as good as 35mm."

The theatre will be one house never oversold, Mr. Reade pointed out. "We have 584 chairs," he said. "We will never sell 585. "And there will be no passes."





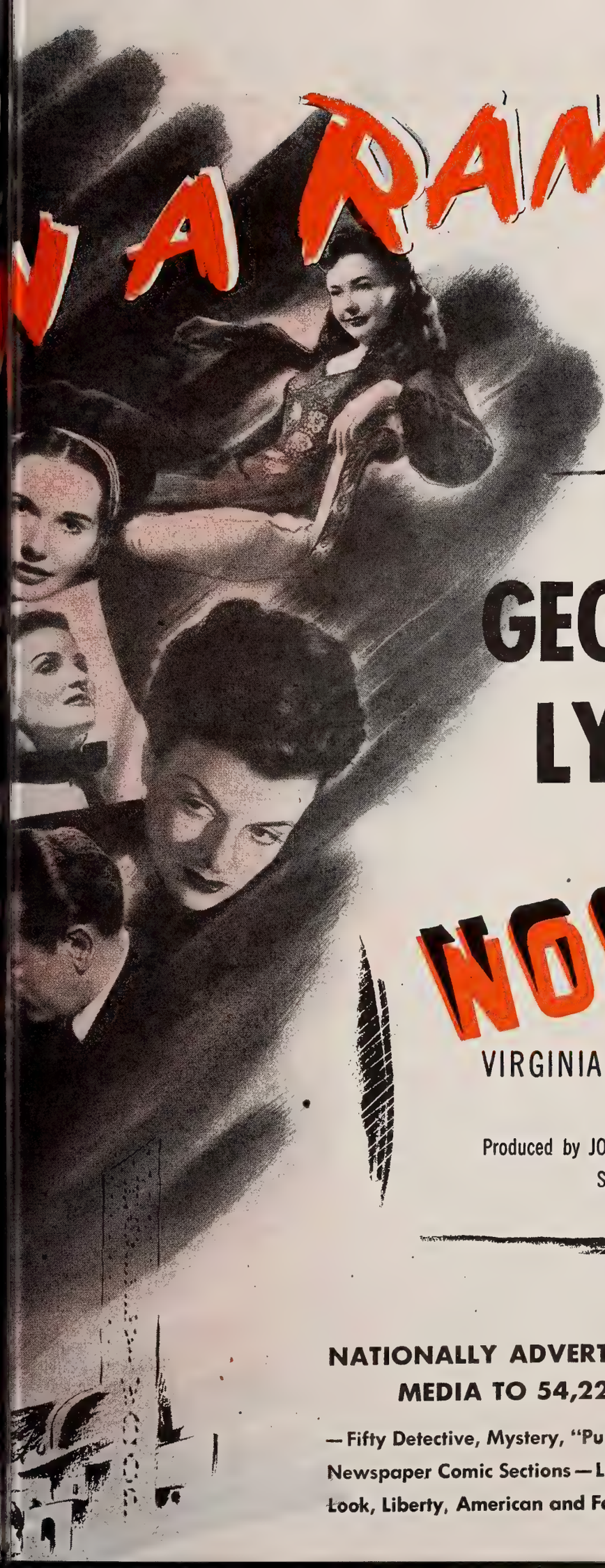




Photos by the Herald

***WALTER READE** tells his story. In his Duffy Square, New York, office, the head of the Reade Circuit is emphatic and forthright. In the lower photo, he and his son, Walter, Jr., examine the new theatre's plans.*


RAFT
. . . in the most exciting
Woman Hunt
you've ever seen!
—Out to capture a gorgeous killer—
even if he has to tear apart Holly-
wood's most glittering night spots—
and make love to ten of movieland's
most glamorous women!



RKO
PRESENTS

GEORGE RAFT
LYNN BARI

IN

NOCTURNE

WITH

VIRGINIA HUSTON • JOSEPH PEVNEY
MYRNA DELL

Produced by JOAN HARRISON • Directed by EDWIN L. MARIN
Screen Play by JONATHAN LATIMER

NATIONALLY ADVERTISED IN *Selected*
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RKO RADIO PICTURES

Production Slackens as Strike Takes Toll; 39 Pictures Shooting

Hollywood Bureau

Production slacked off to a new low for the year in the fourth week of the Conference of Studio Unions' strike against the 10 major studios, slipping from an over-all total of 41 pictures in shooting stage to 39. The number of pictures taken to cutting rooms again exceeded the number placed before the cameras, eight to six, as the restrictive influence of the studio picketing and related pressures made itself increasingly felt.

Although studio executives have been technically accurate in the reiterated assertion that the strike has not halted shooting on pictures in work, none has denied that properties ready for start of shooting have been held up in several instances, both because shortage of manpower poses the prospect of prolonged shooting schedules, with attendant budgetary increase, and because there is as yet no positive assurance that the settlement of the jurisdictional dispute at root of the conflict is near at hand. On the contrary, the production community's elder executives continue to credit the possibility that the present strife, duplicating in many respects last year's eight months siege of the studios, may eventuate in a complete shutdown of the studios as a preliminary to establishment of labor peace.

"Mother Wore Tights" Goes Into Work at 20th Century-Fox

The most impressive of the week's new undertakings, as to budget, is "Mother Wore Tights," a Betty Grable vehicle in Technicolor, which went into work at the 20th Century-Fox studio with Lamar Trotti producing and Walter Lang directing. The cast of this provocatively titled enterprise includes Dan Daily, Jr., Connie Marshall, Mona Freeman and Michael Dunne, with others to be added as the shooting progresses. In view of the concentration upon the Technicolor laboratory by the CSU pickets, and the defection of the IATSE laboratory workers in sympathy with them, the Town views the starting of this picture in pigmented medium as particularly courageous.

RKO Radio started two pictures during the week.

"Build My Gallows High" is a vehicle for Robert Mitchum, one of the Top Ten Stars of Tomorrow designated by exhibitors in this year's MOTION PICTURE HERALD poll, and it is being produced by Warren Duff, with Jacques Tourneur directing. The cast includes Jane Greer, Richard Webb, Virginia Huston and others.

"Thunder Mountain," featuring Tim Holt, back on his home lot after being lent to 20th Century-Fox for "My Darling Clementine," has Martha Hyer, Dick Martin and Steve Brodie in the cast. Herman Schlom is producing; Lew Landers directing.

Producer Hunt Stromberg, whose current "Strange Woman" is reviewed in this edition, got into production at the Samuel Goldwyn studio, his native General Service lot being inoperative for the duration of the strike, on "Personal Column," which he is making independently for United Artists release. The film co-stars George Sanders and Lucille Ball, with Sir Cedric Hardwicke in principal support. Douglas Sirk is handling the directions.

MGM Begins Shooting On "Undercover Maisie"

MGM, which has managed, like Paramount, to keep its laboratory functioning despite labor troubles, started "Undercover Maisie," with Ann Sothern in the title role as usual, and with Barry Nelson, Mark Daniels, Charles D. Brown, Bill Phillips and Dick Simmons, the latter regarded by the studio as one of its most promising young players, in support. George Haight is producing, with Harry Beaumont directing.

Producer-director Frank Borzage trained Republic cameras on "Gallant Man," with Don Ameche, Catherine McLeod and Roscoe Karns in the principal roles.

Additionally, 20th Century-Fox resumed production of "Forever Amber," which had been suspended some months ago, although "resumed" and "suspended" are perhaps not quite accurately employed here. Actually, the studio scrapped all the footage filmed and started all over again, substituting Otto Preminger for Director John M. Stahl, Linda Darnell for Peggy Cummins in the title role, and Richard Green for Vincent Price in the male lead, not to list lesser alterations. The film is off now to a $3,500,000 budget, and in Technicolor as has been previously announced.

SEEK AND FIND, SAYS BERNHARD

by WILLIAM R. WEAVER
in Hollywood

Ever since Production nestled down in the cradle of the Hollywood Hills and started supplying entertainment for the world at large it's been a custom of producers, confronted with the perennially voiced and manifestly sound suggestion that it would be well for a man making pictures to confer with the men who exhibit them, to agree blandly that intimate personal contact with the retailers of their wares would be most helpful to all parties concerned, and to go on then to ask how a man chained to his executive desk by the chores of his art might possibly manage to accomplish the feat.

Practicable Solution Now Is Found

In all this while nobody's come up with a wholly practicable solution of this problem, but now it's been done, and the gentleman with the answer is, of all things, a producer who has been maintaining intimate personal contact with exhibitors throughout all his 32 years and not only intends to keep right on doing so but also has authorized disclosure of his wide open secret to any and all producers of product in this or any community.

Jack Bernhard says he solves the problem by the simple expedient of attending exhibitor conventions, national, territorial or local, and talking and listening to all the exhibitors present about his, their and the industry's most vital subject—the product and the market. It's as simple as that, and doubtless this fact will come as a shock to just about everybody in this cloistered capital.

Producer Bernhard, who cut both his first and second teeth on the knotty problems of this business, being born the son of a long-time Warner vice-president, Joseph Bernhard, doesn't regard his answer to the producerial dilemma of distance so excitingly as the foregoing may suggest. The excitement is supplied by his interviewer, who's been broaching the subject of exhibitor-contact to producers for years and on this occasion got the first solid response. To him, it's almost ample justification for getting out an extra.

Should Know Distributor As Well as Exhibitor

Nor did Producer Bernhard close the conversation with the formula for maintaining exhibitor-contact. He went on to remind that there are three principal branches of the business, and that it's a producer's obligation to know the distributor as well as the exhibitor, acquainting himself fully with the state

of the market as it confronts the man who sells the product to the retailer, most especially to know what's selling and what isn't, which is mighty convenient information for a producer to have when he's deciding what kind of a picture to make next and how to budget it so there will be a reasonable certainty of profit all along the line.

Producer Bernhard, president of the B. & B. Pictures Corporation, a producing partnership in which Bernard Brandt, son of Exhibitor Harry, splits the risks and rewards, went from Pennsylvania State University into the Warner exchange system, starting on the bottom rung, and learned about show business from exhibitors whose shipments didn't arrive on time—one of the fastest ways—before moving over into the Warner theatre department and taking the lessons straight from the customers' lips. After what seemed enough of that at the time, he joined Universal studio as a writer, later doing some producing, and then took 30 months off to pilot a fighter in the RAF, switching to the U. S. Air Corps when we got into the fight. Home again, he set up the present production company, and his first picture, "Decoy," is in Monogram release, with another for that distributor scheduled to start next month. Beyond that, he hasn't decided.

Real Knowledge Can Be Acquired from Showmen

His conversation leaves no room for doubt about the kind of knowledge a producer can acquire from talking with exhibitors and distributors. He says, among other things, "Probably it would break Hollywood's heart to find out that having won an Academy Award or something doesn't add a dime to an actor's actual value at the box office, but exhibitors know it doesn't. It would give some producers a bad day to find out, too, that remaking a picture that was a hit years ago is not only by no means a sure fire method of turning out a money-maker, but actually is about the riskiest investment.

"Exhibitors know things like these, from bitter experience, and they pull no punches in telling anybody who'll listen. All a producer's got to do find out the score is to get out of here once in a while, to an exhibitor convention or even to an exchange center, and ask questions."

PREVIEW OF TRADE SHOW



"THE VERDICT": a scene from the Warner Brothers drama of that name, starring Sidney Greenstreet, George Colouris and Peter Lorre, all of whom are shown above. The picture will be shown to the trade November 4.

Eagle-Lion Signs Added Talent

Continuing its expansion program, Eagle-Lion Films, Inc., has signed two producers, a novelist and an actor to long term contracts, it was announced Monday in Hollywood by Bryan Foy, vice-president in charge of production.

Leonard Picker, former executive producer at Columbia, has joined Eagle-Lion in a producer capacity, and his first assignment will be announced shortly. Mr. Picker, for several years, was resident counsellor for Columbia Pictures in New York and executive assistant to B. B. Kahane, vice-president of Columbia. He became executive producer on the Columbia lot in 1944.

Isadore Goldsmith, European producer, has been signed by Eagle-Lion to produce Vera Caspary's unpublished novel, "Out of the Blue," and Miss Caspary has joined the company to adapt her novel to the screen.

Richard Basehart, Broadway stage actor, who won a Critics Award for his performance in "The Hasty Heart," has also been signed by Eagle-Lion. His initial assignment will be one of the leading roles in the studio's forthcoming Technicolor production, "Kenny," based on Louis Bromfield's novel of the same name.

Hellinger Buys Novel

Mark Hellinger has announced the purchase of the Forrest Rosaire novel, "East of Midnight" for a John Garfield film which he will produce for Universal-International release.

COMPLETED

COLUMBIA
Law of the Canyon
Hunter Is a Fugitive

MONOGRAM
It Happened on Fifth Avenue

PRC
Corpse Came Calling

RKO RADIO
Banjo
Bachelor and the Bobby-Soxer

REPUBLIC
Web of Danger

UNIVERSAL-INTERNATIONAL
I'll Be Yours

STARTED

MGM
Undercover Maisie

RKO RADIO
Build My Gallows High
Thunder Mountain

20TH CENTURY-FOX
My Mother Wore Tights

UNITED ARTISTS
Personal Column (Stromberg)

SHOOTING

COLUMBIA
Millie's Daughter
Lady from Shanghai
Twin Sombreros
Framed
Guilt of Janet Ames

ENTERPRISE
Other Love
Arch of Triumph

MGM
Personal Touch
Green Dolphin Street
To Kiss and to Keep
It Happened in Brooklyn
Unfinished Dance
Romance of Rosy Ridge

PARAMOUNT
Variety Girl
Big Haircut
Desert Town (Wallis)
Unconquered (DeMille)

PRC
Red Stallion

RKO RADIO
Time to Kill (Hakim-Litvak)
Tarzan and the Huntress (Lesser)

20TH CENTURY-FOX
Boomerang

UNITED ARTISTS
Red River (Montgomery)
New Orleans (Levey)

Vendetta (California)
Carnegie Hall (Federal)
Who Killed Doc Robin? (Roach)

UNIVERSAL-INTERNATIONAL
Egg and I

WARNERS
My Wild Irish Rose
Woman in White
Deep Valley
Night Unto Night
Love and Learn
Possessed

SPEAKING OF FACTS...



CENTURY-FOX

During the Spyros P. Skouras Drive, 20th Century-Fox has presented a succession of triumphs unprecedented in boxoffice annals!

"MARGIE" *in Technicolor*—Biggest non-holiday week gross in 20 years at the Roxy!

"MY DARLING CLEMENTINE"—New-all-time records in San Francisco and 100 day-and-dates!

"3 LITTLE GIRLS IN BLUE" *in Technicolor*—Variety's National Boxoffice Survey says: "Heading the list... grabbing first money!"

"ANNA AND THE KING OF SIAM"—Winner of Boxoffice magazine Blue Ribbon Award!

"SMOKY" *in Technicolor*—Motion Picture Herald Boxoffice Champion!

"CENTENNIAL SUMMER" *in Technicolor*—Motion Picture Herald Boxoffice Champion!

Never in the history of the Industry has any company delivered so many great attractions!

Never in history has any company such great attractions coming!

THE FACTS SPEAK FOR THEMSELVES!

Tyrone Power · Gene Tierney · John Payne
Anne Baxter · Clifton Webb · Herbert Marshall
Darryl F. Zanuck's production of
W. Somerset Maugham's
THE RAZOR'S EDGE

James Cagney
13 RUE MADELEINE

CARNIVAL IN COSTA RICA
in Technicolor
Dick Haymes · Vera-Ellen · Cesar Romero · Celeste Holm

Dana Andrews
BOOMERANG

Gene Tierney · Rex Harrison
THE GHOST AND MRS. MUIR

BOB, SON OF BATTLE
in Technicolor with
Lon McCallister · Peggy Ann Garner · Edmund Gwenn

John Payne · June Haver
THE ENCHANTED VOYAGE
in Technicolor

Betty Grable
MOTHER WORE TIGHTS
in Technicolor

WALLS OF JERICHO
The February, 1947, Literary Guild Selection!

Tyrone Power
CAPTAIN FROM CASTILE
in Technicolor

Betty Grable · Dick Haymes
THE SHOCKING MISS PILGRIM
in Technicolor

Ronald Colman
THE LATE GEORGE APLEY
Introducing Peggy Cummins

THE BRASHER DOUBLOON
George Montgomery · Nancy Guild

Cornel Wilde · Maureen O'Hara
THE HOMESTRETCH
in Technicolor

I WONDER WHO'S KISSING HER NOW
in Technicolor
June Haver · Mark Stevens

Jeanne Crain · Henry Fonda · Maureen O'Hara
CHICKEN EVERY SUNDAY

FOREVER AMBER
in Technicolor
Linda Darnell · Cornel Wilde

MOSS ROSE
The greatest story by one of today's most popular authors!

THE SNAKE PIT
Read by 20,000,000 in Readers Digest!
Book-of-the-Month!

SCUDDA HOO! SCUDDA HAY!
in Technicolor
At the top of all best-selling lists today!

JULES BRULATOUR DIES IN NEW YORK

Eastman Film Distributor for Years; Organizer of Universal Company

Jules E. Brulatour, 76, president of J. E. Brulatour, Inc., of Fort Lee, N. J., and distributor of Eastman motion picture film, died last Saturday night, October 26, at Mount Sinai Hospital in New York after an illness of several weeks.

Born in New Orleans, La., son of Thomas Brulatour and Marie Mossy, Mr. Brulatour attended Mount St. Mary's College in Maryland, Spring Hill College, Alabama, and Tulane University in New Orleans. He came to New York in 1898 and became associated with the Manhattan Optical Company, manufacturers of photographic papers, cameras and lenses.

Joined Lumiere Here

Subsequently he joined Lumiere North American Company as sales manager for the company's photographic plates, papers and motion picture films.

Mr. Brulatour was one of the organizers and first president of Universal Film Company, and in 1912 became United States distributor of motion picture film for Eastman Kodak. He built the Paragon and Peerless studios at Fort Lee, N. J., and was also one of the organizers of World Film Company. He also became interested in other motion picture producing companies with Maurice Tourneur and others, and built the Paragon and San Jacq motion picture laboratories in Fort Lee and the G. M. laboratory in Long Island City, N. Y., the latter two being the first automatic laboratories in the country.

In 1923, Mr. Brulatour married Hope Hampton, star of stage, screen and opera.

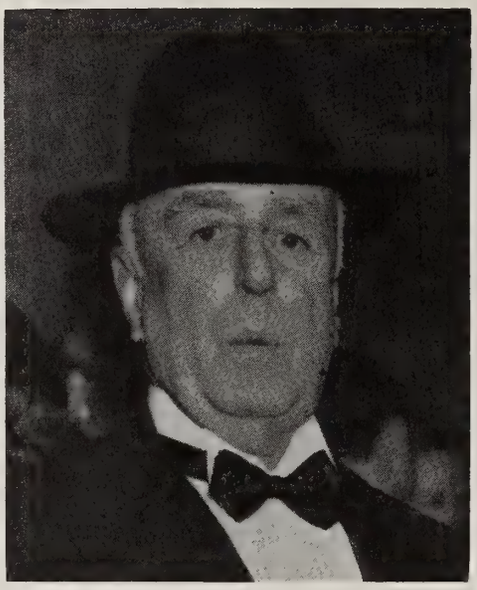
Many Other Interests

Mr. Brulatour had numerous interests other than his motion picture enterprises, among them the Mercantile Bank and Trust Company, of which he was named a director when it was established as successor to the Chelsea Bank and Trust Company. He was an honorary member of the IATSE Cameramen's Local 644 and a life member of the American Society of Cinematographers.

Surviving, besides his widow, Hope Hampton Brulatour, are two daughters, Mrs. Frank W. Cochran and Mrs. Harry C. Mills, and a son, C. Jules Brulatour.

A Requiem Mass was said Tuesday morning at St. Ignatius Loyola Church in New York. Interment was private at Mt. Kensico Cemetery.

In tribute to the memory of Mr. Brulatour, Warner Brothers home office, all branch offices and the Burbank studio closed for five minutes Tuesday.



JULES E. BRULATOUR

Vincent, Talent Agent On West Coast, 61

Frank W. Vincent, 61, a film talent agent, died Sunday, October 27, at Santa Monica Hospital, Hollywood, following an operation performed there 10 days previously. Mr. Vincent was formerly general booking manager of the old Orpheum circuit, then became a vice-president of Radio-Keith-Orpheum. He resigned in 1932 to form his own talent agency in Hollywood. He is survived by a daughter, Mrs. Lorraine Goodrich and a brother, Walter W. Vincent, pioneer circuit operator in New York.

Al Rosenberg

Al Rosenberg, 53, vice-president of Evergreen Theatres, Inc., and State Racing Commissioner in Washington, died October 21 at Providence Hospital, Seattle, following a heart attack. Born in London, he lived in Washington since 1915 and was long identified with the industry in the midwest.

Rene J. Brunet

Rene J. Brunet, independent theatre operator in New Orleans, died of a heart attack October 23. A veteran of the industry for 40 years, at the time of his death he operated the Imperial theatre. He is survived by his wife, Lillian Villere; two sons, Rene, Jr., and Malcolm; one daughter, Mrs. Wallace J. Schwab, as well as by three grandchildren.

Open for Sunday Shows

Delmar, N. Y., a suburb of Albany, has repealed an ordinance prohibiting Sunday shows and Joseph Jarvis currently is opening his Delmar theatre on Sundays.

Honor Memory Of Richardson

The 80th anniversary of the birth of the late F. H. Richardson was variously observed last week by prominent figures in projection in commemoration of his many contributions to the advancement of that craft. In one notable observance, Thad C. Barrows, head of Local 182, Boston, and chairman of the Projection Historical Committee, sent the following telegram to Herbert Griffin, past-president of the Society of Motion Picture Engineers, to be read at the convention of the society then in progress in Hollywood:

"We ask you to join the Projection Historical Committee and other groups in formally or informally commemorating the anniversary of F. H. Richardson's 80th birthday, which falls on October 25. We think it desirable that the motion picture industry be reminded of the great service Richardson rendered to the entire motion picture field and that by resolution passed some years ago the board of governors of the Society of Motion Picture Engineers 'took full cognizance of the highly commendable and noteworthy achievements throughout the long period of years in the improvement of motion picture projection and its elevation as a craft of F. H. Richardson'. We note with great satisfaction that his name has been added to the Society's honor roll, which includes Thomas A. Edison, C. Francis Jenkins, George Eastman, Edwin S. Porter and other 'distinguished pioneers now deceased'."

In New York observances were participated in by groups which included Harry Rubin, Paramount projection supervisor; Lester Isaac, director of sound and visual projection, Loew's, Inc.; Joe Basson, IATSE & MPMO representative; M. Berkowitz, president of the 25-30 Club; Ben Norton, president of the American Projection Society; P. A. McGuire of International Projector Corporation; M. D. O'Brien, assistant to Mr. Isaac, and others. In commenting on the occasion. Mr. Isaac said:

"This will also mark the 39th year in which F. H. Richardson's writings on projection have appeared. They began in 1907 with a booklet which was the forerunner of his *Bluebook of Projection,* which became and still is the world's standard textbook on motion picture projection."

Broadcast Sets Four Films

The production schedule of the new Broadcast Pictures, Inc., which starts in January with "Rhythm Rhapsodies" will include three others, according to Joseph Steiner, president, who said the corporate setup was complete with Richard Hancox, vice-president; Max Rothstein, secretary, and Adolph Lund, treasurer. The other three films are "Sudden Death," "No Time for Living" and "Investigations, Ltd.," which Mr. Steiner will produce, with Mr. Rothstein as co-producer and Mr. Hancox associate producer and production manager.

Short Product in First Run Houses

NEW YORK—Week of October 28

CAPITOL: Sure Cure.....**MGM**
Solid Serenade.....**MGM**
Feature: No Leave, No Love.....MGM
CRITERION: Rural Rhapsody.....**Universal**
Silent Tweetment.....**Columbia**
Feature: Dark Mirror.....Universal
GLOBE: Enric Madriquera.....**Warner Bros.**
Of Thee I Sting.....**Warner Bros.**
Feature: Angel on My Shoulder.....UA
HOLLYWOOD: Battle of Chance.**Warner Bros.**
Rhapsody Rabbit.....**Warner Bros.**
Feature: Devotion.....Warner Bros.
PALACE: Purloined Pup.....**RKO**
Feature: Sister Kenny.....RKO
RIALTO: A Peep in the Deep.....**Paramount**
Feature: The Raider.....English Films, Inc.
RIVOLI: Musica-Lulu.....**Paramount**
Be Kind to Animals.....**Paramount**
Double Rhythm.....**Paramount**
Feature: Two Years Before the Mast....Paramount
ROXY: Electronic Mousetrap..**20th Cent.-Fox**
Winter Holiday.....**20th Cent.-Fox**
Czechoslovakia, the Soviet Neighbor
20th Cent.-Fox
Feature: Margie.....20th Cent.-Fox
STRAND: The Big Snooze.....**Warner Bros.**
Adventure in South America...**Warner Bros.**
Men of Tomorrow.....**Warner Bros.**
Feature: Cloak and Dagger.....Warner Bros.
WINTER GARDEN: Wacky Weed...**Universal**
Feature: The Killers.....Universal

CHICAGO—Week of October 28

GARRICK: Football Fanfare...**20th Cent.-Fox**
Feature: The Strange Love of Martha Ivers
Paramount
GRAND: Skating Lady.....**RKO**
Feature: Notorious.....RKO
ORIENTAL: Misto Fox.....**Columbia**
Feature: Mr. Ace.....United Artists
PALACE: Follow That Blonde.....**RKO**
Radio Characters.....**Columbia**
Feature: Black Angel.....Universal
ROOSEVELT: Army Football Champions
Columbia
Old Sequoia.....**RKO**
Feature: Three Little Girls in Blue..20th Cent.-Fox
UNITED ARTISTS: Jasper in a Jam.**Paramount**
Brooklyn, I Love You.....**Paramount**
Feature: The Searching Wind.....Paramount
WOODS: Ten-Pin Magic.....**Columbia**
Mouse Menace.....**Warner Bros.**
Feature: The Dark Mirror.....Universal

See Low Booking Cause of Mexico Films' Poor Yield

by LUIS BECERRA CELIS
in Mexico City

Insufficient exhibition time for Mexican features and lack of theatres are cited as the prime reason for the scant yield of Mexican pictures by Jose L. Campos, manager of the industry's own bank, Banco Cinematografico.

He believes that to make Mexican pictures profitable they must be assured of at least 85 per cent of the playing time as against the 50 per cent they receive now.

More and better American and British pictures, Mr. Campos finds, are cutting in heavily on Mexican pictures both in Mexico and in Central and South America. He reports that in many Latin American companies there are not enough theatres for the product offered. As a consequence Mexican product suffers.

Many Being Reorganized

This is just one evidence of the current reorganization of most local production companies which are attempting to produce higher quality pictures—and so offer stiffer competition — and which, further, seek to eliminate all "foreign adventurers" in the business.

The depression the film industry is experiencing and the numerous reorganizations are alarming industry labor. Clasa Films Mundiales, for example, has asked the Federal Board of Conciliation and Arbitration for authorization to dismiss 22 of its employees. Labor fears that other companies will prune their staffs on a similar scale.

Guillermo Carter has replaced Salvador Elizondo as general manager for Clasa. Mr. Elizondo now heads the Ars-Una advertising agency which handles the Clasa account.

Plan Cooperative Units

The announced reduction in production costs and of production by frontline picture companies has so disconcerted second line figures of the industry that some of them plan to found cooperative production units. These planners believe that their opportunity for this has come with the reorganization for quality pictures that practically all the big companies are undergoing. Clasa Films Mundiales, for example, is to limit its production next year to six pictures. These companies have decided not to take chances on the Mexican or foreign market with pictures about which they have any doubts. They are seeking to avoid having pictures frozen for indefinite periods. They are concentrating on pictures that are sure to pay.

This streamlining program, however, is not pleasing to the two big film labor unions —the National Cinematographic Industry Workers, that controls directors and other technicians, and the Picture Production workers, whose members comprise players, scenarists, etc.

MPEA to Step Up Films to Korea

Prospects of Motion Picture Export Association increasing its distribution in the South Korean market loomed as an early possibility following a survey of that territory by Charles Mayer, MPEA's managing director for Japan and Korea. Mr. Mayer inspected MPEA offices in Seoul, capital of South Korea, and made visits to theatres there as well as in Fusan, number two city of the country.

Mr. Mayer's report disclosed that in Korea, which had been Jap territory since 1905, and has been given back to the Koreans, 98 per cent of the theatres which were formerly Jap-owned have been taken over by the U. S. Army Custodian and Korean managers placed in charge. Most of them are inexperienced with many resorting to questionable business practices, he said. In Fusan, managers of eight houses have formed a "society" which demands a lucrative split of the receipts as a condition of their purchase of any motion picture they exhibit in the theatres.

While MPEA is distributing films on a limited basis, Mr. Mayer found in circulation many new and old sound pictures which were smuggled in from Japan as well as antiquated silent films. In an attempt to round up contraband prints belonging to MPEA's member companies, rewards have been offered.

The survey revealed that there are 96 theatres in South Korea, many in bad shape. Of Seoul's 16 houses, no more than half are in good condition. Despite poor showmanship, demand for American product is intense.

Mandell, Goldhammer Join Eagle-Lion Sales Staff

Harry L. Mandell, formerly with the sales department of Warner Brothers, and L. E. Goldhammer, formerly with RKO and Film Classics, have been appointed special sales representatives for Eagle-Lion Films, it was announced this week by A. W. Schwalberg, vice-president and general sales manager. Mr. Goldhammer, who was to join the company November 1, will headquarter in Los Angeles and supervise Los Angeles, Salt Lake City, Denver, Portland, Seattle and San Francisco. Mr. Mandell, who joins the company November 11, will headquarter in Chicago and supervise the exchanges in Chicago, Milwaukee, Minneapolis, Detroit and Indianapolis. Their first assignments will be "It's a Joke, Son!" starring Kenny Delmar, and "Bedelia," based on the Vera Caspary novel and starring Margaret Lockwood.

Paramount Club Installs First Woman President

Mrs. Agnes Grew, Paramount purchasing agent, was installed as the first woman president of the Paramount Pictures Club (formerly the Paramount Pep Club) last Friday night at the organization's annual banquet in the Hotel Astor, New York. Attending were executives and employees of the home office, the New York branch, Paramount News and the film laboratory.

California House Burns

The American theatre, Chico, California, burned down October 24 with the damage estimated at over $100,000. The fire, of undetermined origin, occurred about 2 A. M. The 1,000-seat house is owned and operated by T. & D. Jr., Enterprises.

The 2 Biggest Hits on Broadway Today Will Be Your 2 Biggest Holiday Shows From Paramount




WO YEARS BEFORE THE MAST
From the World-Famous Novel by Richard Henry Dana, Jr.
Starring
ALAN LADD
BRIAN DONLEVY
WILLIAM BENDIX
BARRY FITZGERALD
RD da SILVA · ESTHER FERNANDEZ · ALBERT DEKKER · LUIS Van ROOTEN · DARRYL HICKMAN
Produced by SETON I. MILLER · Directed by JOHN FARROW · A PARAMOUNT PICTURE


Paramount Presents
Irving Berlin's
"BLUE SKIES"
In Technicolor
starring
Bing Crosby
Fred Astaire
Joan Caulfield
De Wolfe · Olga San Juan
32 IRVING BERLIN SONG HITS
Lyrics and Music by Irving Berlin · A Paramount Picture
Produced by Sol C. Siegel

ALBANY

The Palace followed a big week on Disney's "Make Mine Music" and "Badman's Territory" with "Gallant Journey" and "The Thrill of Brazil." The Strand presented the latest Abbott & Costello, "The Time of Their Lives," and a Charlie Chan picture. . . . Business held up strong, although bland weather cut into the matinee trade. . . . Exhibitors in the exchanges included: Neil Hellman, of Albany and Troy; Cal King, of Williamstown, Mass.; Walter Wertime, Sr., of Chestertown; Chris Pope, Schine Circuit booker from Gloversville. . . . Offices of Upstate Theatres, Inc., which buys and books for a string of independent theatres, are in the process of remodeling.

William Gaddoni, booker and salesman with MGM prior to joining the Navy, is a new member of the company's Chicago sales force. . . . The Boys Town Choir drew a large audience to the Palace theatre, Albany, for a concert engagement under the auspices of the Knights of Columbus Camp Takawitha fund. The choristers from Father Flanagan's noted Omaha, Neb., home appeared at the Plaza theatre in Schenectady the following night. Both are part of the Fabian circuit. The scale was from $1.20 to $3.60. . . . Karl Dortic is a new MGM student booker. He is the son of Charles Dortic, Columbia Pictures local salesman. Dortic, Jr., was in the Army Air Corps, as a fighter pilot, for three years.

ATLANTA

Business is on the upgrade in all theatres since good weather set in with holdovers. . . . Roy Mixon has succeeded C. V. Booth as manager of the West End theatre. . . . O. C. Lam, Lam Amusement Company, Rome, Ga., was in the city on business. . . . William K. Jenkins, president of Georgia Theatres, back from a business trip to New York. . . . "Maid in the Ozarks," with Ann Corio, played in Atlanta to SRO for six nights. . . . Nash Weil, vice-president, Wil-Kin Theatre Supply Company, has left for Los Angeles with William Geishler and James Read, to study prefabricated theatres constructed by National Theatres. . . . William Collins and his wife, formerly owners of the Collins circuit in Georgia, has returned to Hollywood after a few weeks in Atlanta. . . . Mr. and Mrs. Bill Aiken, owners of the Swan theatre in Norcross, Ga., was a visitor in the city. He was former manager of Loew's Grand here.

This month is the 20th anniversary of the Tampa theatre, a unit of Florida State Theatres. . . . H. G. and G. W. Allen, of the Allen theatre, Butler, Ala., will open their new 650-seat theatre at Camden, Ala., soon. . . . Walter L. Walker appointed sales representative for the Alabama territory for Columbia. . . . Tom Jones, formerly with the MGM Atlanta branch, is setting up a service for independent exhibitors under the title of Exhibitor's Service Co.

BALTIMORE

Weather pleasant and business grand for week beginning October 24. Century jamming them in with "No Leave, No Love," starring Van Johnson. "Sister Kenny" opened very strong at the Hippodrome.



Mayfair pulled crowds in first and second week with "I've Always Loved You." Stanley started very big with "The Strange Love of Martha Ivers." New theatre pulled very strong with "My Darling Clementine." Another A-1 combination at the Times and Roslyn included "Shadows Over Chinatown," with Alan Ladd in "The Glass Key." Keith's hit well by bringing back "The Plainsman." The Vogue entered first run field with "Brief Encounter," which proved a big attraction for the brainy set. Parkway running "Holiday in Mexico," after its first run at Century, was jamming them in at beginning of second week. Hicks' circuit's Maryland, now dark, opens with stage play November 4, "Another Part of the Forest." . . . William K. Saxton had officials of Baltimore Youth Commission as guest to see "Boys' Ranch," at the Century. . . . Shrine Circus tickets for $100 were bought for distribution to Police Boys Club and Police Scout Troop members by Elmer Nolte, in behalf of the Variety Club. . . . Baltimore *Evening Sun* is urging passage of Daylight Savings on ballot at November 5 election. . . . Highway theatre, Mddle River, opened by Nicholas Schwartz, owner, October 22, with "Northwest Mounted Police. . . . Fremont front repainted. . . . F. H. Dusman installed two Motiograph heads in the Windsor for Morris Oletsky.

WHEN AND WHERE

November 4: Allied of Western Pennsylvania meeting, William Penn Hotel in Pittsburgh.

November 8 - 11: Theatre Equipment Dealers Protective Association and Theatre Equipment & Supply Manufacturers Association meeting, Commodore Perry and Secor Hotels in Toledo.

November 11 - 13: Allied Theatres of Michigan meeting, Hotel Book Cadillac in Detroit.

November 18: North Central Allied mid-year convention in Minneapolis.

November 19 - 20: Associated Theatre Owners meeting in Indianapolis.

November 22 - 23: Independent Theatre Owners of Wisconsin and Upper Michigan meeting at the Schroeder Hotel, Milwaukee.

November 25 - 26: Allied Motion Picture Theatre Owners of Western Pennsylvania meeting at the William Penn Hotel, Pittsburgh.

November 27: Monogram Pictures of Canada, Ltd., carnival and banquet at the Royal York Hotel in Toronto to honor Canadian Picture Pioneers.

January 26-28: Theatre Owners of North and South Carolina convention in Memphis, Tenn.

BOSTON

Mary Mitchell, of M & P's advertising department, has resigned and gone to Florida for the winter. . . . Skip Dunn, of Standard Candies, was back in town after an extended visit to theatres in Maine and New Hampshire. . . . Chester Grenier, well-known printer on Film Row, was injured seriously in the eye by a golf ball. He is in the Quincy City Hospital . . . J. B. McCullough, of the conservation department of the Johnston office, was in town last week making a fire safety survey of the companies. . . . The Tub Thumpers of Boston, Tub Number One, honored Jack Dempsey at a luncheon, October 21, at Steuben's Vienna Room. Dempsey was brought to Boston for a couple days by Tub Thumper Phil Buxbaum, Institute of American Democracy, as he has been touring the country speaking to young people about sportsmanship as an aid to promoting racial and religious tolerance. Tub Thumper Joe Cifre arranged a radio broadcast, press reception, and special motion pictures for Dempsey. . . . George Kraska, who recently left Loew's State and Orpheum theatre, is general manager and publicity director of the Toy Center in Brookline, a store his son, Leonard, opened a year ago.

CHARLOTTE

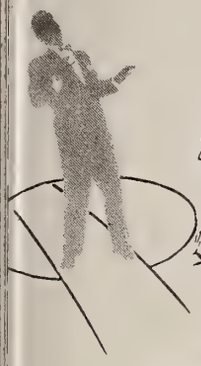
John Lisk has resigned as booker at the Charlotte Paramount office, and will be replaced by Webber Howell, who was previously in the contract department. Howell's place is filled by Robert Love. . . . Jack Sims, former booker for the Charlotte Metro office, was in town a few days booking for the Midway Park theatre in Midway, N. C., of which he is manager. . . . Bill Briggs of the Charlotte U. A. office, and Mitchell Little of Exhibitors Service, were in Atlanta, Ga., over the week-end, visiting the "Film Row" there. They also visited Leonard Branscome, owner of the Jonquil theatre in Smyrna, Ga., which was opened recently. Branscome was formerly with the Army Picture Service, both in Charlotte and Atlanta.

Louise Deese, secretary to H. D. Hearn, of Exhibitors Service, has returned to her desk after illness.

CHICAGO

This week looks like the Roaring 20's in the Loop with three stage shows playing at film houses. The additional stage show this week resulted from the one-week booking of Louis Prima at the RKO-Palace theatre in connection with the house's 20th anniversary. All three theatres with stage shows —the Chicago, Oriental and Palace—are do-

(*Continued on page* 42)



COLUMBIA TRADE SHOWING



The JOLSON STORY

FRIDAY, NOVEMBER 8th, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	20th-Fox Screen Room	1052 Broadway	2:00 P.M.
Atlanta	20th-Fox Screen Room	197 Walton St., N.W.	2:00 P.M.
Boston	Columbia Pictures Corp.	57-67 Church St.	2:00 P.M.
Buffalo	20th-Fox Screen Room	290 Franklin St.	2:00 P.M.
Charlotte	20th-Fox Screen Room	308 So. Church St.	2:00 P.M.
Chicago	H. C. Igel's Screen Room	1301 So. Wabash Ave.	2:00 P.M.
Cincinnati	20th-Fox Screen Room	1632-38 Central Pkway.	2:00 P.M.
Cleveland	20th-Fox Screen Room	2219 Payne Ave.	2:00 P.M.
Dallas	20th-Fox Screen Room	1801 Wood St.	2:00 P.M.
Denver	20th-Fox Screen Room	2101 Champa St.	2:00 P.M.
Des Moines	20th-Fox Screen Room	1300 High St.	2:00 P.M.
Detroit	Blumenthal's Proj. Room	Film Exchange Bldg.	2:00 P.M.
Indianapolis	20th-Fox Screen Room	326 No. Illinois St.	2:00 P.M.
Kansas City	20th-Fox Screen Room	1720 Wyandotte St.	2:00 P.M.
Los Angeles	20th-Fox Screen Room	2019 So. Vermont Ave.	2:00 P.M.
Memphis	20th-Fox Screen Room	151 Vance Ave.	2:00 P.M.
Milwaukee	20th-Fox Screen Room	1016 No. 8th St.	2:00 P.M.
Minneapolis	20th-Fox Screen Room	1015 Currie Ave., No.	2:00 P.M.
New Haven	20th-Fox Screen Room	40 Whiting St.	2:00 P.M.
New Orleans	20th-Fox Screen Room	200 So. Liberty St.	1:00 P.M.
New York	20th-Fox Screen Room	345 W. 44th St.	2:00 P.M.
Oklahoma City	20th-Fox Screen Room	10 North Lee St.	2:00 P.M.
Omaha	20th-Fox Screen Room	1502 Davenport St.	2:00 P.M.
Philadelphia	20th-Fox Screen Room	302 No. 13th St.	2:00 P.M.
Pittsburgh	20th-Fox Screen Room	1715 Boulevard of Allies	2:00 P.M.
Portland	Star Film Exchange	925 N.W. 19th Ave.	2:00 P.M.
Salt Lake City	20th-Fox Screen Room	216 E. First So. St.	2:00 P.M.
San Francisco	20th-Fox Screen Room	245 Hyde St.	1:30 P.M.
Seattle	Little Victor Prev. Room	2420 Second Ave.	2:00 P.M.
St. Louis	S'Renco Screening Room	3143 Olive St.	1:00 P.M.
Washington	20th-Fox Screen Room	932 New Jersey Ave., N.W.	2:00 P.M.



(*Continued from page* 40)

ing good business, although the current bus strike has not helped box office receipts. . . . Harry Goldberg, with PRC for five years, has joined Henri Elman's Capitol Exchange as city salesman. Charles Miller, veteran exhibitor and salesman, has succeeded Goldberg at PRC. . . . Bob Hope will be in Chicago November 23 for the Chicago *Times'* annual Harvest Moon Festival.

Irving Mack has been appointed editor of the Variety Club's monthly paper, *The Variety Tattler*. . . . Edwin Silverman and other Essaness executives were hosts at a party given for Joan Leslie at the Imperial House Wednesday evening. Miss Leslie started a personal appearance engagement at the Oriental Friday. . . . Nate Gross, conductor of the "Town Tattler" column in the Chicago *Herald-American,* has been offered an engagement to appear at the Oriental by Edwin Silverman, Essaness circuit head. . . . Frank Smith, RKO Theatres division manager, was host to vaudeville patrons of yore when the Palace held "Old Timers Night" October 25. . . .Les Lear, radio announcer and publicity man, has been elected president of the Tub Thumpers organization, local publicity club. He succeeds Bill Green of MGM.

CINCINNATI

That this situation is "show-hungry" has been demonstrated by the fact that the 3,300-seat RKO Albee, which, after several years of straight pictures, recently changed to vaudeville and pictures, reports attendance on a high level. Admission prices have been increased for the new policy. . . . More than 100 Variety club members and guests attended the farewell testimonial dinner tendered Jack Bannon, former local Universal manager, who has been promoted to branch manager at Chicago. Among those present at the affair in the club's quarters were Maurice Bergman, eastern advertising and publicity manager for Universal; William Gehring, 20th Century-Fox western sales manager, and Louis J. McGinley, general sales manager of Prestige Pictures, New York. Mr. Bergman was toastmaster. Peter Rosian, Universal district manager, with headquarters here, was in charge of the dinner arrangements. Mr. Bannon was presented a wrist watch. . . . Dave Stenger was elected president of the 20th Century-Fox Family Club at a recent meeting. Irene Meek was named vice-president, Cora Johns secretary, and Jasse Stumpf, treasurer. . . . William Hitchcock, who operates the Skyway theatre, at Osborne, Ohio; the Arcano, at Winchester, and the Community, at nearby Green Hills, has purchased the New Community theatre, at Sardinia, Ohio, from Mr. and Mrs. Harold Cummins. He will use equipment in a new house which he is building in Sardinia.

CLEVELAND

Local interest in current first run films was lukewarm except for MGM's "Holiday in Mexico," which rolled up a big $28,500, due principally to a heavy weekend. Weather was beautiful, which may have hurt the box office. . . . Bernie Rubin and John Urbansky, Jr.'s Imperial Pictures won first place in the national Equity Film Exchange drive on "Good Old Days" bookings. . . . Paul Gusdanovic, independent theatre circuit owner, and Mrs. Gusdanovic, leave November 16 to spend the winter in Miami. . . . Modern Talking Pictures has been named Ohio distributors for the U. S. Treasury Savings Bond drive subject, "America the Beautiful," produced in Technicolor by Warner Brothers. . . . Louis Josserand, Drive-In theatre patent owner, was in Cleveland to see George Petersen, Drive-In theatre builder.



More than 200 attended the Lester Zucker-Dave Miller testimonial banquet at the Statler Hotel October 28. Among those who had reservations were Frank McCarthy, Universal southern division manager; Fred Meyers, Universal eastern division sales manager; Bernie Kranze, assistant general sales manager for the J. Arthur Rank organization; Maurice Bergman, Universal eastern promotional head; Sam Galanty, Columbia district manager; John Osborne, George Otte, Wheeling, W. Va.; Elmo Lux, Richard Walsh, Constantine Basil, George MacKenna, Sam Yellen, Max Yellen, Robert Murphy, Jerry Sandau, all of Buffalo; Herman Stahl, Oil City, Pa.; Harry Stahl, Sharon, Pa.; William Weiss, McKeesport, Pa.; Francis Guehl, Harry Feinstein, Pittsburgh; Martin G. Smith, Nat Charnas, Jack O'Connell, Jack Armstrong, Toledo; Ed Prinsen, Youngstown; Bill and Ed Biggio, Steubenville; A. G. Constant, Chris Velas, Leon Velas, George Delis, Steubenville; Nat Walken, Salem.

COLUMBUS

Business in local theatres began an immediate upswing upon the end of the 25-day transit strike which had kept downtown-bound show shoppers at home for over three weeks. . . . "Gallant Journey" at the Ohio, "Cloak and Dagger" at the Palace, "Captains Courageous" at the Broad and "The Killers" at the Grand all felt the renewed activity. The 76,000 crowd at the Ohio State-Minnesota game last Saturday also helped swell weekend receipts. The big "Holiday on Ice" show at the Coliseum and the personal appearance of Xavier Cugat at Memorial Hall provided fairly stiff competition, however. . . . Jean Peters, who was chosen Miss Ohio State last winter, has the role of Catana in Twentieth Century-Fox's "Captain from Castile" opposite Tyrone Power. . . . Gracie Hardgrove, five-year-old daughter of John Hardgrove, Academy theatres supervisor, made her stage debut with her dad in a dance act in the Firemen's Minstrels here last week. . . . Neth's State, opposite Ohio State campus, is now offering daily matinees.

DENVER

Grand weather helped theatre business. . . . Gerald Pettibone, Broadway chief operator, 50, died October 25. . . . Fire in Trenton theatre, Trenton, Neb., confined to booth, destroyed machines, film, doing more than $3,000 damage. House had just been reopened after remodeling and decorating. . . . Kiva, Denver, renamed Cactus. . . . Nadine Kaselnova, closes East, Trinidad, Colo., but prepareds new Uptown to open soon. . . . Frank Sheffield, PRC booker, and A. G. Edwards, salesman, trade jobs. . . . Fred Brown, UA salesman, back on row after second operation. . . . Henry Leclair resigns as Webber manager, goes to New York, to enter film editing school. Succeeded by Robert Letito, assistant at Mayan. Ed True, chief service, gets Letito's post.

Mrs. S. E. Allen opens drive-in, Hatch, N. M.. , Philip Fidel about ready to open new El Rio, Espanola, N. M. C. U. Yaeger to open new Lamar, Lamar, Colo., November 14. Interstate Theatres about ready to open new Yucca, Albuquerque. Remodeled Mission, Denver, about ready to open. . . . Theatre folks from out of town included Dr. F. E. Rider, Waunetta, Neb.; Eldon Menagh, Ft. Lupton, Colo.; George Nescher, Springfield, Colo.; J. H. Roberts, Ft. Morgan, Colo.; Neal Beezley, Burlington, Colo.; W. W. Williams, Eads, Colo.

DES MOINES

Tri-States district managers Herb Grove, Davenport, and William Miskell, Omaha, attended meetings at the home office here last week. . . . Ed Heiber, Universal district manager, was a guest at the exchange. . . . A special showing of "No Leave, No Love" (MGM) was held for Greyhound Bus representatives. . . . Humphrey Bogart in "The Big Sleep" was the top drawing card among downtown "A" houses here last week and was scheduled to be held over for two extra days. . . . A. H. Blank, president of Tri-States, conducted a group of doctors from Minneapolis on a tour of the Raymond Blank Memorial Hospital. The men came here to obtain ideas to be incorporated in the construction of a $250,000 heart disease hospital on the University of Minnesota campus—funds for which have been donated by the Minneapolis tent of the Variety Clubs.

HARTFORD

Three downtown Hartford theatres had revivals on their screens, "Stella Dallas," "Scarface" and "Ghost Breakers." "Canyon Passage" did nicely in a second week's run at the downtown Warner Strand. . . . Joe diLorenzo of Daly Theatres Corporation, Hartford, has returned to his duties after recovering from illness. . . . Sam Horowitz of Loew's Poli, Hartford, and Mrs. Horowitz were recent New York visitors. . . . Dave Kramer is the new salesman at the Columbia exchange in New Haven.

Ernie Grecula, director of advertising-publicity; George Smith, maintenance director of the Hartford Theatres Circuit, Hartford, and Jack Mitchell, chief projectionist at the circuit's Colonial, Hartford, will go on a hunting trip to northern New England later in November. . . . John E. F. Cusik has filed plans with the CPA for construction of a motion picture theatre and four adjoining

(*Continued on page* 44)

COLUMBIA TRADE SHOWINGS

THE RETURN OF MONTE CRISTO • BETTY CO-ED • BOSTON BLACKIE AND THE LAW • SINGIN' IN THE CORN

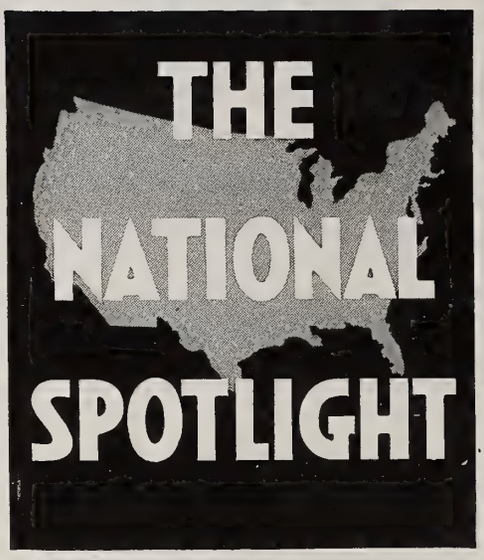


CITY	ADDRESS	DAY, DATE AND HOURS OF SCREENING			
		BOSTON BLACKIE AND THE LAW • SINGIN' IN THE CORN		THE RETURN OF MONTE CRISTO • BETTY CO-ED	
ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
BOSTON	Columbia Pictures Corp. 57-67 Church St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
CHARLOTTE	20th-Fox Screen Room 308 So. Church St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 So. Wabash Ave.	TUES. 11/12	1 P.M.	TUES. 11/19	1 P.M.
CINCINNATI	20th-Fox Screen Room 1632-38 Central Pkway.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Ave.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
DALLAS	20th-Fox Screen Room 1801 Wood St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
DENVER	20th-Fox Screen Room 2101 Champa St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
DETROIT	Blumenthal's Proj. Room Film Exchange Bldg.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 So. Vermont Ave.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Ave.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
MILWAUKEE	20th-Fox Screen Room 1016 No. 8th St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Ave., No.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 So. Liberty St.	TUES. 11/12	1 P.M.	TUES. 11/19	1 P.M.
NEW YORK	20th-Fox Screen Room 345 West 44th St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
PHILADELPHIA	20th-Fox Screen Room 302 No. 13th St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
PITTSBURGH	20th-Fox Screen Room 1715 Boulevard of Allies	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
PORTLAND	Star Film Exchange 925 N.W. 19th Ave.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 E. First So. St.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde St.	TUES. 11/12	1:30 P.M.	TUES. 11/19	1:30 P.M.
SEATTLE	Little Victor Prev. Room 2420 Second Ave.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.
ST. LOUIS	S'Renco Screening Room 3143 Olive St.	TUES. 11/12	1 P.M.	TUES. 11/19	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey Ave., N.W.	TUES. 11/12	2 P.M.	TUES. 11/19	2 P.M.

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stores, at a cost of nearly $90,000, at Somerset, Mass.

Officers of the newly-organized Columbian Club, of the Columbia New Haven exchange, include: T. F. O'Toole, president; Bede Tacinelli, secretary; Lillian Rottman, treasurer. . . . A testimonial dinner will be held November 13 at the Fairfield Inn, Fairfield, Conn., in honor of Earl Morin, State Police theatre inspector of the district from New Haven to the New York state line, who resigned recently because of ill health. Numerous theatre men have been busy with plans for the testimonial.



INDIANAPOLIS

Film business is more like it used to be here this week. With the kids out of school Thursday and Friday and several thousand teachers in town for their state convention, activity is reasonably brisk at all downtown box offices again. There's a general improvement over last week, when "Lover Come Back," playing with a stage show at the Circle, took the only impressive gross, $22,000. "I've Always Loved You" finished with a mild $13,000 at the Indiana. . . . Loew's had planned to play "Shadowed" on the bill with "Courage of Lassie" this week, but dropped the idea in answer to a flood of letters from Parent-Teacher Association members protesting against showing a crime picture with a juvenile.

The Associated Theatre Owners of Indiana is advising exhibitors to obtain power units from the WAA, as a precaution against John L. Lewis' threatened coal strike. Last winter's strike forced many theatres in upstate counties to operate on reduced schedules while power rationing was on. . . . Variety Tent No. 10 will elect officers for 1947 at a business meeting Monday night.

KANSAS CITY

The pinch in display space for amusement and other advertising in newspapers continues. The *Star* continues to restrict ads to a maximum of a little over 400 lines. This is a handicap to promotions of special events—but is also by some film advertising men considered a better situation all around than that of old days when competition built up expenditures to unreasonable proportions.

The American Royal Live Stock and Horse Show, resumed after curtailment and partial abandonment in war years, was a huge success—having, it was remarked, an extra touch of showmanship. Elmer C. Rhoden, head of Fox Midwest, was chairman of horse-show department of the American Royal. . . . Several Fox Midwest theatres of Greater Kansas City including their first runs (The City District, Leon Robertson, manager) put on a pre-Hallowe'en "Saturday morning matinee" October 26, "for kiddies and grown-ups too," selling tickets at 25 cents, in advance. Some had 10 cartoons and a feature, some 15 cartoons. The shows for children were designed to help draw them back to the theatre, after the polio wave.

MEMPHIS

Memphis theatres are doing a rushing business. "Cloak and Dagger" is being held over for a second week at the Warner. "Holiday in Mexico" was held for a second week by manager Cecil Vogel at Loew's Palace. Loew's State manager Bill Kemp said "Notorious" was "very good" at the State. Malco's manager, Jack Tunstill, said "The Killers" was drawing fair attendance. But the week's outstanding theatrical event in Memphis was the conversion of Ritz theatre, a large de luxe neighborhood theatre, into a first run house by Dave Flexer, owner, who opened the new policy with Noel Coward's "Brief Encounter" at downtown prices. Attendance was so heavy that large crowds were turned away the first few days.

De Soto theatre was sold by C. M. Lamount and Samuel Boyette for $35,000 to R. C. Middleton, city employee. Mr. Middleton's son-in-law, Roy Hankins, has been named manager.

MINNEAPOLIS

Loop theatre business continues at an average pace, competing with Indian summer, football and the opening of the hockey and prizefight seasons. "Notorious" has been one of the top runners of the year, doing five good weeks in the Loop. Neighborhood and outstate houses have found a new revenue booster in "cartoon carnivals," about 15 cartoons and an old Mickey Rooney feature, the show dated to catch the juvenile trade.

John J. Friedl, president of Minnesota Amusement Company, will return to his desk early this month after a four-month absence caused by a breakdown which resulted from an operation and overwork. Harry French, assistant to Mr. Friedl, has been in charge of the company. . . . William F. Rodgers, vice-president and general sales manager of MGM, and Jack Schlaifer, sales director for Monogram, will be co-featured speakers at the November 18 meeting of North Central Allied. . . . One of the year's top promotions is the Mindako circuit's "Christmas Caroling" contest, to be conducted December 11 to 18 by Radio City theatre under sponsorship of the Minneapolis *Daily Times*. Prizes will total $500. . . . Mindako is experimenting with a well-ballyhooed Twin Port preview of "Two Years Before the Mast" at the Norshor, Duluth, Minn., and the Palace, Superior, Wis.

NEW ORLEANS

The Star theatre has changed its policy from screen attractions to road shows, beginning Sunday, November 3, with Ann Corio in person with a big New York cast in "Maid in the Ozarks." . . . The Center theatre on Canal Street is celebrating its tenth anniversary under the management of Lazarus Theatres, Inc. Through the columns of the daily papers, Mrs. Henry Lazarus, the owner, thanks the public. H. A. Everett is erecting a new 750-seat theatre, the Spud, at Magee, Miss.

Among the exhibitors seen on Film Row were W. M. Butterfield of Ruston, La.; Bound Suddit of Laurel, Miss., formerly of the Ritz theatre, now in the sign business; Mortimer and Shields of Town and Bell Theatres; Clarence Chandler of the Roxy theatre, New Orleans; Charles Waterall of Pritchard, Ala.; Al Morgan, booker of the McLyndon circuit of Union Springs, Ala.; A. L. Royal of the Royal circuit, Meridian, Miss., and Doc Couch, his assistant; C. T. Haynes and H. E. Jackson of the Lyric theatre, Ellisville, Miss., and Mr. and Mrs. Bill Terrell from Roseland, La. . . . Don Gierson is the new head booker at 20th Century-Fox, replacing Elizabeth Bacon. He formerly was booker in the Dallas branch.

OKLAHOMA CITY

W. B. Daughtry, ex-combat pilot, is set to open the theatre he personally designed, constructed and decorated in Arkadelphia, Ark.; it's to be called the New. . . . Gene Autry and Governor Robert S. Kerr are to be guests of honor November 14 at the welcome-home party in Hugo for four circuses returning to winter quarters there. . . . Walter Wortham who has been with National Theatre Supply here for the last four years is now with Oklahoma Theatre Supply; he's working as a field representative. . . . Delay in obtaining construction material is holding up the de luxe Center to be built by T. B. Noble in downtown Civic Center here. . . . Lewis Barton opened his new Knob Hill in suburban Capitol Hill after similar troubles; Barton has three in and around that suburb now. . . . L. C. Griffith recovering from that recent heart attack. . . . Work is progressing nicely on the new Roxy in Muskogee.

OMAHA

Return to work of more than 5,000 laid-off packing-house workers helped first runs enjoy a good week here. Disagreeable weather through the first half of October finally switched to the agreeable side. . . . Two young men robbed cashier Harriet Nelson of the Stuart theatre, Lincoln, of $155 at the box office. . . . University of Nebraska's Business Research Bureau reports Nebraska per-capita income hit $1,117 in 1945, is continuing at that pace. Income in 1933 averaged $275 and in 1929, $557. . . . Jerry McGlynn, Metro branch manager, is in Rochester, Minn., for a physical checkup. . . . Frank Hannon, Warner branch manager, is heading the theatre survey under way in the territory. . . . Jack Lorenz and Anna Mae Suffren of Chicago, 20th-Fox co-drive leaders, were in Omaha. . . . New Chief theatre is scheduled to open in South Omaha in December.

PHILADELPHIA

Philadelphia's box office slump was checked with the arrival of new product.

(Continued on opposite page)

(*Continued from opposite page*)

Receipts rose the past week, "The Kid from Brooklyn," and "The Stranger," leading the town. . . . Sam Stiefel, the theatre owner turned personal manager, is expected in town with his charge, Mickey Rooney, when the latter makes an appearance at the Earle shortly. . . . William Goldman's long vacant Erlanger theatre finally relighted with the legitimate show, "Park Avenue." The Wayne theatre was taken over again by Felt Theatrical Enterprises from Arthur Silber.

Rumored around town was that William Goldman, prominent theatre man, had bought Station WDAS, in Philadelphia, for about $400,000. . . . Harry Weiner, Columbia district manager, became the most recent member of the industry club, the Picture Pioneers. . . . Jack Brodsky, Warner Club president, was in New York last week for the national Warner Club meeting and elections.

Cormack G. Keeney, head of Keeny Theatres, Inc., Reading, Pa., is now a fireman, having been unanimously elected a member, in advisory capacity, of the West Reading Fire Company.



PITTSBURGH

Since the four-week power strike has ended and transportation restored, downtown theatre men are hoping that business will be brisk before the usual Christmas slump gets under way. With such pictures as "Cloak and Dagger," "Mr. Ace," and "Three Little Girls in Blue" drawing the suburbanites back to the first run houses, there is more than a chance that their hopes will be realized.

Many of Dave Miller's friends went to Cleveland to attend the testimonial dinner by the Variety Club in the Statler Hotel. Miller was recently promoted by Universal-International and Pete Dana has taken over at the Pittsburgh-Cleveland exchange.

Salesmen and others along Film Row now have organized the Motion Picture Club of Pittsburgh. It is a social organization and the officers are: Jack Judd, president; Harry Rees, vice-president; William Scott, treasurer, and Sol Perlman, secretary. . . . Pittsburgh's Variety Club has reopened after being closed for three weeks owing to the hotel strike.

PORTLAND

O. J. Miller, executive secretary of Independent Theatre Owners of Oregon, in tendering his resignation after seven years of outstanding service, warns that coming legislature will impose another tax, either state or city, and advises that association should have strong representation before that body; that an organization of exhibitors is now needed as never before, and that advice should be heeded from the PCCITO.

The Mayfair theatre switched to stage shows with nine performances of "Up in Central Park." "Three Little Girls in Blue" scored well at the Paramount and Oriental; "If I'm Lucky" moved to Music Box; "Rage in Heaven" opened to good business at Parker's Broadway. Heavy rains for two weeks kept away much business.

SAN ANTONIO

"Woody" Herman's Orchestra and stage review at the Majestic theatre won top honors for the week's best business-getter. On the screen was "Faithful in My Fashion." Next best was "Till the End of Time" at the Aztec, and "Behind Green Lights" was the Empire first run for a three-day, split-week engagement. The Texas heldover "The Strange Case of Martha Ivers" for a second week after it played the Majestic. The weather was fair and warm, unusual for this time of the year.

Leon Glasscock is another exhibitor who flies an airplane in Texas. He expects to open his new Dale at Stockdale, and the West in George West before Christmas. . . . Visitors were plentiful as usual. They were: Louis Babb, Angora theatre, Rocksprings; Mrs. Taulbee, who is connected with Stout Jackson's theatres in Southeast Texas; Jose Suarez, Juarez theatre, Proteet; Mr. and Mrs. George Likins, Broadway and Grand theatres, Abilene; Mr. and Mrs. D. J. Young, Jr., and daughter, Dianne, Mexico and Iris theatres, Brownsville.

SAN FRANCISCO

Inexplicably, box offices grosses continue their slump of the past few weeks. With no counter-attractions in town and good weather —although too "nippy" for the beaches— theatre men are at a loss to account for the poor business. . . . Mike Naify, head of T & D Jr. Enterprises, returned from Chico, after viewing the $100,000 damage to his American theatre there. The fire, which occurred around 2 A.M., almost completely demolished the 1,000-seat house. . . . RKO "This Is America" series, trekked out to San Francisco this week for shooting. Virginia Lewis, who for four years has been assistant bookkeeper at Nasser Bros. Theatres, left that organization to join the Bert Levey office in Hollywood. Featuring the early work of Viking Eggeling and Walt Disney, The Art in Cinema Series, sponsored by the San Francisco Museum of Art, presented their program, "The Animated Film as an Art Form," October 24.

ST. LOUIS

Business at first run houses in St. Louis slipped last week and observers attributed this to mediocre product plus letdown following seven-game World Series in which the Cardinals were involved. . . . Competitive winter attractions that started this week included professional hockey and basketball in the sports field and heavy concert season at Municipal Auditorium. . . . Harry C. Arthur, Jr., general manager of Fanchon & Marco who returned this week from eastern business trip, announced resignation from board of directors of St. Louis Browns, giving press of other business as reason. . . . Prospects that St. Louis will be without Daylight Saving Time next summer are indicated with announcement that Alderman Louis A. Lange, sponsor of the movement, intends to urge repeal of the ordinance. . . . New 350-seat art theatre, devoted exclusively to foreign films, to be erected in West End of St. Louis by Ruby S'Renco, operator of the only art house in the city now.

TORONTO

After "Anna and the King of Siam" registered so well at Shea's, it was natural that Toronto fans flocked to both the Eglinton and Victoria for the day-and-date run of the British film, "Notorious Gentleman," which also stars Rex Harrison. . . . Republic Pictures gained further prestige locally with the holding of "I've Always Loved You" for a third week at Loew's Uptown. . . . By way of crowd contrast, the merry-seekers stormed the Imperial for "The Kid from Brooklyn" while the "weepers descended on Shea's for the current offering of "A Stolen Life." . . .

General manager Gordon Lightstone of Canadian Paramount has announced plans for the 1947 construction of a Toronto building to house the Canadian head office and Ontario branch, after occupying the present Bond Street premises for 21 years. . . . Lightstone is also preparing for a new branch structure at St. John, N. B. . . . George W. Peters, executive assistant to President J. Earl Lawson of Canadian Odeon, has been named to the company board following the death of T. J. Bragg. . . . Ed J. Harris, brother-in-law of the late N. L. Nathanson, has been confirmed in his appointment of general manager of Gaumont-Kalee, Ltd., of which Lawson is also president. . . . In Toronto for several days, Paul L'Anglais of Quebec Productions, Montreal, announced Walter Huston would star in "Apple of His Eye," following the making of "The Stronghold" at St. Hyacinthe.

WASHINGTON

Washington theatres are still feeling the effects of the hotel strike, especially downtown. The only holdover this week was the "Rage in Heaven," at Loew's Palace. New openings include "The Time of Their Lives" at RKO Keith's; "Strange Love of Martha Ivers" at Warners' Earle; "Three Wise Fools," at Loew's Capitol, and "The Thrill of Brazil" at Warners' Metropolitan. The Little theatre opened with a two-weeks' revival of "Adventures of Tom Sawyer," and Sidney Lust's Hippodrome opened October 26 with the French film "Have You Nothing to Declare?"

The Variety Club of Washington held a stag buffet in the club rooms October 28 in honor of Al Benson, recently promoted to manager of the Paramount Cincinnati exchange. . . . While Merle Lewis of the Ambassador theatre spends five weeks in California, Frank Sobotka, manager of the Avalon theatre, will pinch-hit for him. . . . K-B Theatres held their annual Hallowe'en Children's Costume Parties November 2 at the Apex, Naylor, Senator and Atlas theatres.



and that's e

Review >> Flashes

RENDEZVOUS WITH ANNIE (Rep)—Bright as a newly-minted dollar—plenty of which, parenthetically, it should attract to the cash drawer—is the lighter approach to the problems confronting one GI. In every department, the picture is a standout; would classify as a solid hit from any studio, and definitely is one of the all-time best to come from Republic. Eddie Albert, Faye Marlowe, Gail Patrick. Allan Dwan directed.

BOXOFFICE

"Rendezvous with Annie"

Republic Comedy 89 mins.

AUDIENCE SLANT: (Adult) An excellent light comedy that should prove to be thoroughly entertaining for all types of adult audiences.

Comment: Republic evidently has gone all out to give "Rendezvous With Annie" the excellent production values it deserves, and Associate Producer-Director Allan Dwan has taken full advantage of a fat opportunity to turn out an excellent comedy. The Mary Loos, Richard Sale magazine story on which their screenplay was based, follows along lines of a true life story that took place in California during the war. That story, too, worked out satisfactorily. Eddie Albert, Faye Marlowe and Gail Patrick, really have a rollicking time in this picture, transmitting their fun to audiences. The picture is exceptionally well done in casting, acting, production and direction from a good story. Who could ask for anything more? Proper exploitation could make this return better than average grosses.

SHOWMEN'S TRADE REVIEW

The Film Daily

"Rendezvous With Annie"

with Eddie Albert, Faye Marlowe 89 Mins.

Republic

LIVELY COMEDY BUBBLING WITH SUBTLETY TOLD WITH WARMTH, SKILL; FINE BOX-OFFICE POSSIBILITIES.

Permitted to mount a screenplay from their own magazine story, the authors of "Rendezvous With Annie," Mary Loos and Richard Sale, turned in a script that was directed with veteran skill by Allan Dwan and played to peak value by a cast of worthies. The writing job is a model, finished work that keeps the plot bubbling with subtlety, humor, characters and incident.

In a theme-wise sense the picture is adult fare. It pokes fun at small town reacting to what on the surface appears to be adultery and illegitimacy. That's what comes of going AWOL—on a three-day pass—from London to New Jersey.

On his first wedding anniversary, Eddie Albert, a corporal in the Air Corps, stationed in the finance office in London, is handed a pass for three days in the British capital. He wants a furlough but that is out of the question. Philip Reed and James Millican, a couple of flyers on the ATC Atlantic route, who value Albert's friendship for his wife's chocolate cake drag him off to New York. He's there the following night and with his wife a few hours later. He returns to London with no one the wiser and brings a piece of cake for Sir C. Aubrey Smith who shares an air raid shelter when Albert's office is alerted for an air raid.

A year later Albert is discharged. He returns home to find his wife in a hospital and the townspeople look down their noses when he learns, happily, that he is a father. But the town attitude's meaning hits him with a jolt when he learns that his son stands to inherit a half million dollars from an uncle, providing Albert can establish his presence in town at a logical time.

Albert has a number of leads to trail down from the local banker to Sir C. Aubrey Smith who turns out to be a visiting dignitary. These leads provide diversion and excitement. There is a deadline.

Smith comes through by virtue of the c and Albert, Jr., gets his inheritance. telling is smart, the pace quick. Patrick has a good part which she han very effectively as a night club s There's a good song in the proceed called "Dream Man," by Jack Elliott

A REPUBLIC PICTURE

Screen Play by MARY LOOS and RICHARD SALE. Based on their Magazine Story Associate Producer and Director—ALLAN DWAN

ctly what we've done!

"DAILY VARIETY"

Film Preview

Rendezvous With Annie

"'Rendezvous With Annie" is smooth and glittering farce comedy with a smattering of belly laughs, a steady succession of chuckles and a lot of hearty human interest. It even has a novel gimmick to make the plot go around and, all-in-all, it looks like sure fire box office.

Attempt of Eddie Albert, as a returned G. I. to prove himself father of his wife's baby is a new basis for farce complications. Subject is one of those that could have been made thoroughly risque, but isn't. It is worked exclusively for laughter and the homey touch with Albert making a successful bid for audience sympathy and Faye Marlowe, as his wife, gets heart throbs out of her role.

Albert's dilemma develops when, stationed in London, he makes a trip home to New Jersey to see his wife on a three-day pass. Jaunt is promoted and made possible by two ATC pilots, played by Philip Reed and James Milligan. They persuade him it will be a cinch to sneak him on and off the plane, get him to the home town and back to London without a hitch.

They do just that, although there are some difficulties involving a traveling general picked up in Newfoundland, a banker from Albert's home town met in a New York night club, and a few minor brushes with the military police. Albert spends his night at home, but has to keep it a secret because he is technically A.-) W.O.L.

The real trouble comes when he is discharged from the Army and gets home to find his wife has just given birth to a son. The villagers, with a memory for dates, suspect the worst. So does the family lawyer in the matter of $500,000 left by a deceased uncle of Albert's for the latter's first son. Albert can't disclose the irregular plane trip without getting his flying pals into trouble. He can't prove parenthood without admitting the plane trip and the baby can't get the $500,000.

It is worked out eventually in high comedy involving Gail Patrick, as a night club singer, Sir C. Aubrey Smith, as an English diplomat and air-raid shelter companion of Albert's in London, Wally Ford as a New York reporter, and Raymond Walburn as the village banker.

They all handle their parts to top effect for comedy.

Picture is Allan Dwan's first production for Republic and he has done a top job in his dual capacity as producer and director. The picture is well mounted and photographed of Reggie Lanning is notably good.

"THE Hollywood REPORTER"

'RENDEZVOUS' DELIGHTFUL

Dwan Scores With Bright Yarn, Cast

"RENDEZVOUS WITH ANNIE"
(Republic)

Few pictures ever released under the Republic trademark have matched the delightful quality of "Rendezvous With Annie." There are moments in the story and its presentation that are nothing short of inspired. With this production under his belt, Allan Dwan can certainly be hailed as the most promising new light at the Valley studio. The casting values of the show are consistently faultless, many bits really gorgeous, and Dwan's direction is a work of love. This success cannot fail to put him in a position to write his own ticket anywhere.

The story idea probably stems from that news item about the GI who twice flew the Atlantic in order to spend a single night at home. In this fiction the lad is really shanghaied by a pair of playful fliers who excuse their prank on the grounds that the GI's wife, Annie, baked the best chocolate cake any Army man ever ate. And so she does. There's a big one on the table when Jeff Dolan comes home all the way from England for just one night.

He covers this session of being AWOL so cleverly that his trip is difficult to prove when, after discharge from service, proof is demanded. It happens that Annie has had a baby, a bouncing boy who is heir to half a million dollars. Yet no one will believe he is the son of a GI who has been overseas for more than two and a half years. The chase to gather proof of the legality of the heir is brilliantly shot with fun. But so is the whole picture, thanks to Dwan.

Eddie Albert has the most amusi fall guy of his career to play, and takes "Jeff Dolan" to town. Fay Marlowe is quite attractive as the wife Annie. There is a grand part of nightclub entertainer to engage the distinguished services of Gail Patrick, and she is at her best. Philip Reed and James Millican are excellent as the prankish flyers. Sir C. Aubrey Smith lends warmth and charm to the English gentleman who becomes Dolan's last chance.

Then, there are those gorgeous bits enacted by such surefire dependables as Raymond Walburn, William Frawley, Wally Ford, Lucien Littlefield, Will Wright and Mary Field. Attention of this sort to minor casting always pays off. The Richard Sale who brings roars as Clarence is credited with Mary Loos as co-author of the

"Rendezvous With Annie"

(Republic) Comedy — 89 Min.

Cast: Eddie Albert, Faye Marlowe, Gail Patrick, Philip Reed.

A completely delightful and sweet yarn by Mary Loos and Richard Sale has been transposed to film by Allen Dwan who produced and directed with a rare sense of humor and wealth of human warmth. "Rendezvous With Annie" is due to gross 'way out of proportion to the budget. It's got those sleeper qualities.

Plot stems from an actual news item—you may have read it—about a flyer during the war who sneaked back home for a secret rendezvous with his wife. When she has a little stranger about nine months later, no one believes anything but the worst, inasmuch as hubby obviously hasn't been home for a coupla years.

That this premise could easily have hit the sexy note bears evidence of both the shrewdly handled script and Dwan's graceful helming—for the story is clean as a whistle and wholesome as fresh bread.

Eddie Albert turns in an utterly loveable portrayal of the nice young G.I. who goes A.W.O.L. to keep an anniversary date with his wife. Albert's performance sparks the whole running time. Charming too is Faye Marlowe, the girl in his life. Gail Patrick, Sir Aubrey Smith and others are highly satisfactory.



IT'S A NATURAL. THE INDEPENDENT FILM JOURNAL

Rendezvous with Annie

starring

EDDIE ALBERT FAYE MARLOWE GAIL PATRICK

with PHILIP REED SIR C. AUBREY SMITH

RAYMOND WALBURN WILLIAM FRAWLEY

JAMES MILLICAN WALLACE FORD

See Monogram Net Abroad Up; Expand Product

Monogram will more than double its revenue from foreign markets during the coming year, David D. Horne, assistant treasurer and a director of Monogram International Corporation, predicted in a home office interview last weekend. Mr. Horne had just returned by plane from the coast, where he held conferences with Samuel Broidy, Monogram president, and Norton V. Ritchey, president of Monogram International.

Mr. Horne spoke enthusiastically of "the wonderful job that has been done in opening foreign offices in such countries as Italy, Belgium, Holland, France, Czechoslovakia, Philippines and China. He also cited deals that have been arranged with various major circuits in foreign countries for Monogram product.

Cites Product Records

"'Dillinger' showed we can do a good job in foreign countries," he said, adding that it had broken many records. He also pointed to the job of superior production the company is doing, mentioning such films as "Suspense" and "It Happened on Fifth Avenue," which Roy Del Ruth has just completed, and on which $250,000 will be spent in this country in a nationwide campaign.

During the Hollywood conferences, the decision was reached to increase the foreign personnel by 50 per cent. Monogram's foreign income for the year ending June 29, 1946, was $1,356,089, compared with $824,601 for the previous year.

An announcement that the King Brothers have signed with Monogram for six $1,000,000 productions in conjunction with the company's expansion program which will result in the company's producing more films in the next 12 months than any other Hollywood studio, was made this week by Mr. Broidy. He said that during the next year the Kings will produce three of a scheduled six films, making a total of 53 for Monogram.

Plan New Buildings

Also under way is a schedule calling for construction of new sound stages, a new studio, construction of a mill, commissary, and new writer, director and publicity units.

The first two King films to enter production will be "The Last of the Bad Men," and "The Hunted." Also on schedule is "Focus," "Gun Crazy," "The Wabash Blues," and "I Wouldn't Be in Your Shoes."

Other films to come from the Monogram studio are "Mr. Gideon" and "Favorite Son."

Highlighting future Monogram productions will be "Tragic Symphony," based on the life of Tchaikovsky, which co-producers Benjamin Glazer and Nat W. Finston will make with a $1,000,000 budget already set for it.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 17—President Truman opens U. N. General Assembly in N. Y. . . . Sports: Hockey season on, riding the rapids, girl acrobats. . . . Trap for baboons in zoo is big flop.

MOVIETONE NEWS—Vol. 29, No. 18—Navy displays twin-engine helicopter. . . . Notables sail on return voyage of Queen Elizabeth. . . . Hunting buffalo with newsreel camera. . . . Lounging fashions. . . . New Zealand woman tames eels. . . . Football: Philadelphia, Los Angeles, New York, Iowa.

NEWS OF THE DAY—Vol. 18, No. 215—United Nations special: Delegates welcomed to New York; luncheon at the Waldorf-Astoria; President Truman's address at opening session. Sports: Canoists ride the rapids in Austria; "submarine" basketball in Hollywood pool.

NEWS OF THE DAY—Vol. 18, No. 216—Twin-engine helicopter. . . . College ain't what it was. . . . Miss Liberty's birthday. . . . Notables on Queen Elizabeth. . . . Football: Penn vs. Navy, Army vs. Duke. . . . Paris' queer hair-do fashions.

PARAMOUNT NEWS—No. 18—Clothing gifts—war babies give thanks. . . . Nazis' last mile. . . . The search for peace.

PARAMOUNT NEWS—No. 19—Navy shows largest helicopter. . . . What's new at the zoo. . . . Latest hair styles from Paris. . . . Headline people sail for Europe. . . . Football: Army vs. Duke, Notre Dame vs. Iowa.

RKO PATHE NEWS—Vol. 18, No. 20—United Nations meet in N. Y. . . . Celebrate festival of Buddha's tooth. . . . Push-button parking for tomorrow's cars.

RKO PATHE NEWS—Vol. 18, No. 21—Navy tests helicopter. . . . Queen Elizabeth sails. . . . Gala audience at Paris opera reopening. . . . Slowest entry wins strange race. . . . Football: Penn vs. Navy, Oregon vs. Washington.

UNIVERSAL NEWSREEL—Vol. 19, No. 549—Truman urges U. S. stop harping on war. . . . Steaks on parade. . . . Amazing girl acrobats. . . . Prison rodeo a bust-out.

UNIVERSAL NEWSREEL—Vol. 19, No. 550—Celebrities sail for Europe. . . . Driver don'ts. . . . Hair-do forecast. . . . Parking problem solved. . . . Football: Army vs. Duke, Notre Dame vs. Iowa, Washington vs. California.

Get Right to See Books In Denver Theatre Suit

U. S. District Judge J. Foster Symes in Denver has granted Loew's, Inc., 20th Century-Fox and RKO Radio Pictures the right to examine the books of the Broadway theatre, as a prelude to the trial of a $3,000,000 damage suit in Delaware, where two of the three defendant companies are incorporated. The suit was filed in Delaware by Trueman T. Rembusch, secretary-treasurer, and John Wolferg, manager, through the Cinema Amusement Company, owner of the theatre. The defendants claim the damages due because of alleged inability to obtain films for a reasonable run for the Broadway. The house, formerly operated by Fox Intermountain Theatres, was used by them exclusively as a moveover house, using principally MGM and RKO product that had already played the Orpheum, an RKO house. When the Orpheum held films over other product was moved over from other first runs. When Cinema Amusement took over the Broadway they allege this run was denied them. Thurman Arnold, one of the attorneys for the theatre company, is in Denver this week collecting case material.

Legion of Decency Reviews Five New Productions

The National Legion of Decency reviewed five new productions this week, approving all but one. "Johnny Frenchman" was placed in Class A-I, unobjectionable for general patronage. In Class A-II, unobjectionable for adults, were "Brute Man," "My Darling Clementine" and "Nocturne." "Desirable Lady" was placed in Class B, objectionable in part, because of a "suggestive" dance.

Allied Rent Scale Based on Terms For 3 Pictures

The film rentals paid by the individual exhibitor for "Maisie," "Hold That Blonde" and "Abilene Town" will be the basis for the rental scale for the 12 features contemplated by Allied States Association in its production-distribution program, it is indicated by the production committee of that organization. Allied is now distributing subscription conracts.

The Allied plans call for $250,000 production budgets for each of the proposed 12 films. The first features expected to go into production are of the Nick Carter or "The Goldbergs" type, plus one called "The Hambletonian."

In the event the pictures upon which the rental scale is to be based were played on percentage, Allied members may either enter the percentage terms, or, if they prefer, use the average cost as a flat rental price.

Subscription contracts reveal that exhibitors are being asked to make a definite commitment for only the first four of the series. Following delivery of these initial four pictures, exhibitors may eliminate any or all of the remaining eight.

The agreements are between national Allied and the theatre owner, and are so set up that each agreement can be transferred thus enabling Allied to make the best possible deal. The organization is requiring separate agreements for each theatre a member may operate.

U-I Merger Approved by Treasury and SEC

Approval has been granted by the Treasury Department and the Securities and Exchange Commission for the proposed plan of consolidation of International Pictures with Universal Pictures, Inc. As a result of the approval, Universal officials stated, the consolidation very likely can be completed within the next three weeks. In addition to considerable detail to be completed, the company is awaiting action by the New York Stock Exchange on its application for the listing of the securities of the new company. The consolidation plan calls for acquisition by Universal of all assets of International in exchange for 280,000 shares of Universal common, subject to a reduction to 125,000 shares upon delivery by Universal of waivers of its rights as owner of the International preferred and Class A stock, which it will receive as part of the latter's assets.

Sell Waitsburg Theatre

Mr. and Mrs. Kash Kielpinski have sold their Plaza theatre in Waitsburg, Wash., to Mr. and Mrs. Claud S. Hanchett, who took over November 1.

DRAMA THAT SPEAKS FROM THE HEART OF AMERICA!

CHURCH SPIRES—The Way to God & Peace

HEART-CARVED TREES—Jelly Bean Sprees

BAREFOOT LEGENDS—Square Dances

A HORSE—with the Heart to Win

HORSESHOE PITCHING—Cuspidor Bulls-eyes

THE BLESSINGS—Before Meals—and After

THE WOLF CALL—Is a Shy Glance



Robert L. Lippert

PRESENTS

"ROLLING HOME"

with

JEAN PARKER

RUSSELL HAYDEN

JO ANNE MARLOWE

RAYMOND HATTON

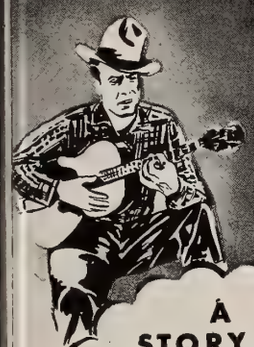
PAMELA BLAKE

JAMES CONLIN

RELEASED THROUGH

Screen Guild Productions

EXCHANGES EVERYWHERE



A STORY OF STOUT WARM HEARTS

•

OF PEOPLE YOU KNOW OR HOPE TO KNOW



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE'S LUCKY DAY: Penny Singleton, Arthur Lake—Another of those swell "Blondie" pictures that spells luck at the box office. Well done, Columbia. Played Tuesday, Wednesday, Oct. 8, 9.—Harry T. Wachter, New Gentry Theatre, Gentry, Ark.

GALLANT JOURNEY: Glenn Ford, Janet Blair—This is one that's worth a weekend billing. Sunday, preferably. We're only sorry that we didn't have it longer. Had a lot of very favorable comments. Played Saturday, Oct. 11.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

GALLANT JOURNEY: Glenn Ford, Janet Blair—Good show in every respect. Our patrons knew nothing about this picture from its title and were surprised. —E. A. Bolduc, Majestic Theatre, Conway, N. H.

GALLOPING THUNDER: Charles Starrett, Smiley Burnette—The Durango Kid seems to have a good start here. Everyone likes his action and shooting, and Smiley's singing and comics are a great asset to any Western picture. Played Friday, Saturday, Oct. 4, 5.—Joe Drury, Wells Theatre, St. Mary's, Ga. Small town and rural patronage.

HIT THE HAY: Judy Canova, Ross Hunter—This was a refreshing change from my usual Westerns and mysteries played in midweek. The laughs were the proof of the pudding. Weather fair. Played Wednesday, Oct. 2.—Harold J. Pederson, Gonvick Theatre, Gonvick, Minn. Small town and rural patronage.

NIGHT EDITOR: William Gargan, Janis Carter—Just fair. Business normal—no regrets. Played Sunday, Oct. 20.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—This was a good feature that pleased most of them. Played Thursday-Saturday, Sept. 26-28.—Sid Coffey, Rex Theatre, Winnipegosis, Manitoba, Canada.

SWING IN THE SADDLE: Hoosier Hotshots—Played this very late. Just the average Western with the Hoosier Hotshots and the ranch boys. Struck bad weather so didn't make any killing on this one. Lower half of a double bill, if you play them. Played Saturday, Oct. 12.—A. L. Dove, Bengough Theatre, Sask., Canada.

Metro-Goldwyn-Mayer

BOYS' RANCH: James Craig, Butch Jinkins—It is very apparent from the lack of support that the public gaves this picture that Butch is not yet ready for starring roles. He is good in support, but not as a top star. True, there was a good supporting cast of youngsters that carried more of the picture than Butch. Very light the second day, and that usually tells the story.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

EASY TO WED: Van Johnson, Lucille Ball—Lucille Ball stole the show. Johnson very stupid in duck scene. Colors were nice.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

HOODLUM SAINT: Dick Powell, Esther Williams—There were big names in the cast and Powell was his usual pleasing self, while Miss Williams was delightful to the eyes. Every thing was lovely except the boxoffice receipts, which were sadly deficient. Played Wednesday, Thursday, Oct. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Calif.

POSTMAN ALWAYS RINGS TWICE, THE: Lana Turner, John Garfield—Not a super-super as Metro says. Just a name draw. Story not too good.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

THREE WISE FOOLS: Margaret O'Brien, Lionel Barrymore—Some liked it; some did not. Margaret's acting is excellent.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

Monogram

SWING PARADE OF 1946: Gale Storm, Phil Regan—One of the best Monogram put out lately. Plenty of good singing and good music. Everyone enjoyed this picture, and some came twice. Played Wednesday, Thursday, Oct. 2, 3.—Joe Drury, Wells Theatre, St. Mary's, Ga. Small town and rural patronage.

Paramount

BRIDE WORE BOOTS, THE: Barbara Stanwyck, Robert Cummings—This is a very excellent comedy, with a good cast. If you have not already played it, do so; your patrons will go out smiling. Good entertainment. Played Tuesday, Oct. 15.—A. L. Dove, Bengough Theatre, Sask., Can.

THE BRIDE WORE BOOTS: Barbara Stanwyck, Robert Cummings—Too "horsey." This picture got to be very silly. No laughs.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

JUNGLE PRINCESS: Dorothy Lamour, Ray Milland—Everyone liked this picture. We have more people attend this show the second day than the first. By all means play this. Played Monday, Tuesday, Oct. 7, 8.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

KITTY: Paulette Goddard, Ray Milland—Small town people do not like costume pictures. It was too late when I played it because the exchange had withheld it. Business was poor. Played Wednesday, Thursday, Oct. 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

O.S.S.: Alan Ladd, Geraldine Fitzgerald—Very good. Acting excellent. Lots of action.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

OUR HEARTS WERE GROWING UP: Diana Lynn, Gail Russell—Not as good as "Our Hearts Were Young and Gay," but it was amusing.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

MONSIEUR BEAUCAIRE: Bob Hope, Joan Caulfield—As one patron said, "Hope tries awfully hard to get a laugh." Too many of his jokes are old stuff and not funny any more.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

THE PLAINSMAN: Gary Cooper, Jean Arthur—Good re-release. Audience very interested throughout. —E. A. Bolduc, Majestic Theatre, Conway, N. H.

SEARCHING WIND: Robert Young, Ann Richards—I believe I was one of the first in this locality to play this release, and this turned out to be an excellent production with an excellent cast. I was surprised, as I thought it would be deep for a small town audience. I played this at the beginning of the week and in a heavy snowstorm, but I was agreeably surprised to find that my audience turned out well and seemed to be deeply interested in the story. I am sure this picture will do good in all spots. It shows the rise of Hitlerism throughout Europe and the lacking of the diplomatic service in the USA, which is so apparent according to the news these days. All took their parts well in the cast. It rounds out to be a very good evening's entertainment. Played Tuesday, Oct. 8.—A. L. Dove, Bengough Theatre, Sask., Can.

THE SEARCHING WIND: Robert Young, Ann Richards—Good movie for a nap. Too much conversation—no action. Not up to par.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

SWAMP FIRE: Johnny Weissmuller, J. Sheffield—Above average Sunday business, but it didn't please. Played Sunday, Oct. 6.—James C. Balkcom, Gray Theatre, Gray, Ga.

TO EACH HIS OWN: Olivia de Havilland, John Lund—In my opinion this is a production that cannot fail to please in any situation. True, it is a bit of a tear-jerker, but women like that type and as we all realize women make up two-thirds of all movie-goers. Business above average due partly to popularity of the song of the same name, I feel sure. Played Monday, Tuesday, Oct. 7, 8.—W. M. Broadwell, Jr., Glorida Theatre, Ninety Six, S. C.

PRC Pictures

AMBUSH TRAIL: Bob Steele, Syd Saylor—Bob Steele didn't please with his mustache. Played Sunday, Monday, Oct. 20, 21.—James C. Balkcom, Gray Theatre, Gray, Ga.

EAGLE'S BROOD: Hopalong Cassidy—Good, although a little old, a reissue, still gives them a lift. Played Friday, Saturday, Oct. 18, 19.—Harland Rankin, Plaza theatre, Tilbury, Ontario.

GENTLEMAN WITH GUNS: Buster Crabbe, Al "Fuzzy" St. John—Good action Western. Played Friday, Saturday, Oct. 4, 5.—James C. Balkcom, Gray Theatre, Ga.

RAFFLES: David Niven, Olivia De Havilland—Played with a Western—to satisfy action fans. Played Friday, Saturday, Oct. 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

Republic

EARL CARROLL SKETCHBOOK: Constance Moore, William Marshall. Audience bored to death.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

IN OLD SACRAMENTO: William Elliott, Constance Moore.—Did O. K. with the picture. Westerns help out our creditors. Did nice first-of-week business. Played Monday, Tuesday, Oct. 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

I'VE ALWAYS LOVED YOU: Maria Ouspenskaya, Philip Dorn—Had plenty of walkouts on this one. Nice music, but story is too long for such a thin plot. We're just sorry that we got hooked up with this one. Played Friday, Oct. 18.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

MAN FROM RAINBOW VALLEY: Monte Hale, Adrian Booth—This was in Magnacolor, which is nothing extra. Many scenes are blurry. There is not much to this story. Not much action.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

MELODY RANCH: Gene Autry—One of the best yet. But about one reel too long. Hey, Hollywood, when you make Westerns how about keeping 'em about 3½ reels? Give us small towners a break. Keep 'em rollin', Gene. Played Friday, Saturday, Oct. 11, 12.—Harry T. Wachter, New Gentry Theatre, Gentry, Ark.

RENDEZVOUS WITH ANNIE: Eddie Albert, Faye Marlowe—Fair programmer. Different story, which kept audience fairly entertained.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

RKO Radio

BAMBOO BLONDE: Frances Langford, Russel Wade—Used this on my double-bill program and it was a big hit. It would stand up one day anywhere alone with no help from a Western. Played Friday, Saturday, Oct. 4, 5.—James C. Balkcom, Gray Theatre, Gray, Ga.

BEDLAM: Boris Karloff, Anna Lee—This is a fair picture, but not as good as I expected. Business was average. Played Tuesday, Oct. 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—This is one of Joan Fontaine's worse pictures. Something seemed to be missing in it. Definitely a box-office flop. Played Wednesday, Thursday, Oct. 9, 10.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

HEARTBEAT: Ginger Rogers, Pierre Aumont—Comments were divided. Fair show. Miss Rogers should go back into musicals. She has lost her following.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

(Continued on following page)

(*Continued from preceding page*)

JOHNNY ANGEL: George Raft, Signe Hasso—If I could have consulted some sage and peered into the crystal ball, probably I could have avoided this dud. The war is over, so why don't the producers cut down on the heavy product and give us more light entertainment? Played Saturday, Sunday, Oct. 12, 13.—Harold J. Pederson, Roxy Theatre, Clearbrook, Minn. Small town and rural patronage.

KID FROM BROOKLYN: Danny Kaye, Virginia Mayo—Rain kept our patrons home, but it pleased the ones who came. Played Monday, Tuesday, Oct. 7, 8.—James C. Balkcom, Gray Theatre, Gray, Ga.

TARZAN AND THE LEOPARD WOMAN: Johnny Weismuller, Brenda Joyce—Used on weekend double bill to good business. Went over great with juveniles and Tarzan fans. Played Friday, Saturday, Oct. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Calif.

TILL THE END OF TIME: Dorothy McGuire, Guy Madison—Fair picture. Rather slow-moving in places.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

Twentieth Century-Fox

BEHIND GREEN LIGHTS: Carole Landis, William Gargan—Very good for double bill. Business satisfactory. Played Friday, Saturday, Oct. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Calif.

CENTENNIAL SUMMER: Jeanne Crain, Cornel Wilde—This is one of the finest pictures I've seen lately. The picture was well made and well acted. To add an extra touch to a fine show, it was in Technicolor. The colorful scenery of the grand old days when the hardships of family life were being brought about makes one's interest stay with the show and helps one to appreciate it. If only we could have more shows of this type the exhibitors wouldn't have so many disappointed crowds, for the simple reason that this is a picture that deals with the common people and one that everyone understands. Let's have more like it. I saw it at the Florida Theatre, Jacksonville, Fla.—Joe Brury, Wells Theatre, St. Mary's, Ga.

CLUNY BROWN: Jennifer Jones, Charles Boyer—Twentieth-Fox is still paying off the British debt, which is more than the British do. Boyer has been poison at our box office in all of his pictures, and you can imagine the reception this British locale received. It was nil, and the walkouts set a record. And I am helping pay that three and a half billion dollars the Administration threw down a rat hole, like all the lend-lease. What a business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CLUNY BROWN: Charles Boyer, Jennifer Jones—Reports told us this was a comedy. We couldn't see any humor.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

CLUNY BROWN: Jennifer Jones, Charles Boyer—Word got around that it was an English picture, and almost everyone stayed home. The ones that came were sorry they didn't stay at home. No action, no nothing. Played Tuesday, Wednesday, Oct. 9, 10.—James C. Balkcom, Gray Theatre, Gray, Ga.

DRAGONWYCK: Gene Tierney, Vincent Price—Much too long and dragged out for my situation, where hard veneer seats begin to tell on the patrons. Average turnout. No walkouts and no compliments. Weather cold. Played Saturday, Sunday, Sept. 21, 22.—Harold J. Pederson, Gonvick Theatre, Gonvick, Minn. Small town and rural patronage.

JOHNNY COMES FLYING HOME: Richard Crane, Faye Marlowe—A good show. Not a "Class A," but a good program. Would have done better if played later in the week. Weather fair. Played Monday, Tuesday, Sept. 30, Oct. 1.—Joe Drury, Wells Theatre, St. Mary's, Ga. Small town and rural patronage.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—This was a nice picture, but without sufficient drawing power to stand up on our Sunday-Monday dates. Business off. Played Sunday, Monday, Oct. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Calif.

SWAMP FIRE: Johnny Weismuller, Virginia Grey—I just wonder when the producers are going to lose their amateur standing and become professionals. It certainly is not apparent in pictures such as this turkey, and don't try to carve it. You will find it badly decomposed. I did not know that Weismuller could be so wooden. He was terrible, so was the picture. He had better stay with Tarzan—the monk will carry him. No wonder the producer's profits are at the all-time high. They just sling a picture together, knowing in this easy money era it will get some business. But brother wait a little while—this thing is going to bust. It has been long overdue, and indications are that it is on its way. A. E. Hancock, Columbia Theatre, Columbia City, Ind.

United Artists

ANGEL ON MY SHOULDER: Paul Muni, Anne Baxter—Very good comments all the way around, including the box office. A fairly old plot with a very new twist. Played Sunday, Monday, Oct. 13, 14.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

BACHELOR'S DAUGHTER, THE: Gail Russell, Claire Trevor—According to our box-office reports, it justified our single-billing. Even the sophisticated part of the audience will find List's piano playing worth the price of admission. Played Friday, Oct. 10.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

CAPTAIN KIDD: Charles Laughton, Randolph Scott—Charles Laughton is far from being a box-office hit in this theatre. This picture did not do good business. I advise small town exhibitors to let this one go by. Played Wednesday, Thursday, Oct. 2, 3.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

A NIGHT IN CASABLANCA: Marx Brothers—Good slapstick. Glad to see them back.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

SCANDAL IN PARIS: George Sanders, Signe Hasso—Played to below average attendance. Played Sunday, Oct. 13.—James C. Balkcom, Gray Theatre, Gray, Ga.

WHISTLE STOP: George Raft, Ava Gardner—Good action picture which pleased. Good business in spite of its age. Played Friday, Saturday, Oct. 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YOUNG WIDOW: Jane Russell, Louis Hayward—Played to above average Sunday business. Jane Russell is proving a sensation. This is an excellent feature that should please everyone. Good comedy and drama. Louis Hayward was very good and my patrons hope to see him again very soon. Played Sunday, Oct. 20.—James C. Balkcom, Gray Theatre, Gray, Ga.

Universal

CANYON PASSAGE: Dana Andrews, Susan Hayward—This is the best picture Universal has ever made. Hoagy Carmichael almost stole the show. His songs were great. Very beautiful Technicolor. Congratulations to Universal! Played Monday, Tuesday, Oct. 14, 15.—James C. Balkcom, Gray Theatre, Gray, Ga.

DALTONS RIDE AGAIN: Alan Curtis, Lon Chaney—This picture did fine business, a twin to "Frontier Gal," as far as the box office was concerned. My thanks to Universal for making the turnstiles click on a rainy, dreary night. Played Saturday, Sunday, Oct. 12, 13.—Harold J. Pederson, Gonvick Theatre, Gonvick, Minn. Small town and rural patronage.

HER ADVENTUROUS NIGHT: Helen Walker, Dennis O'Keefe—This is a very good picture for the laughing-type audience. A good story, well made, and with plenty of laughs. Played Wednesday, Thursday, Oct. 9, 10.—Joe Drury, Wells Theatre, St. Mary's, Ga. Small town and rural patronage.

SO GOES MY LOVE: Don Ameche, Myrna Loy—Not for our town. It didn't go over—thought it should but it didn't. Played Wednesday, Thursday, Oct. 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

SO GOES MY LOVE: Myrna Loy, Don Ameche—As goes my box office so goes my heart. A swell show that didn't click. Why? I don't know. Played Sunday, Monday, Oct. 13, 14.—Harry T. Wachter, New Gentry Theatre, Gentry, Ark.

SPIDER WOMAN STRIKES BACK: Gale Sondergaard, Kirby Grant—Very exciting. It would be good for a late show. Played Friday, Saturday, Oct. 18, 19.—James C. Balkcom, Gray Theatre, Gray, Ga.

STRANGE CONQUEST: Jane Wyatt, Lowell Gilmore—Played this picture the first of the week, and didn't do anything. Just a dry subject and not very interesting. Weather good. Played Monday, Tuesday, Oct. 7, 8.—Joe Drury, Wells Theatre, St. Mary's, Ga. Small town and rural patronage.

TIME OF THEIR LIVES: Abbott and Costello—A good comedy for a small town. Business was very good. Played Sunday, Monday, Oct. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHITE TIE AND TAILS: Ella Raines, Dan Duryea—A very good picture. Those who saw it once told all their friends, and they came too. Those people who are used to seeing Duryea playing a "heavy" are in for a pleasant and delightful surprise. Played Wednesday, Thursday, Oct. 16, 17.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

Warner Bros.

THE BIG SLEEP: Humphrey Bogart, Lauren Bacall—This picture was rather hard to follow. Fast dialogue. Bogart and Bacall suit each other. Held interest throughout.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

CINDERELLA JONES: Joan Leslie, Robert Alda—This is a good musical. Nothing big, but all classes will be satisfied. Better than the majority run of pictures today. Played Tuesday, Oct. 15.—J. L. Thayer,

(*Continued on following page*)

Announcement!

CHANGE IN COLUMBIA PICTURES TRADE SHOWING

on **NOVEMBER 6th**

we will trade show

FIGHTING FRONTIERSMAN*

instead of

LONE STAR MOONLIGHT

* Time and place of this screening will be same as advertised in the October 12th issue of this trade paper.

COLUMBIA PICTURES

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19 min.

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in
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(Continued from preceding page)

Raymond Theatre, Raymond, N. H. Small town patronage.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer—Excellent story of the O. S. S. Very exciting and suspenseful. Fine acting. We think Miss Palmer has unusual possibilities.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

DANGER SIGNAL: Faye Emerson, Zachary Scott—Ordinary program picture. Will get by and that's all. Played Tuesday, Oct. 8.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

DEVOTION: Olivia de Havilland, Ida Lupino—This is not for a small town. Impossible to keep the kids quiet. Poor recording. Strictly a class picture. I thought it was fine, but I do not pay anything at the box office. Played Friday, Oct. 11.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

FRONTIER DAYS: Technicolor Special—A short Western in Technicolor, which is excellent. Play this by all means.—James C. Balkcom, Gray Theatre, Gray, Ga.

HER KIND OF MAN: Zachary Scott, Janis Paige—A little short, only 78 minutes. It is just a natural for a small town. It went over big with the picture fans. All classes liked it and the box office was not bad. Played Friday, Oct. 18.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—A picture really pleases my patrons when my second night receipts equal those of the opening night, and that is just what happened with this one. In my opinion it is a sure-fire hit for small towns. Played Thursday, Friday, Oct. 9, 10.—W. M. Broadwell, Jr., Gloria Theatre, Ninety Six, S. C.

OF HUMAN BONDAGE: Paul Henried, Eleanor Parker—Audience not carried away with their story, although Miss Parker's acting very good. Rather morbid for movie-goers who wish to laugh once in a while.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

A STOLEN LIFE: Bette Davis, Glenn Ford—My audience never has gone for Bette Davis, but they went for her in this picture. This is an A picture. Good big attendance. Everybody liked it. It's just one of those stories that go over and keeps everybody on edge. Show it and be happy you're in the business. Played Friday, Oct. 20.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

A STOLEN LIFE: Bette Davis, Glenn Ford—Hardly a small town picture, but business was only slightly below average and better the second night than the first. Bette Davis has a way of appealing to patrons who ordinarily scorn drama of this type. Played Thursday, Friday, Oct. 17, 18.—W. M. Broadwell, Jr., Gloria Theatre, Ninety Six, S. C.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Jack Carson—This pleased better than average. The stars brought the customers and the dialogue kept them happy. Wish there were more pictures as good as this. Played Thursday-Saturday, Oct. 3-5.—Sid Coffey, Rex Theatre, Winnipegosis, Manitoba, Canada.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Jack Carson—Good comedy. Just what our patrons love. Plenty of laughs and fast dialogue.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

Short Features

Columbia

ART MOONEY & ORCHESTRA: Film Vaudeville—Terrible. We pulled it after the first show. They call this vaudeville—nothing but blue singing, which reminds me of a singer in distress.—Ben Brinck, West Point Theatre, West Point, Ia.

A BIRD IN THE HEAD: All Star Comedies—Had a weak feature on and this screamer saved the day. Columbia is always a life saver here with short subjects and comedies.—Harold J. Pederson, Gonvick Theatre, Gonvick, Minn.

Metro-Goldwyn-Mayer

GUN IN HIS HAND, A: Two-Reel Specials—An interesting and entertaining two-reeler in the Crime Doesn't Pay series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

AT THE ZOO: Little Lulu—Good Lulu comedy, from Paramount in color.—A. L. Dove, Bengough Theatre, Sask., Canada.

JASPER IN A JAM: George Pal Puppetoons—Another good Puppetoon from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LONESOME STRANGER: Speaking of Animals—This is the first "Speaking of Animals" subject that is not up to usual standards.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

SCIENCE No. 3: Popular Science—Cannot tell you much about this, as the print was poor. Once in a while we could see a few planes.—A. L. Dove, Bengough Theatre, Sask., Canada.

RKO Radio

WALL ST. BLUES: Edgar Kennedy—Entertaining two-reel comedy with Edgar Kennedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

JOHNSTOWN FLOOD: Terrytoons—Good color cartoon with Mighty Mouse.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

CINDERELLA'S FELLER: Technicolor Special—Excellent Technicolor subject. All-child cast, very good.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

MUSICAL MEMORIES: Melody Master Bands—Not good.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

ROBIN HOOD MAKES GOOD: Blue Ribbon Hit Parade—Entertaining color cartoon which will please the kiddies.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNDER SEA SPEAR ISHING: Sports Parade—Extremely interesting. Color good.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

Serial

Republic

ZORRO'S BLACK WHIP: This is my first serial and the audience liked it O. K. Must be good.—Joe Drury, Wells Theatre, St. Mary's, Ga. Small town and rural patronage.

Women's Clubs Promoting Socially Significant Films

"Think" pictures of social significance are currently being selected each month by the General Federation of Women's Clubs for promotion among the Federation's thousands of organizations. The first four selections, for July through October, were "The Searching Wind," for its contribution to the peace; "Boy's Ranch," for its handling of the youth problem; "Anna and the King of Siam," for its attention to international affairs, and "Sister Kenny," which promotes interest in polio clinics. When the Federation holds its convention next June in New York it will give a "meritorious award" to the production which has best shown the American way of life. Mrs. Arretus Franklyn Burt, St. Louis, is national chairman of the motion picture committee which includes some 12,000 members.

Buys Portland Theatre

The Liberty theatre, one of Hamrick-Evergreen's leading subsequent run theatres in Portland, Ore., has been purchased by the Bank of California to be torn down and replaced with a modern bank building.

Agency Opens Film Unit

Prepared to service film accounts in all phases of advertising planning and placement, a new department has been set up at the Los Angeles office of J. Walter Thompson Company. The motion picture staff includes W. C. Lewellen, service representative; Leon Benson, copy and production, and Charles W. Meggs, art director. General supervision will be under R. M. Gillham, vice-president in charge of motion pictures and television, in New York.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Not Expensive—Expansive

Our London representative, Mr. Peter Burnup, reminds us that England in peacetime has not yet lifted many of the controls which limited theatre promotion during the war.

Not only are circuit managers sharply restricted in regard to money they may spend for advertising and exploitation, but on those occasions when permission is granted to step up the budget for some special picture, more often than not, materials are not available.

Our English colleagues have not permitted these obstacles to hinder their zeal for promoting their attractions.

On the contrary, it has stimulated them. Called upon to improvise and show more imagination, there has been a spontaneous effort notable throughout Great Britain. The result is evident in higher standards of theatre promotion. Both in volume and quality, showmanship has never before been at the current peak in that country.

Skill is developing apace with the enthusiasm which is prevalent everywhere.

In showmanship, determination and enthusiasm, England's theatre managers, executives and publicists need make no concession to anyone.

△ △ △

There is a marked degree to which the English theatre manager has apparently dedicated himself to institutional ventures in the field of public relations.

The contacts with community groups and organizations established during the exigency of war are continuously broadening. Cooperation is being extended also to veteran groups.

In this the Englishman is showing greater foresight than our American showmen, in that our efforts are commonly directed at specific occasions or at Christmas time. The English manager has manifested a year-'round interest, especially when it comes to assisting in the raising of funds for indigent or hospitalized war victims.

Another factor which is making an important contribution to the general esteem and prestige of theatres in England is the long range perspective regarding the children.

True enough, we have many types of special programs designed for the juveniles. Even the latest and best innovation we have, the recently developed Children's Film Library, does not compare with the youngster shows in England.

Reel Reels

Theatre managers, no doubt, are promoting tieups in conjunction with basketball and football which are now seasonable. Showmen who have learned from experience the value of extra publicity to be gained through these tieups might be interested in the fact that neither of these two sports rank at the top of the list in popularity with sportsmen.

According to a recent sports quiz, fishing ranks as the principal sport, both in popularity and in the amount of money spent annually.

Here, it would seem, is an important group. The manager or exhibitor who books his program with a view to providing special interest to attract occasional moviegoers might find this information valuable. Many excellent short subjects on fishing have been produced which would enhance the program and lend themselves to special exploitation activity.

△ △ △

—Next to Godliness

A veteran manager for an out-of-town circuit had been called on the carpet several times because his lobby was invariably in need of cleaning. No amount of persuasion or threats had corrected the situation, and the supervisor was loathe to dismiss the manager.

The supervisor called Mrs. Manager. Would she help? The plot thickened!

Mr. Manager occasionally brought newspapermen and businessmen to his home directly from the theatre for a bottle of beer and some cold ham or cheese.

The next time Mr. Manager started for home with a few of his friends, by prearranged plan the assistant manager of the theatre 'phoned Mrs. Manager.

When Mr. Manager opened his front door, he almost collapsed with embarrassment. Refuse and papers littered the floor; the furniture and pictures were disarranged, and clothing was strewn about the room.

The object lesson was not lost. Mr. Manager's theatre is now the neatest and cleanest in the circuit.

—CHESTER FRIEDMAN

EXPLOITATION FROM SHOWMEN ABOARD

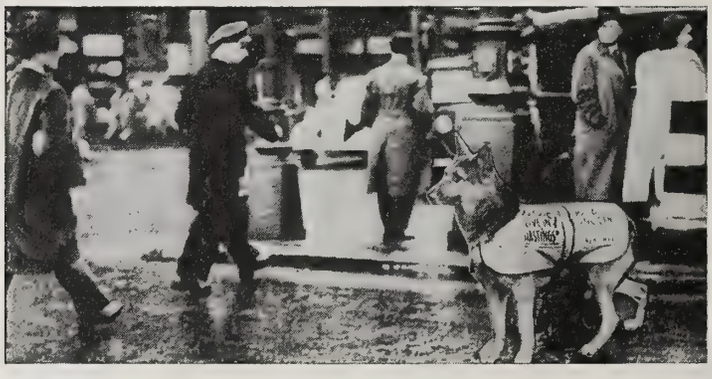
In England and Venezuela, theatre managers are busy promoting their attractions with an eye to improving box office receipts. These pictures are indicative of lobby displays, theatre fronts, ballyhoo and window tieups being utilized.



W. J. Joy, manager of the Ritz Cinema, Holmeside, Sunderland, England, made tieups with a bakery and a dress shop which resulted in this attractive lobby display on "Easy to Wed". Joy also arranged with a local taxi concern for the display of interior and exterior display signs.



At right is an arresting ballyhoo used in Caracas, Venezuela, by Vincente Vallenilla, manager of the Boyaca theatre, to exploit his engagement of "Gilda". Street ballyhoos are not common in Caracas, therefore this one attracted unusual attention.



Bill Browne, manager of the Ritz Cinema, Hastings, Sussex, England, used a slide to announce that anyone identifying the Ritz Alsatian dog (above) on a certain date, at a specified time, would receive free tickets to see "Piccadilly Incident", the next attraction. The dog attracted wide attention.



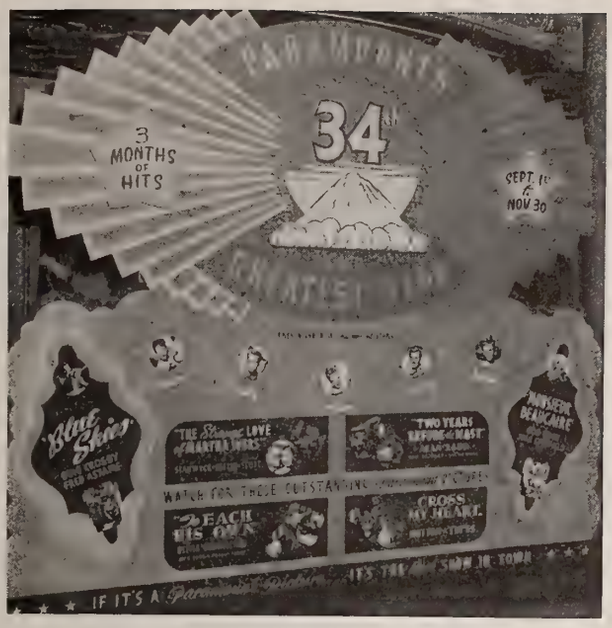
Display depicts African village set and was designed by Alan Williams, manager of the Majestic, Rochester, Kent, England, as an advance ballyhoo for "Men of Two Worlds".



At right, "Without Reservations" opened at the Odeon, Leicester Square, London, with this attractive front created by manager W. H. Thornton.



At left, window display promoting "They Were Expendable", arranged by Ewan S. Shaw, manager of the Queen's theatre, West Bromwich, Staffs., England.



G. F. Mahoney, manager, Rialto, Joliet, Ill.



Jack Matlack, publicist, United Artists, Portland, Ore.

BALLYHOO AT HOME

—aimed at stimulating box office receipts through lobby and theatre exploitation and window displays representative of theatremen's recent efforts are pictured herewith. The two institutional display boards, upper and lower left, indicate that showmen are alert to the opportunities presented on special occasions such as new policy innovation or special anniversary dates.



Earl Hunt, publicist, Paramount, Portland, Ore.



Howard Higley, manager, RKO Allen, Cleveland.



Homer McCallon, manager, State, Houston, Texas.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

LADY LUCK (RKO Radio): Robert Young and Barbara Hale in this picture depict a charming young couple who have matrimonial difficulties over gambling. For a teaser street stunt, you could publicly announce that "Lady Luck" will be on the streets at a designated time and will smile on a number of lady auto drivers. Advance copy could read: "Ladies! drive your car on (date). 'Lady Luck' will be on the streets ready to smile on you! If you are a lucky lady, it will mean a lucky token for you." Put a spotter on the street at the time designated to jot down license numbers of several cars driven by women. Post these license numbers in the lobby on the day the picture opens and offer guest tickets to those lady drivers identifying their license numbers.

Purchase a quantity of pressed white poker chips from your novelty store. On one side print this copy: " 'Lady Luck' will smile on you if you return a stack of 10 of these chips to (Theatre)." On the other side use your billing. The lucky chips are to be surprinted in black. Distribute the white chips in any manner best suited for your use. You might also place the chips each in a white envelope attached to toy balloons that are allowed to drift from the roof of your theatre. Advertise the stunt in advance through trailers, in the lobby and on throwaways.

Have your florist make up a huge horseshoe made from flowers. Display this in the lobby the week preceding playdate. When the picture is playing, have two attractive girls carry the horseshoe through the streets as an outside ballyhoo. You can add to the stunt's effectiveness by having a prominent personage in town conduct a presentation of the floral piece at the theatre, the manager to accept it in the name of Barbara Hale.

Obtain featured window displays of all kinds of games. These are mostly carried in stock by five and ten cent stores, department stores and shops selling stationery or toys. Use the heading, "Let 'Lady Luck' smile on you," as the motif of the display.

NEVER SAY GOODBYE (Warner Bros.): A romantic comedy, this picture stars Errol Flynn and Eleanor Parker. Invite your leading newspaper, department store, manufacturing plant, college or organization to sponsor a contest to select the "girl to whom I'd 'Never Say Goodbye'." The winner could be named "Miss Times-Herald", "Miss Gimbels" or "Miss Kiwanis", depending upon what organization is the sponsor. The contest is staged in the newspaper, in the theatre or on store counters, with ballots made available for voters to name their choice.

An old popular song, "Remember Me", is featured in the picture. Witmark has issued a new sheet music edition, crediting the picture and has advised all dealers to watch for local showings with important tie-ins urged. Follow through locally by contacting all music stores for window and counter displays, using the sheet music and stills and posters as the basis for display. Also check all radio disc jockeys and local bands for renditions, crediting your showing and playdate.

To assure widespread window space, prepare a number of display cards reading: "So that the boys will 'Never Say Goodbye'." Place them in every window featuring merchandise designed for the ladies. Feature a number of romantic stills in each of the windows.

Promote a limerick contest with your local newspaper for the Sunday magazine section, game or motion picture page. Offer free tickets to the 10 readers who submit the best last lines to the limerick. Although aimed for newspaper sponsorship, the contest could be staged through the pages of your program or in the lobby. Patrons could finish the limerick on specially prepared blanks.

Lobby Display, Co-Op Ad Aid "Canyon Passage"

An attractive lobby display and a cooperative newspaper ad highlighted manager Leonard Klafta's campaign on "Canyon Passage" at the Paramount theatre, Kankakee, Ill. The lobby display consisted of a small log cabin made from a children's set of Lincoln Logs, with fir trees in the background. The display duplicated the attack of the Indians in the picture, using small Indian figures. The co-op ad was arranged with Charlie's Sport Shop and ran on the sports page of the *Daily Journal*. Usherettes and cashiers wore badges one week in advance, announcing the playdate.

McCarthy Sets "Cleopatra" Exhibit

A display of Egyptian jewelry and art by a local art dealer promoted by manager Jim McCarthy of the Warner Strand theatre in Hartford, Conn., materially aided box office receipts during the run of "Caesar and Cleopatra." The tieup also rated space in the local dailies.

Preview Groups Boost "Chance" In Melbourne

An extensive campaign put on by manager J. Gavegan for "The Last Chance" drew considerable extra business for the playdate of the picture at the Metro theatre, Melbourne, Australia.

Three private previews were held, to which were invited a widely representative audience. The invitations covered Jewish organizations, Italians, French, consuls representing all countries, university professors, school teachers, radio personalities, newspaper columnists, military leaders, Catholic groups, union officials, and artists. They gave the film enthusiastic praise during a prompted discussion on the film following previews.

Thousands of balloons were released from the roof of the theatre, each with a tag attached plugging the film. Some of the tags were printed on the reverse side, which entitled the finder to a prize. The stunt was well advertised over the radio and in the press.

Three thousand posters worded: " 'The Last Chance' is coming" were used in suburban areas, outside football fields and approaches to the city four weeks in advance. 1,000 more posters worded " 'The Last Chance' is here" were used currently. Sky pennants were flown over football games with upwards of 60,000 people in attendance.

Newspaper and radio coverage was considerable, including stories in the *Catholic Advocate, Jewish Herald* and *Sporting Globe,* a weekly sports newspaper. 100- and 50-word recorded announcements were used on the radio for three days in advance.



Strong Ballyhoo Keys Opening of Traffic Short



An ambitious exploitation campaign launched the four-theatre premiere of the fact-film "Traffic With the Devil" in Los Angeles. As a result, the entire city was made "traffic-conscious."

The short subject opened simultaneously at the Fox Belmont, Fox Wilshire, Egyptian and Los Angeles theatres. The campaign highlights follow:

1. Placards bearing playdate information of theatres were posted on traffic signals.
2. "Traffic With the Devil" signs were posted on taxicabs, street cars, buses and truck fleet members of the National Safety Council.
3. Five street displays were manned by policemen, handing out announcements of picture and playdate.
4. Special preview was held for the mayor, chief of police, administration officials, commissioners and 200 police officers.
5. "Traffic With the Devil" was screened inside a courtroom for traffic offenders who were sentenced by a judge to see it.
6. Wrecked autos were displayed in front of the four theatres.
7. Radio spot announcements were set locally and on networks in addition to two 15-minute police programs.
8. A special broadcast was arranged for the theatre lobby with patron participation.
9. The short was screened in the city rooms of the Los Angeles daily newspapers.
10. Announcements were mailed to 165,000 members of the Auto Club.
11. Announcement of playdate was made by police officers at civic clubs, meetings and public school assemblies.
12. Special trailers were used in all four theatres, calling attention to the playdate.

The overall campaign was conducted by Metro-Goldwyn-Mayer studio publicist Jack Atlas with participation by managers Sherril Corwin of the Los Angeles, Marty Swartz of the Egyptian, William Roberts of the Wilshire and Harry Wallace of the Belmont.

Safety Council and Press Tieups Sell "Highway Mania" for Shutt

A three-way tieup gave impetus to the highly geared campaign manager Charles E. Shutt put on for the playdate of the short subject "Highway Mania," at the Telenews theatre, San Francisco. The showing was jointly sponsored by the San Francisco *Chronicle,* the National Safety Council and the theatre.

The tieup with the *Chronicle* resulted in a wealth of publicity for the film. The newspaper mentioned the playdate for seven consecutive days in the safety box on the front page. Typical copy read: "The White Flag flies from the *Chronicle* tower again today. This signifies there was no traffic fatality in San Francisco during the last 24 hours. Keep the White Flag of Safety flying. Drive carefully. And see the *Chronicle*-sponsored traffic safety film, 'Highway Mania,' at the Telenews theatre this week."

The newspaper also publicized the short with a special story on opening day, distributed 5,000 "Important Summons" throwaways and supplied the theatre with accident photographs for interior and exterior displays.

The National Safety Council had 100 bulletins mimeographed for posting on various bulletin boards and in all departments of the Highway Patrol, State Highway Division, State Highway Legal Department and all other offices of the Motor Vehicle Department. The council also mailed out 500 of the "Important Summons" throwaways.

A wrecked car was secured from the National Auto Club and displayed in front of the theatre for the week of playdate. A driving reaction meter was obtained from the California Motor Vehicle Department



for a display in the downstairs lounge. An attendant was on duty at all times to test patrons' driving reactions.

Arrangements were made for the Motor Car Association of Northern California to send out bulletins to their 600 members at no cost to the theatre. Eight downtown Bohemian Garages distributed 8,000 throwaways the first two days of playdate. The throwaways were pink and resembled a traffic citation.

A general order was issued over the Police Department's teletype to all members of the force, informing them of the film's engagement at the Telenews. Throwaways were planted in the main license and driving examination station. All newspaper ads, stories and the lobby display played up the endorsement of the picture by the *Chronicle,* Safety Council and the Motor Vehicle Department.

Promotes School Supplies For Kiddie Program

School supplies were promoted by manager W. R. McCormack for children attending a Back-to-School program at the Roxy theatre, La Porte, Ind. 2,000 heralds were passed out to children three days before the show. Weekly programs for two weeks in advance plugged the school show on the front page. Announcements of the special program were made at the Fox Kiddie Club on the Saturday before the show.

Lobby Display, Newspapers Exploit Stranger Date

An attractive lobby display and excellent newspaper coverage aided the engagement of "O.S.S." and "Cuban Pete" at the State theatre, White Plains, N. Y. The campaign was arranged by manager Michael Stranger and assistant manager Mike Piccirillo. The mirrors in the lobby were silvered, with copy reading: "Mirrors cracked from vibrating applause after preview showing of 'O.S.S'." Fifteen minutes of free radio time was obtained from station WFAS in the form of a quiz program with guest tickets for prizes. Four window tieups in central White Plains plugged both features and playdate. Grant's and Woolworth's used counter displays.

Brown Sets Coloring Contest

A coloring contest was arranged by manager Bill Brown to exploit his date on "Black Beauty" at the Bijou theatre, New Haven, Conn. Included among the prizes for youngsters were roller skates. Nylons were awarded to participating adults.

Uses Food Baskets for Prizes

Twenty food baskets are given away free by manager Morty Haas at his "Country Store Nite" every Wednesday through a tieup with local merchants. The baskets, which contain many scarce food items, are donated by the merchants. Haas is manager of the Regal theatre, Wilkinsburg, Pa.

MIAMI GETS "SADIE HAWKINS" DAY

A year ago, Ed May, manager of the Rosetta theatre in Miami, Fla., promoted a "Sadie Hawkins Day" which tied in with the popular cartoon strip "Li'l Abner." In the newspaper strip, Sadie Hawkins Day is annually set apart to enable unmarried women to pursue the town's bachelors with matrimony as the price of capture.

So successful was May last year, that the stunt will be repeated again next week on a larger scale by special request of city officials and will engage seven of the local Wometco theatres.

Basis of the promotion is a costume contest with prizes to be awarded to patrons most representative of the characters depicted in the cartoon.

City Wide Event

May's first step in promoting the citywide celebration was to obtain sponsorship by the Miami *Herald.* Through the newspaper, all followers of the Dog Patch cartoon strip have been invited to attend the Rosetta, Tower, Center, Biltmore, Parkway, Strand or Grove theatres Friday night, November 8th, and compete for surprise gifts. The winners of the first three prizes in each of these theatres will be invited to compete at the State theatre Monday night, November 11th, for additional prizes and the title of Miami's leading citizen of Dog Patch for 1946-47.

Inasmuch as the event is citywide, organizations, clubs, schools, etc., which have their own Sadie Hawkins competitions, have been invited to enter their winners in the finals at the State theatre. The *Herald* will present loving cups to the five top winners. They will be presented by George Bourke, screen critic and columnist for the newspaper. May will be the master of ceremonies. Lester R. Barnhill, promotion manager for the *Herald,* is handling the news details.

All Theatres Cooperate

Special trailers will be screened in all Wometco theatres in Miami well in advance, using plenty of Dog Patch vernacular. In addition managers will make numerous stage announcements, particularly to teen-age audiences. Lobby displays include special 40x60's, employing Dog Patch lettering, cartoon strip characters (courtesy of United Features Syndicate), dates and an invitation for patrons to come attired in costume.

Theatre staffs will be costumed, as the usherettes were last year at the Rosetta (see photo), one week in advance. Besides the loving cups donated by the *Herald,* 25 gift packages will be given away at each theatre.

Letter Contest Aids "Lassie"

A letter writing contest on "Why I Want a Dog" drew attention to manager William A. Field's playdate on "Courage of Lassie" at the Strand Theatre, Portland, Me. A collie was awarded to the winner.



Usherettes—Dog Patch Style

Krolick Sets Window Tieup

Manager Arthur Krolick arranged a tieup with Rochester's largest department store, Sibley, Lindsay and Curr, to promote "Anna and the King of Siam" at the Century theatre, Rochester, N. Y. The main windows of the store were devoted to exotic fashions, stills from the picture, copies of the book and a large blowup of the stars.

Schools Render Aid on "Before Mast" Booking

The opportunity for educational tieups inherent in "Two Years Before the Mast" was well taken advantage of by manager C. E. MacDonald for the playdate of the picture at the Fox theatre, San Francisco.

Study charts and display material on the picture and the U. S. Maritime Commission's training program, prepared in cooperation with the public relation's department of the San Francisco Board of Education, were distributed to 11 junior and nine senior high schools with enrollment of 7,000.

The study charts also were put into use in 21 branch libraries with material on the picture. The Maritime Service made available display material for merchants' windows and in schools. Old-time seafaring men were located to provide copy for newspaper interviews after a special screening.

Cross-plug trailers were used at the Warfield, Paramount, State and St. Francis theatres. All leading hotels in the downtown area used display material on the picture. Restaurants specializing in sea food were persuaded to use menu stickers to publicize the picture. Nautical terms and ship's times were used for questions on radio quiz shows, tying-in with the playdate of the picture.

CHILDREN'S FILM LIBRARY WILL BE BASIS OF YOUTH SHOWS BY WARNER IN OHIO

All theatres in the Warner Ohio zone have already begun or will start a series of Juvenile Joy Shows selected from the Children's Film Library recently organized under the sponsorship of the Motion Picture Association.

A bulletin prepared under the direction of J. Knox Strachan, publicity and advertising director for Warner's Ohio theatres, outlines for managers of the circuit the aims and purposes of the program and supplies a comprehensive working schedule which the theatremen will carry out to promote the shows.

Managers will contact parent-teacher organizations, school heads and members of motion picture groups to enlist support.

The chairman and leaders of each group will be supplied with material for mailing lists, bulletins and other direct media. Additional information will be sent to news editors and radio commentators.

Each PTA unit will be asked to recommend a Manager-for-a-Day appointee to stimulate additional interest.

Special lobby displays, trailers, ad mats and press stories have been provided for each theatre, and the local manager will widen the range of promotional activity as far as local conditions permit.



Typical newspaper ads which will be used by Warner's Ohio theatremen. 40 x 60 lobby displays carry out similar theme and design.

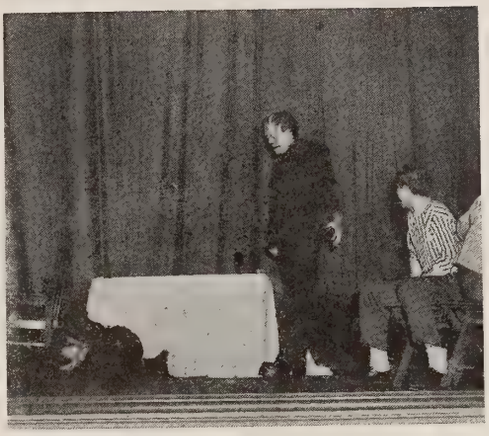
Stage Program with Horror Show Gives Business Extra Boost

It is the belief of manager Willis E. Shaffer that his patrons are interested in a change of pace from the regular diet of motion pictures. Consequently he has put on various stage shows and special programs at intervals throughout the year. The extra-curricular programs at the Orpheum theatre in Atchison, Kan., have proved successful.

A recent program was an "Asylum of Horrors" show, featuring Dr. Silkini and company. This was strictly a midnight show and in his campaign to exploit the program Shaffer appealed directly to teen-agers. It was advertised not as a spook show but a thrill show with more thrills than scares. The exploitation was handled in circus style with one-sheets in all business houses, hotels, etc., starting 10 days in advance.

A special front was designed, consisting of three-sheets mounted on large display boards. One-sheets were posted on the sidewalk in front of the box office and in other choice spots all over town. Several display boards were filled with stills and other material sent by Dr. Silkini.

A teaser newspaper campaign was used to publicize an advance ticket sale, the stage show and the price. All employees participated in the selling of the tickets, which were priced at $1. The price was advertised on the theory that the advanced scale would



have a tendency to impress the public with the idea that the stage show was something special.

Faint checks were given out with each admission at the box office one week in advance. Copy on the cards read: "Kindly fill out this card (print name and address plainly) and keep in your pocket in case you pass out when the Frankenstein monster is turned loose."

Radio station KVAK conducted a special advance campaign, employing two announcers. They used weird music and hideous laughs as a sound background. The radio exploitation was held for a week in advance.

Teaser Campaign Draws Attention To England Date

Considerable ingenuity was employed by manager Arthur Wolfson in his exploitation for "Perfect Strangers" at the Rex Cinema, Salford, Lancashire, England. Without the couple's knowledge, Wolfson photographed a sailor and a Wren walking together and used the picture on a showcard with question marks all around it.

On one side of the photograph copy read: "Stop! is this you? This is a photograph of two perfect strangers." On the other side were the words: "If these two perfect strangers will visit the Rex Cinema and see two more 'Perfect Strangers' (Robert Donat and Deborah Kerr) a pleasant surprise awaits them." Donat plays the part of a sailor and Deborah Kerr that of a Wren in the picture. The climax came when the actual sailor and Wren presented themselves at the box office and were personally escorted by Wolfson to two of the best seats.

A unique and topical tieup also was arranged with a local butcher. On either side of the showcase were cartoons, one depicting a thin emaciated man sitting down to a meal of one solitary carrot on the plate. Overhead were the figures 1946. Completing the cartoon was another man, stout and jovial, with a huge meal set in front of him. Over this were the figures 194-? The caption under the cartoon was "Till We Meat Again!"

The second cartoon showed the interior of a butcher shop with the butcher (dressed only in straw hat and striped apron) playing dice over the counter with a male customer by whose side is a pile of butcher's garments which he had won. Overhead hung a large, juicy steak. The caption read: "Playing for high steaks."

Tying-in with the butcher display, a slide was run on the screen, reading: "Is it you? Have you seen yourself in Parkers, the butchers? Then come and see 'Perfect Strangers' and you will be pleasantly surprised."

Tieups Benefit Seattle Houses

Several stunts have been worked out to good advantage recently by J. J. Engerman, advertising manager of the Sterling Theatres in Seattle, Wash.

For a child personality contest in 10 suburban houses, a tieup was arranged with a photographer at no cost to the theatres. Children's photographs were put on display and each week a winner was selected by the University of Washington's drama professor. At the end of 10 weeks, a grand winner was chosen for a Hollywood contract and given a screen test by United Artists. The theatres were mentioned in all newspaper ads run by the photographer.

A tieup was effected with downtown and suburban bowling alleys. Each week a full page of advertising is devoted to theatre listings and the theatres' program of current events placed in each bowling alley. In return, a pair of theatre passes for each alley is awarded to the highest male and female bowlers each week.

A third tie-in was arranged with the Northwest distributor of children's "jeeps." Through the tieup a giveaway contest was run for four weeks. On the fourth Saturday a drawing was held and the "jeep" awarded to the holder of the lucky coupon.

Unusual Lobby Displays Used by Reid in London

An attractive lobby display was designed by manager Alec Reid to exploit his engagement of "Love Letters" at the Plaza Cinema, Southfields, London, England. The display consisted of a small table with a bright cloth, reading lamp, inkstand and a pen laid over a half completed letter. On the wall, a large tear-off calendar was set at playdate with "For 3 Days" added. A large art display board carried the picture title, etc.

For "Two Sisters from Boston," Reid stressed that the picture was produced by Joe Pasternak, who made the early Deanna Durbin successes. The Durbin pictures had proved very popular at the Plaza Cinema. Reid used a photograph of the producer and a biography on a display board in the lobby along with a list of his previous pictures.

Book Stressed in Campaign For "Tom Sawyer" Date

Emphasis was placed on the all-time popularity and literary importance of Mark Twain's "The Adventures of Tom Sawyer" to exploit the playdate of the picture at the State theatre, Bellevue, Ohio. The campaign was arranged by manager Tom Wolf. Letters were sent to English teachers and school principals inviting them to see the picture as guests of the management. Teaser ads reminded parents that the book was a childhood favorite.

Mayor Opens Schine Jubilee

Manager Pearl Bryant had the mayor of the town as her guest to start the Schine Silver Jubilee Celebration at the Federal theatre, Federalsburg, Md.

Now In Preparation

Filmack's New PREVUE TRAILER SERVICE

And, oh yes, if you are a user of special trailers, you know FILMACK'S service and quality can't be beat!

Filmack's the ideal source for your future trailer needs. Write us for information and proof of Filmack advantages.

FILMACK

1327 S. Wabash Ave., Chicago

SHOWMEN PERSONALS

In New Posts: Earl Young, manager, Clayton theatre, Clayton, Ill. Helen Wingeard, Griffith, Griffith, Ind. Murray Meinberg, Strand; Ray Pemburn, Paramount; both in Plainfield, N. J. Emil Uhrin, Vic, Indiana Harbor, Ind. Joe Taylor, Springs, Tampa, Fla.

M. Rich, Astor, Chicago. Charles Braunch, Ridge, Breckridge, Minn. Gerald J. Yanisch, Chief, Red Wing, Minn. John Colorite, Alvin; Hy Rossman, Carlton; Dante Del Grosso, Alden; Joseph Hunt, Imperial; Jack Sage, Vogue; all in Detroit, Mich.

Lois E. Clark, Lake, Gary, Ind. O. N. Bard, Rialto and Rex, Sinton, Texas. Jerry Ransdell, Fordson, Dearborn, Mich. Jimmie Reyna, Regis, San Diego, Texas. Abe Sinow, Strand, Taunton, Mass. Dan Cudone, district manager, Fred Faulkner circuit in New Jersey.

Herman Prado, Art theatre, Quincy, Mass. Glen Ramsey, Rosedale, Detroit. William H. Elder, Loew's Penn, Pittsburgh, Pa. J. G. Varnell, Ramona and Ritz, Frederick, Okla. Stanley Anushko, Casino; Walter Pate, Majestic; William Butler, Garden; all in Detroit.

Assistant Managers: Doug Amos, Paramount, New Haven, Conn. Charles Whitaker, Rosedale theatre, Detroit, Mich. Vincent Tripodi, Loew's Valentine, Toledo, Ohio.

Birthday Greetings: Erich Brendler, William Brown, Irving Feinman, Donald K. Ayres, W. Richard Bartholomew, Guy Jones, Robert W. Chambers, Gordon Woodruff, William Harper, Fordyce J. Kaiser, Alfred G. Swett, Joe D. Marino, Charles Coussoule.

O. L. Byrd, Ivan Ackery, J. E. Courter, William C. Land, Frank Gomez, Edward A. Kalinowski, Gerald Hugh Allison, Oscar F. Swanson, Victor Cornilliac, James J. Fenoglio, John G. Townsend, Dorothy Flukes, Andrew Gorzo, John W. Shaffer.

James A. Carey, Russell M. Hogue, Alec H. Hurwitz, H. Douglas Carpenter, W. Lee Byers, J. S. McNeill, Carl Bechdel, John J. Cotter, Robert C. Bowman, Hinton Newsome, Sidney Schwartz, Ben Rosenberg.

Edward R. Golden, Eddie G. Kane, Carmon Phillips, Lester Kolste, Milford H. Parker, Robert W. Gravenstine, Jack N. Mitchell, Edwin Adler, Donald Seasholtz, Arnold Stoltz, Ray O'Connell, Brewster Newton, Wayne Shepler.

Wedding Bells: Clyde Miner, manager of the Strand theatre, Ridgeway, Ill., to Mabel Satterfield.

Edwin L. Bey, Jr., manager of the Fowler theatre, Fowler, Ind., to Marjorie Recker.

Junior Showmen: It's a 7-pound, 8-ounce girl at the Bob Weitmans. Father is manager of the Paramount theatre in New York. It's their third child.

Bob Carney, manager of Loew's Poli-Lyric in Bridgeport, Conn., and Mrs. Carney are the parents of a baby boy.

Starts Campaign on "Night Train" Eight Weeks Ahead

Manager Norman H. Willis started his exploitation campaign eight weeks before playdate on "Night Train to Memphis" at the Corbett theatre, Wildwood, Fla. His first step was to display a window card in the box office, reading "Coming soon; watch for playdate, 'Night Train to Memphis,' with Roy Acuff." The theatre was literally covered with handbills, hanging from a string and running in several directions. In addition, Willis used his car to make personal calls to well over 40 surrounding country homes. Several new friends were made in this fashion.



BY THE HERALD

HARVEY SMITH and Mrs. Harvey Smith, recent visitors to New York and the Round Table. Harvey is publicity director for Georgia Theatre Company in Atlanta.

Teaser Ad Campaign Aids Stalcup "Hitler" Date

A teaser advertising campaign was conducted in the local newspaper by manager D. T. Stalcup for his date on "Hitler Lives" at the Gem theatre, Etowah, Tenn. Typical teaser copy read: "Do you think Hitler is alive?" A lighted shadow box with a one-sheet inside was used on the left side of the screen for two weeks in advance. 150 post cards were personally mailed by Stalcup to people who ordinarily do not attend the theatre.

Display Boosts "Notorious"

An attractive lobby display was set up by manager E. A. Pyne to publicize his playdate on "Notorious" at Keith's 105th St. theatre, Cleveland, Ohio. The display consisted of a board on which was painted a large key. Copy read: "For this key they risked life and love . . . Why?" A photo of the three stars of the picture was inserted at the top of the key.

Ballyhoo Aids Cardiff Date

A man dressed in wing collar, top hat, etc., walked around town with a sandwich board to exploit manager William Newman's playdate on "Gaiety George" at the Olympia theatre, Cardiff, England. Posters also were used with the phrase, "Where's George?" The expression is a common catch-phrase in England.

Pappas Promotes Parade for Date In Peru, Ind.



An all out campaign was conducted by manager George Pappas for the playdate of "Night and Day" at the Roxy theatre, Peru, Ind. The campaign was given an added lift from the fact that Peru is the birthplace of Cole Porter, on whose life the picture is based.

A highlight of the promotional activities was the parade through the main streets of town with the local high school band, members of the American Legion, war veterans and businessmen in the march. Banners were strung across the street at intervals along the route of march.

A 24-sheet was placed on top of the Miami County court house a week prior to playdate. It marked the first time that the court house had been used for ballyhoo purposes. Two weeks before opening a streamer was placed on the front of the stage. A special front was designed, consisting of posters of the stars, and large musical notes, with the cast names and title.

Newspaper coverage was considerable, including a story on the native born Porter and a synopsis of the picture, which covered the entire front page of the Peru *Republican*.

MONTHLY PROGRAMS: A SMALL TOWN STANDBY

Manager E. M. Freiburger considers monthly programs of paramount importance for the promotion of playdates in small town situations. In his town of Dewey, Okla., with a population of 12,000, Freiburger sends out 1,000 program calendars monthly to exploit the pictures at the Paramount theatre. Augmenting the calendars are daily advertisements in the morning and evening newspapers of Bartlesville, an adjoining town of 17,000 population; theatre ads in the weekly Dewey newspaper; trailers, banners and one-sheets on each picture.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

HOLIDAY IN MEXICO (MGM)

Final Report:

Total Gross Tabulated	$1,463,400
Comparative Average Gross	1,257,200
Over-all Performance	108.2%

ATLANTA—Loew's Grand, 1st week 135.6%
ATLANTA—Loew's Grand, 2nd week 117.3%
BALTIMORE—Century, 1st week 129.1%
BALTIMORE—Century, 2nd week 93.4%
BOSTON—Orpheum, 1st week 114.9%
BOSTON—Orpheum, 2nd week 100.3%
BOSTON—State, 1st week 113.9%
BOSTON—State, 2nd week 93.2%
BUFFALO—Great Lakes 117.0%
CHICAGO—Oriental, 1st week 109.8%
(SA) Vaudeville
CHICAGO—Oriental, 2nd week 87.9%
(SA) Vaudeville
CHICAGO—Oriental, 3rd week 83.5%
(SA) Vaudeville
CINCINNATI—RKO Capitol, 1st week . . . 141.5%
CINCINNATI—RKO Capitol, 2nd week . . . 97.3%
CINCINNATI—RKO Capitol, 3rd week . . . 70.7%
CINCINNATI—RKO Lyric, MO 1st week . . 111.1%
CLEVELAND—Loew's State 125.0%
INDIANAPOLIS—Loew's, 1st week 126.8%
INDIANAPOLIS—Loew's, 2nd week 83.3%
KANSAS CITY—Midland 113.6%
(DB) Dangerous Business (Col.)
LOS ANGELES—Belmont, 1st week 177.0%
LOS ANGELES—Belmont, 2nd week 126.4%
LOS ANGELES—Belmont, 3rd week 101.1%
LOS ANGELES—Belmont, 4th week 78.1%
LOS ANGELES—Egyptian, 1st week 148.6%
LOS ANGELES—Egyptian, 2nd week 120.2%
LOS ANGELES—Egyptian, 3rd week 96.6%
LOS ANGELES—Egyptian, 4th week 72.9%
LOS ANGELES—Fox-Wilshire, 1st week . . 194.6%
LOS ANGELES—Fox-Wilshire, 2nd week . . 144.2%
LOS ANGELES—Fox-Wilshire, 3rd week . . 118.5%
LOS ANGELES—Fox-Wilshire, 4th week . . 97.3%
MINNEAPOLIS—Radio City 114.9%
NEW YORK—Capitol, 1st week 144.1%
(SA) Gene Krupa's Orchestra, Mitzi Green
NEW YORK—Capitol, 2nd week 140.1%
(SA) Gene Krupa's Orchestra, Mitzi Green
NEW YORK—Capitol, 3rd week 130.8%
(SA) Gene Krupa's Orchestra, Mitzi Green
NEW YORK—Capitol, 4th week 112.9%
(SA) Gene Krupa's Orchestra, Mitzi Green
NEW YORK—Capitol, 5th week 93.4%
(SA) Gene Krupa's Orchestra, Mitzi Green
NEW YORK—Capitol, 6th week 85.4%
(SA) Gene Krupa's Orchestra, Mitzi Green
OMAHA—Paramount, 1st week 101.5%
OMAHA—Paramount, 2nd week 78.5%
ST. LOUIS—Loew's State, 1st week 138.4%
ST. LOUIS—Loew's State, 2nd week 93.5%
ST. LOUIS—Loew's State, 3rd week 73.8%
ST. LOUIS—Loew's State, 4th week 64.0%
TORONTO—Loew's, 1st week 130.8%
TORONTO—Loew's, 2nd week 101.4%

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CLAUDIA AND DAVID (20th-Fox)

Final Report:

Total Gross Tabulated	$833,500
Comparative Average Gross	798,600
Over-all Performance	104.3%

BALTIMORE—New, 1st week 138.0%
BALTIMORE—New, 2nd week 104.7%
BUFFALO—Great Lakes 111.7%
BUFFALO—Hippodrome, MO 1st week . . . 80.6%
CHICAGO—Apollo, 1st week 81.5%
CHICAGO—Apollo, 2nd week 65.2%
CINCINNATI—RKO Albee 83.3%
CINCINNATI—RKO Shubert, MO 1st week . 90.9%
CLEVELAND—RKO Allen 107.8%
DENVER—Denver 84.2%
(DB) The Unknown (Col.)
DENVER—Esquire 68.1%
(DB) The Unknown (Col.)
DENVER—Webber 62.5%
(DB) The Unknown (Col.)
DENVER—Aladdin, MO 1st week 106.3%
(DB) The Unknown (Col.)
DENVER—Rialto, MO 2nd week 54.5%
(DB) The Unknown (Col.)
KANSAS CITY—Esquire 94.1%
KANSAS CITY—Uptown 100.0%
LOS ANGELES—Chinese, 1st week 119.4%
LOS ANGELES—Chinese, 2nd week 84.9%
LOS ANGELES—Loew's State, 1st week . . 106.4%
LOS ANGELES—Loew's State, 2nd week . . 60.8%
LOS ANGELES—Uptown, 1st week 92.9%
LOS ANGELES—Uptown, 2nd week 66.4%
MINNEAPOLIS—Radio City 86.7%
MINNEAPOLIS—Century, MO 1st week . . 82.0%
NEW YORK—Roxy, 1st week 148.5%
(SA) Vivian Blaine, Jerry Colonna, others
NEW YORK—Roxy, 2nd week 130.2%
(SA) Vivian Blaine, Jerry Colonna, others
NEW YORK—Roxy, 3rd week 134.8%
(SA) Vivian Blaine, Jerry Colonna, others
PHILADELPHIA—Fox 91.2%
PITTSBURGH—J. P. Harris, 1st week . . . 113.1%
PITTSBURGH—J. P. Harris, 2nd week . . . 78.1%
PITTSBURGH—Senator, MO 1st week . . . 105.0%
SALT LAKE CITY—Centre 104.1%
SALT LAKE CITY—Studio, MO 1st week . . 107.8%
SAN FRANCISCO—Warfield, 1st week . . . 81.7%
(DB) Spook Busters (Mono.)
SAN FRANCISCO—Warfield, 2nd week . . . 54.4%
(DB) Spook Busters (Mono.)
ST. LOUIS—Ambassador 91.7%
(DB) Shadow of a Woman (WB)

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NOBODY LIVES FOREVER (WB)

First Report:

Total Gross Tabulated	$175,300
Comparative Average Gross	160,800
Over-all Performance	109.0%

CINCINNATI—RKO Palace 101.3%
CINCINNATI—RKO Shubert, MO 1st week . 109.0%
KANSAS CITY—Orpheum 75.6%
(DB) Vacation in Reno (RKO)
MINNEAPOLIS—RKO Orpheum 134.2%
PHILADELPHIA—Mastbaum, 1st week . . 161.1%
PHILADELPHIA—Mastbaum, 2nd week . . 106.6%
SAN FRANCISCO—Fox 101.2%
(DB) G.I. War Brides (Rep.)
SAN FRANCISCO—State, MO 1st week . . . 84.0%
(DB) G.I. War Brides (Rep.)
ST. LOUIS—Ambassador 82.1%
(DB) Night Train to Memphis (Rep.)

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MR. ACE (UA)

First Report:

Total Gross Tabulated	$222,800
Comparative Average Gross	222,900
Over-all Performance	99.9%

ATLANTA—Loew's Grand 130.4%
BALTIMORE—Century 98.9%
BUFFALO—Buffalo 102.7%
(DB) One Way to Love (Col.)
CHICAGO—Oriental 112.0%
CINCINNATI—RKO Albee 95.2%
CINCINNATI—RKO Lyric, MO 1st week . . 70.3%
LOS ANGELES—Music Hall Beverly Hills . 109.0%
LOS ANGELES—Music Hall Downtown . . . 125.7%
LOS ANGELES—Music Hall Hawaii 108.1%
LOS ANGELES—Music Hall Hollywood . . . 127.4%
PHILADELPHIA—Stanton, 1st week 142.9%
PHILADELPHIA—Stanton, 2nd week 103.3%
PHILADELPHIA—Stanton, 3rd week 76.0%
SAN FRANCISCO—Orpheum 110.5%

Offer Opera One Day Each Week

In the belief that opera is for masses, and not the classes, George Mann, owner of Redwood Theatres, San Francisco, and his general manager, Hal Honore, are presenting grand opera one day each week in theatres throughout the circuit. The houses, all of which are located in outlying districts, will therefore bring opera to towns which until now have never had any legitimate stage attractions.

"Carmen" inaugurates the plan, opening at the State theatre, Eureka, November 6. Arturo Casiglia, director of the Pacific Opera Company, is producing with a company of 60. All the musicians are members of the San Francisco Symphony Orchestra, and the corps de ballet has been selected from the San Francisco Opera Ballet. The State theatre, seating capacity of 996, is already completely sold out, tickets ranging from $2 to $3.50.

Next theatre in line to present grand opera will be the Strand, Modesto, which has scheduled "Barber of Seville," Nov. 20.

Change Policy of Theatre

Mrs. Phoebe Davis and H. Paul Stroud, co-owners of the Hollywood Newsreel theatre, St. Louis, Mo., have changed the name of their theatre to the World and are currently showing only foreign features.

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Trade Ads Fair Tax Deduction

Washington Bureau

All trade advertising is considered a "fair" tax deduction as long as the expenditures are "reasonable and proper," William Sherwood, Assistant Commissioner of Internal Revenue, said here last weekend in reply to inquiries from the industry for rules governing advertising deductions.

There are no "written" rulings, Mr. Sherwood explained. "Each case is considered on its own merits and our unwritten set of rules is elastic and absolutely does not question deductions for trade press and general promotion."

The greatest lattitude is given in the "reasonable and proper" provision, according to Mr. Sherwood, who pointed out that anything is "reasonable" as long as the money spent does not amount to more than 90 per cent of an individual's total income.

All ads which promote a picture, paid for by either the producer, distributor or exhibitor are also deductable. The Bureau has, however, banned deductions for ads which are placed for the purpose of promoting legislation or which are of general propaganda nature.

Exploitation Unit Changes Announced by Paramount

Several changes in Paramount's exploitation department were announced this week by Curtis Mitchell, national director of publicity and advertising. Joseph Rosner has joined the company's exploitation department and will work on Paramount's sales news. Formerly in charge of publicity of International Microfilm Company, he will succeed Fred Goldberg, who will be in charge of exploitation kits for the company while continuing to handle eastern exploitation tieups and home office exploitation, in which he will be more prominently involved in the future. Mr. Goldberg takes over some of the exploitation duties formerly assigned to Joseph Callahan who has been promoted to assistant to D. John Phillips, Paramount's short subjects publicity director. Mr. Callahan succeeds Stanley Hode

Eastman Realigns Three Offices in Europe

E. E. Blake, Eastman Kodak's European general manager, this week announced changes in Eastman's organization in France, Holland and Spain. Harold A. Ritter is now manager of the sales organization of Kodak-Pathe, French subsidiary, with Georges Moreau heading motion picture sales and technical liaison, and George Marot secretary general. In Holland, J. L. de Graaf has been named manager, and B. W. de Graaf assistant manager. Angel Herrnaz succeeds Juan de Julian as manager of Kodak's Spanish subsidiary. Henry Shilton has resigned from the board of Kodak-Pathe to act as advisor to Mr. Blake on continental business.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
COMPANY CHART
ADVANCE SYNOPSES
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Song of the South

***RKO Radio - Disney*—Entertainment for Everybody**

It's important news of the art-industry this week that Walt Disney finally has whipped that problem of combining the cartoon film medium with the orthodox variety employing players, and has come up with a picture like nothing he or anyone else has supplied the entertainment screen.

It's a story about a little boy who listens to the tales about Brer Rabbit and Brer Fox, told him by the all-wise Uncle Remus of imperishable memory, and conducts himself accordingly, and the 30 per cent of it which is cartoon fits into the 70 per cent which is human performance as snugly as currency in a cash-drawer. Exploited in proportion to the delight it delivers, the picture promises to wind up in the blue chip class by the time the final returns are in.

Considered strictly as a commercial property in the marquee sense, this is the first Disney picture a showman could exploit in terms of talent names negotiable at his box office. These include, this time, Ruth Warrick, Hattie McDaniel, Lucile Watson and Mary Field, and the result of this inclusion suggests further enterprise in this direction next time, for it simplifies the billing job tremendously to have proper nouns instead of impoverished adjectives to work with.

The Disney solutions of the problem of combining cartoon and straight movie turns out to be as simple as it is charming. He starts his picture with a length of quietly pleasant live action in which a little boy arrives at his grandmother's plantation and is turned loose to learn its ways under guidance of a pickaninny his own age. They have good experiences and bad, all in the normally childish category, and the wise Uncle Remus, general factotum around the place, supplies one of his meaningful tales about Brer Rabbit whenever the boy needs counsel.

The tales themselves are told in the cartoon form, the rest of the story in the orthodox medium, with just about the right amount of transitional blending, and the operation is expertly managed.

The effect of the whole is first to amuse and then to charm, and totally to stimulate the gentler emotions, which have taken such a beating from killer-mellers and psycho-chillers this past year or so. Wholesome is doubtless the word for the whole of it, but wholesome in the wider sense of being universal in appeal, with nary an age bracket or other fractional division of the population roped off from the general and genuine enjoyment.

In addition to the players named above, there is special exploitation material in the presence of robust, genial, sensationally competent James Baskett, recruited from the Amos and Andy radio program to portray Uncle Remus. People who see the picture will be talking about him a long time afterward, wherefore it's dollar sense for a showman to start talking about him in advance.

Perce Pearce is credited as associate producer of the picture, Harve Foster as director of the live actors and Wilfred Jackson on the cartoon side, and the screenplay is by Dalton Reymond, Morton Grant and Maurice Rapf, from a story by Reymond.

Previewed at the Academy Award theatre to an all-press audience which loved it. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, November 20, 1946. Running time, 95 min. PCA No. 11580. General audience classification.

Uncle Remus .....James Baskett
Boy .....Bobby Driscoll
Ruth Warrick, Hattie McDaniel, Mary Field, Lucile Watson, Glenn Leedy, George Nokes, Eric Wolf, Anita Brown, Gene Holland, Johnny Lee.

The Strange Woman

***UA-Stromberg*—"Emotional Red Meat"**

A singularly definitive program note in the printed credit sheet furnished press people at the Hollywood preview of this Hunt Stromberg production calls it "a thick slice of emotional red meat," and any showman proffering it to his customers as other than that can expect to hear from them.

There is plenty of potent exploitation material for exhibitors who elect to go after it. There is Hedy Lamarr, as the sinningest sinner seen on the screen in recent years, and there are George Sanders, Louis Hayward and Gene Lockhart as the three gentlemen of slightly less sordid pattern with whom she carries on her sinister romancing. And there is the background fact that the film is from a book by Ben Ames Williams, who also did the similar but milder "Leave Her to Heaven." The present work was a Literary Guild selection in its day. Quite a lot to work with.

The period is 1840 and the setting is Bangor, Maine, then a lawless community dominated by a lumber king (Lockhart) many years the senior of a drunkard's beautiful and scheming daughter (Miss Lamarr) whom he marries under pretense of saving her from a life of poverty and probable sin, all this sanctimoniously. The gal, whom the audience knows married the oldie to get at his money, tires of the deal in a hurry and switches to his son, whom she persuades to bump off his dad so thay can be together. By the time he's done so, however, she's fallen for a big timber man (her girl friend's fiance) and so she gives the son a fast gate and proceeds to trap the woodsman.

This turns out to require seducing him first, a feat accomplished handily on a dark and stormy night in the shadow of the dangling cadaver of the son, who has accommodatingly hanged himself after drinking and talking too much. She gets her man. She's got him, Bangor and most of New England in hand, and is going strong, when a fire-spitting evangelist inspires her to tell her present husband that she really did have the boy knock off her first one, and this upsets the current spouse enough so that he goes up country with his former fiancée to talk things over. He decides to stand for the whole deal, however, inclusive of the irrelevant and detailed disclosure that his wife can't give birth, but the witch doesn't know this, so she tries to run him and the girl down with her surrey and gets herself killed in the spill.

If it all proves anything, it seems to be that the wages of sin is death, but it takes a lot of it.

Jack Chertok produced the picture and Edgar Ulmer directed it, both trying to tell too much in too little footage. It is from a screenplay by Herb Meadow.

Previewed at the Fox-Wilshire theatre, Los Angeles, to a mixed reaction. Reviewer's Rating: Yes and No.—W. R. W.

Release date, October 25, 1946. Running time, 101 min. PCA No. 11659. Adult audience classification.

Jenny Hager .....Hedy Lamarr
John Evered .....George Sanders
Ephraim Poster .....Louis Hayward
Isiah Poster .....Gene Lockhart
Hillary Brooke, Rhys Williams, June Storey, Moroni Olsen, Olive Blakney, Dennis Hoey, Alan Napier, Ian Keith

Laughing Lady

***British National: Anglo-American*—Romantical Zest**

Granted it's a cloak and dagger thing painstakingly compounded to accepted recipe, but here's a confection which the British showman will know precisely how to handle.

It has Technicolor, some pleasant singing (choral and otherwise), lavish spectacle and—beyond all—shows true young love coming by its own. Simple Britons love the faithful recipe invariably. It is to be surmised that American showmen likewise will welcome the submission on appropriate booking terms.

Director Paul Stein, abetted by scenarist Jack Whittingham and music-maker Hans May, chose the French Revolution and the contemporaneous junketings in nearby England as the background for their enterprise. They contrive to pack everything and everyone in to it; not only the kitchen stove, but Napoleon, Robespierre, the younger Pitt, England's gay Prince of Wales of the day, not to speak of a remarkable galaxy of noble ladies and gentlemen mingled with gallant highwaymen and other raffish ruffians of the road.

They tell their story—it doesn't matter very much, being concerned with a young French aristocrat who smuggles his way to Britain to recover the Royal jewels and thereby save his noble mamma from the guillotine—with song and dance. What does matter is the fact that the noble puppets sing, dance, act their way

through the gallimaufry not only with accomplishment and distinction but with zest.

Chief contributor to this festival of zest is Peter Graves as the Prince of Wales. (The British appear at the moment to have a largish company of personable and promising screen lovers).

Runners-up are Anne Ziegler and Webster Booth, with Francis L. Sullivan and Felix Aylmer (accomplished actors both) in close proximity.

But plaudits chiefly to the Stein, Whittingham, Hans May team. For once here's a British film with a first-rate script and admirable music, plus a director who knows how to handle both.

Seen at the Palace theatre, London, trade show. Reviewer's Rating.—Good.—PETER BURNUP.

Release date, not set. Running time, 91 min. British general audience classification.
Denise .....Anne Ziegler
Andre .....Webster Booth
Sir William Tremayne .....Francis L. Sullivan
Prince of Wales .....Peter Graves
Louise .....Chili Bouchier
Sir Felix Mountroyal .....Felix Aylmer
Lord Mandeville .....Ralph Truman
Charles Goldner, Jack Melford, Paul Dupuis, D. Whittingham, Hay Petrie, Frederick Burtwell, John Ruddock, George de Warfaz, John Serret, Coare Lindsay, Captain Younghusband, Harry Fine, Griffiths Moss, Mary Martlew

Terror Trail

Columbia—Action Western

With Charles Starrett in the dual role of a peace-loving rancher and the Robin Hood of the plains, The Durange Kid, "Terror Trails" is a Western story of a range war between the cattle and sheep men of Wyoming.

Produced by Colbert Clark with Ray Nazarro directing, all the elements of action and excitement have been incorporated and include the usual fist and gun fights, fast riding, cattle rustling and stagecoach holdups.

For additional entertainment Smiley Burnette provides the comedy and a few songs while Ozie Waters and His Colorado Rangers present several musical interludes.

Supporting Charles Starrett are Barbara Pepper, Lane Chandler and Elvin Eric Field.

Reviewed at a trade screening in New York. Reviewer's Rating: Average. — GEORGE H. SPIRES.

Release date, November 21, 1946. Running time, 55 min. PCA No. 11325. General audience classification.
Steve Haverly / The Durango Kid .....Charles Starrett
Smiley .....Smiley Burnette
Karen Kemp .....Barbara Pepper
Duke Catlett .....Lane Chandler
Zon Murray, Elvin Eric Field, Tommy Coates, George Cheseboro, Robert Barron, Bud Buster, Bill Clark, Ozie Waters and His Colorado Rangers

Johnny Frenchman

Prestige-Universal—Fisher-Folkways

J. Arthur Rank's Prestige Pictures have sent a delightful romantic comedy that spins a tale of rivalry between Cornish and Breton fisherfolk. Released here through Universal, the tale bristles with superb characterizations that are notable in their simplicity and realism.

The two fishing factions have their routine ebb and flow of hostility until the breach is widened by the announced marriage of a Breton son to a Cornish maiden. The picture is rich in story incidents that paint a warm and authentic canvas of a little fishing hamlet. It takes the outbreak of the war to unite the factions finally against the common enemy.

Francoise Rosay, remembered here for "Carnival in Flanders" and "Portrait of a Woman," offers a memorable performance as an outspoken, matriarchal fisherwoman who can hold her own with any fisherman, hard-swearing or soft-spoken. Other fine portraits are offered by Tom Walls, a grumpy old Cornish harbormaster, and his lovely daughter, Patricia Roc, in love with Paul Dupuis.

In reviewing the film from London in MOTION PICTURE HERALD, issue of August 4, 1945, Peter Burnup said the film, "will have a comfortable passage in any neighborhood theatre; may be commended moreover to a trans-Atlantic crossing."

Michael Balcon produced; Charles Frend directed.

Seen at the 55th Street Playhouse, New York, where the art patrons registered delight. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, October, 1946. Running time, 104 min. General audience classification.
Lanec Florrie .....Francoise Rosay
Nat Pomeroy .....Tom Walls
Sue Pomeroy .....Patricia Roc
Bob Tremayne .....Ralph Michael
Paul Dupuis, Frederick Piper, Bill Blewett, Stanley Paskin, Arthur Hambling, James Harcourt, James Knight, Richard George, Richard Harrison, Leslie Harcourt

Secret of the Whistler

Columbia—Crime Melodrama

Shifting from his usual roles of a stalwart citizen, Richard Dix herein is cast as the unfaithful artist-husband of an invalid who is tormented with the belief that her death was caused by the poison he put in her medicine, thus freeing him to marry a beautiful model.

Bordering slightly on the psychological, "Secret of the Whistler" is, for the most part, a smoothly, if not swiftly, paced melodrama of the mental quirks and tortures of a guilt-crazed husband. At times there are touches of suspense and excitement as extenuating circumstances point out the fallacies of his fool-proof crime.

Supporting the star are Leslie Brooks as the artist's model, Mary Currier, the wife who dies of natural causes despite her husband's attempted murder, and Ray Walker, a reporter who unwittingly nurtures the feeling of guilt within the husband.

Produced by Rudolph C. Flothow and directed by George Sherman, the picture was adapted to the screen by Raymond L. Schrock from a story by Richard H. Landau suggested by the CBS radio play "The Whistler."

Previewed at a trade press screening in New York. Reviewer's Rating: Good.—G. H. S.

Release date, November 7, 1946. Running time, 65 min. PCA No. 11870. General audience classification.
Ralph Harrison .....Richard Dix
Kay Morrell .....Leslie Brooks
Edith Harrison .....Mary Currier
Michael Duane, Mona Barrie, Ray Walker, Claire DuBrey, Charles Trowbridge, Arthur Space, Jack Davis, Barbara Wooddell

REISSUE REVIEWS

KINGS ROW
(*Warner Bros.*)

A melodrama with psychological overtures, Warner Bros. is reissuing the 125-minute film in December. With a star-studded cast that includes Ann Sheridan, Robert Cummings, Ronald Reagan, Betty Field, Charles Coburn, Claude Rains, Judith Anderson, Nancy Coleman, Kaaren Verne and others, it was directed by Sam Wood with David Lewis as associate producer and Hal B. Wallis as executive producer. Reviewed in the December 27, 1941 issue of MOTION PICTURE HERALD, the reviewer at that time said: "the superbly mounted production has an emotional impact which few pictures have ever had. It stimulates horror, compassion, pity and kindred morbid reactions."

WILD BILL HICKOK RIDES
(*Warner Bros.*)

A large-scale Western melodrama, this is being put into reissue by Warner Bros. in December. In the cast are Bruce Cabot, Constance Bennett and Warren Williams with Edmund Grainger as associate producer and Ray Enright as director. Reviewed in MOTION PICTURE HERALD issue of December 27, 1941, William R. Weaver, at that time said: "The tale contains the mortgage, the claim jumpers, the crooked sheriff, the lynching party, the dance hall acquaintances and the shooting affrays, indoors and out, which are hallmarks of the Westerners. It also contains stampedes, gun duels, a framed trial and a considerable apportionment of humor."

STRANGE HOLIDAY
PRC

A dramatic fantasy from the pen of Arch Obler (who also directed and produced) the film was released for a limited number of engagements last year by Elite Pictures, and is now being distributed by PRC. Starring Claude Rains, the film in a unique and entertaining way explores the consequences of post-World War II civic apathy. Reviewed in MOTION PICTURE HERALD, issue of October 27, 1945, Mandel Herbstman said at that time: "Attempting to hammer home the fact that constant vigilance is the prerequisite of freedom, the film emerges as a sort of feature length documentary in dramatic dress . . . the picture closes with the voice of Roosevelt enunciating the Four Freedoms."

SHORT SUBJECTS

THE SOVIETS' NEIGHBOR (20th-Fox)
March of Time (*Vol.* 13, *No.* 3)

Czechoslovakia, because she is surrounded by Russia, must maintain a working alliance with Russia. But at the same time Czechoslovakia believes she need not break her traditional friendship with the Western democracies, specifically America. This is the thesis of the latest issue of the March of Time. Carefully straddling the fence on the political issue involved, the reel unwinds a documented picture of Czechoslovakia's reconstruction of her industries, points up the democratic election of a new constituent assembly which resulted in the Communists obtaining 114 of the 300 seats, and offers as a highlight scenes of the execution of Karl Hermann Frank, destroyer of Lidice. Here is a pertinent subject knowingly illustrated and too carefully handled. What March of Time needs is a good prejudice.

Release date, November 1, 1946 18 *minutes*

NORTHERN RAMPART (RKO)
This is America (63,113)

Alaska's wealth of natural resources and her importance as a strategic national defense are brought out in this timely short. With an area greater than the state of Texas, Alaska has a population comparable to that of few blocks in our larger cities. Interior Secretary Krug's plea for Alaska statehood and the Army's demands for greater Alaskan defenses have caused public attention to be focused on this great northern land.

Release date, October 18, 1946 18 *minutes*

THE LAST BOMB (WB)
Technicolor Special (3002)

The destruction of Japan by our air force is depicted vividly in this Technicolor subject which was produced in cooperation with the U. S. Army Air Forces and supervised by Army Co-ordinator Frank Lloyd. The subject devotes most of its footage to one of the numerous attacks by General Curtis LeMay's force of B-29's from bases at Saipan, Tinian and Guam. In a final scene the atom bomb blast at Nagasaki is seen as the cameras catch the huge cloud of gray smoke and fire mushrooming skyward.

Release date, November 23, 1946 20½ *minutes*

REBIRTH OF STALINGRAD (Artkino)
Russian Documentary

When Nazi bombs had spent their fury on Stalingrad, the city had been reduced to a heap of charred ruin. The resurrection of Stalingrad to a city of throbbling life is graphically recorded in this subject. A running commentary accompanies the film, which unfolds in newsreel fashion. Its camera work is excellent.

Release date, October 26, 1946 18 *minutes*

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152, issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
854	Lone Star Moonlight	Nov. 14,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46

MGM

BLOCK 17

625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46
....	The Show-Off	(T) Aug. 12,'46
....	Captains Courageous (R)	(T) Aug. 21,'46
....	Gallant Bess	(T) Aug. 29,'46
....	The Yearling	(T) Sept. 13,'46
....	Boom Town (R)	(T) Sept. 30,'46
....	The Great Waltz (R)	(T) Sept. 30,'46
....	Undercurrent	(T) Sept. 30,'46
....	Holiday in Mexico	Sept.,'46
....	The Cockeyed Miracle	Oct.,'46
....	No Leave, No Love	Oct.,'46
....	Rage in Heaven (R)	Oct.,'46
....	Mighty McGurk	(T) Nov. 18,'46
....	My Brother Talks to Horses	(T) Nov. 18,'46

MONOGRAM

520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
....	The Trap	Nov. 30,'46
....	Mr. Hex	Dec. 7,'46
....	Silver Stallion (R)	Dec. 14,'46
....	Sweetheart of Sigma Chi	Dec. 21,'46
681	Song of the Sierras	Dec. 28,'46
....	Cisco and the Angel	Jan. 11,'47

PARAMOUNT

SPECIAL

4532	Monsieur Beaucaire	Aug. 30,'46

BLOCK 6

4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46
R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4601	Two Years Before the Mast	Nov. 22,'46
4602	Blue Skies	Dec. 27,'46

PRC PICTURES

....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	The Brute Man	Oct. 1,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 14,'46
....	Lady Chaser	Oct. 21,'46
....	Tumbleweed Trails	Oct. 28,'46
....	Don Ricardo Returns	Nov. 5,'46
....	Lighthouse	Nov. 11,'46
....	Stars Over Texas	Nov. 18,'46
....	Wild West	Dec. 1,'46

RKO

SPECIAL

761	Notorious	Sept. 6,'46
....	Fantasia (R)	Sept. 28,'46
....	Song of the South	Nov. 20,'46
....	It's a Wonderful Life	(T) Dec.,'46

BLOCK 6

626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

BLOCK 1

705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenney	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

BLOCK 2

....	Child of Divorce	Oct. 15,'46
....	Genius at Work	Oct. 20,'46
....	Nocturne	Oct. 29,'46
....	Deadlier Than the Male	Nov. 10,'46
....	Criminal Court	Nov. 20,'46
....	Woman on the Beach (T)	Jan.,'47

REPUBLIC

SPECIAL

....	I've Always Loved You	(T) Aug. 27,'46
526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Bride	Aug. 12,'46
529	Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
5542	Home in Oklahoma	Nov. 8,'46

SCREEN GUILD

4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4608	Scared to Death	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46

20TH-FOX

633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R.)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R.)	Oct.,'46
643	Strange Journey	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46

UNITED ARTISTS

....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughter	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Sin of Harold Diddlebock	Dec. 6,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46

UNIVERSAL

543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
547	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.)	(T) Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
1065	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.'46
....	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.) (T)	Oct. 4,'46
1066	Notorious Gentleman (Brit.)	Nov. 1,'46
....	Magnificent Doll	Nov.,'46
....	Michigan Kid	Nov.,'46
....	Swell Guy	Nov.,'46
....	Song of Scheherazade	Dec.,'46
....	Temptation	Dec.,'46

WARNER BROTHERS

523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46

ADVANCE SYNOPSES

A WOMAN OF MY OWN (MGM)

PRODUCER: Arthur Hornblow, Jr. DIRECTOR: George Cukor. PLAYERS: Greer Garson, Richard Hart, Robert Mitchell, Florence Bates, David Hoffman.

POSTWAR DRAMA. Two soldiers, one married and one a bachelor, become great friends during World War I. The married man talks about his wife to such an extent that the bachelor grows to love his mental image of her. When the married man is taken prisoner by the Germans, the bachelor escapes, and eventually makes his way to his friend's home. There the wife, believing her husband dead, allows his buddy to woo her. When the husband unexpectedly returns, however, she realizes how cruelly she has been deceived by his friend, and orders the latter out of the house.

STARS OVER TEXAS (PRC)

PRODUCER-DIRECTOR: Robert Emmett Tansey. PLAYERS: Eddie Dean, Roscoe Ates, Shirley Patterson, Lee Bennett.

WESTERN. A rancher is in danger of losing his contract to supply beef to the government if he cannot put an end to cattle-rustling which has depleted his herd. He enlists the aid of an itinerant cowboy, who soon uncovers sufficient evidence to convict the rustlers.

CISCO AND THE ANGEL (Monogram)

PRODUCER: Scott R. Dunlap. DIRECTOR: William Nigh. PLAYERS: Gilbert Roland, Martin Garralaga, Frank Yaconelli, Ramsay Ames, Vida Aldana, George J. Lewis, William Gould, Dimas Sotello.

WESTERN. A band of cowboys who rob the rich and give to the poor attack a stagecoach and steal a chest of silver, replacing it with a dummy box. The silver was in the charge of a feminine member of the Paris underworld, who had planned to use the stolen silver to give some semblance of legality to a land-grab plot. She falls in love with one of the cowboys, while attempting to get the silver back. He reforms her, and she helps him to expose the rest of the racketeers, who are jailed.

THE TRAP (Monogram)

PRODUCER: James S. Burkett. DIRECTOR: Howard Bretherton. PLAYERS: Sidney Toler, Mantan Moreland, Victor Sen Young, Tanis Chandler, Larry Blake, Kirk Alyn, Rita Quigley.

MELODRAMA. A show troupe, all of whose members dislike one another, engages a home at Malibu Beach in which to hold summer rehearsals. Two girl members of the troupe are found murdered, and a Chinese girl, another member of the group, is suspected of the killings. She enlists the aid of the Chinese detective, Charlie Chan, who solves the case.

SERVICE DATA
on features

Sevice Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3289.

Anna and the King of Siam (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—107.1%
Round Table Exploitation—August 24, p. 60; September 14, p. 51; October 26, p. 58.

Bad Bascomb (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—99.6%
Round Table Exploitation—September 7, p. 55; October 5, pp. 52, 55.

Black Beauty (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 3, p. 108; October 12, p. 66.

Boys' Ranch (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 1, p. 43; August 10, p. 47; August 17, p. 60; August 31, p. 53; September 21, p. 57; October 5, p. 54; October 12, p. 68; October 19, pp. 54, 55.

Caesar and Cleopatra (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—111.7%
Round Table Exploitation—August 24, p. 61; August 31, p. 50; September 7, p. 54; September 14, p. 55; September 21, pp. 57, 59; September 28, pp. 56, 57; October 5, p. 53; October 19, p. 51; October 26, p. 60.

Cloak and Dagger (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 21, p. 55.

The Cockeyed Miracle (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—October 26, p. 59.

Courage of Lassie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 3, p. 108, September 14, p. 50; September 21, p. 55, October 5, p. 55; October 12, p. 70; October 19, p. 52; October 26, pp. 58, 60.

Deception (WB)
Audience Classification—Adult
Round Table Exploitation—October 26, p. 59.

Dick Tracy (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 23, p. 58; April 20, p. 70; May 25, p. 61; July 27, p. 52; August 17, p. 60; October 5, p. 52.

Down Missouri Way (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 21, p. 59; September 28, pp. 52, 56; October 19, p. 55; October 26, p. 58.

Gallant Journey (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 14, p. 53; October 5, p. 53; October 26, p. 59.

Holiday in Mexico (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—108.2%
Round Table Exploitation—October 12, pp. 64, 66; October 19, p. 53; October 29, p. 59.

Home Sweet Homicide (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 19, p. 51.

I've Always Loved You (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 14, p. 55; October 26, p. 61.

The Kid from Brooklyn (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—110.6%
Round Table Exploitation—August 24, p. 60; September 7, pp. 57, 58; October 5, pp. 50, 56; October 12, pp. 68, 70; October 26, p. 60.

Kitty (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—115.7%
Round Table Exploitation—June 8, pp. 50, 51, 56; June 15, p. 61; June 22, p. 48; June 29, p. 55; August 17, p. 55; September 14, p. 50; October 12, p. 67.

Mr. Ace (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 14, p. 53; October 5, p. 55; October 26, p. 63.

Monsieur Beaucaire (Para.)
Audience Classification—General
Legion of Decency Dating—Class A-2
Picture Gross, Over-all Performance—116.4%
Round Table Exploitation—September 14, pp. 54, 55; September 21, p. 54; October 5, p. 50; October 19, p. 51.

Night in Casablanca (UA)
Audience Classification—General
Legion of Decency—Class A-2
Picture Gross, Over-all Performance—100.0%
Round Table Exploitation—May 4, p. 52; June 15, p. 62; July 13, pp. 45, 47; July 20, pp. 59, 64; August 3, p. 105; August 10, pp. 43, 46; August 24, p. 60; August 31, p. 51; September 7, p. 55; October 19, p. 55.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Night Train to Memphis (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 7, p. 57; September 28, p. 57; October 5, p. 55; October 26, p. 63.

Nobody Lives Forever (WB)
Audience Classification—General
Round Table Exploitation—October 12, p. 66.

O.S.S. (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—108.6%
Round Table Exploitation—October 12, p. 64.

The Searching Wind (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—September 21, p. 57; October 26, p. 64.

Shadow of a Woman (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—October 19, p. 51.

The Stranger (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—102.2%
Round Table Exploitation—July 13, p. 47; October 19, p. 50; October 26, p. 59.

The Strange Love of Martha Ivers (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—107.5%
Round Table Exploitation—September 14, p. 54; September 28, p. 52; October 26, p. 64.

Three Wise Fools (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—102.3%
Round Table Exploitation—September 7, p. 56; September 14, p. 54; October 19, p. 54.

Till the End of Time (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—103.7%
Round Table Exploitation—September 28, p. 52; October 19, p. 52.

To Each His Own (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—101.0%
Round Table Exploitation—July 20, p. 60; August 17, p. 61; October 26, p. 64.

Two Smart People (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 10, p. 46; October 5, p. 54.

Two Years Before the Mast (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 12, p. 65.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3275-3276, issue of October 26, 1946.

Feature product listed by Company on page 3287, issue of November 2, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	.....	Michael Chekhov-Joanna Dru	Dec. 27,'46	....	.....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3264
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3264
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	....	.....	....	....	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3018
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	....	.....	....	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3228
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3288
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m.	Aug. 24,'46	3162	....	....

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Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3288
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard (T)	Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3264
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3264
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
Cisco and the Angel	Mono.	....	Gilbert Roland-Martin Garralaga	Jan. 11,'47	....	.....	....	3287	....
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3264
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	..	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	....	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3288
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Aiice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3288
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Nov. 10,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3288
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....

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Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3288
Dick Tracy Versus Cueball	RKO	...	Morgan Conway-Anne Jeffreys	Not Set	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	.	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	..
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	....	.....	....	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3264
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fantasia (R.) (Spl.) (Color)	RKO	....	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Not Set	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974		
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	3264
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3288
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	...
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 14,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	...	.....	...	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	...
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	...	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	..
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3228
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	...
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	....	.....	....	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3288
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3264
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (Special)	Rep.	....	Maria Ouspenskaya-Philip Dorn	(T) Aug. 27,'46	117m	Sept. 7,'46	3185	2628	3288
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (Brit.)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3288
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	...
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3228
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	125m	Nov. 2,'46	3286	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Oct. 21,'46	....	.....	....	....	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnett	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16)	(Swiss) MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3187	....
Laughing Lady (Brit.)	Brit. Natl.	....	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	...	.....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lighthouse	PRC	....	John Litel-June Lang	Nov. 11,'46	....	.....	....	....	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	...
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
London Town (Brit.) (col.)	U-I	....	Sid Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Nov. 14,'46	....	.....	....	3274	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	....	Ginger Rogers-Burgess Meredith	Nov.,'46	....	.....	....	3274	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	...	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	...
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	....	Jon Hall-Rita Johnson	Nov.,'46	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	(T) Nov. 18,'46	....	.....	....	3066	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3288
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Dec. 7,'46	....	.....	....	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3288
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	(T) Nov. 18,'46	....	.....	....	3031	...
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	...
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3288
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	.....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3228
Notorious Gentleman (British)	U-I	1066	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	...	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	....
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	...
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3288
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overlanders, The (British)	GFD	....	Chips Rafferty- John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....

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PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (British)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	.....	....	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'46	56m	Nov. 3,'45	2703	2670	....
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	....	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (Color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	....	Claudette Colbert-Walter Pidgeon	Not Set	....	.....	....	3274	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	....	.....	....	3240	....
Silver Stallion (Reissue)	Mono.	....	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....

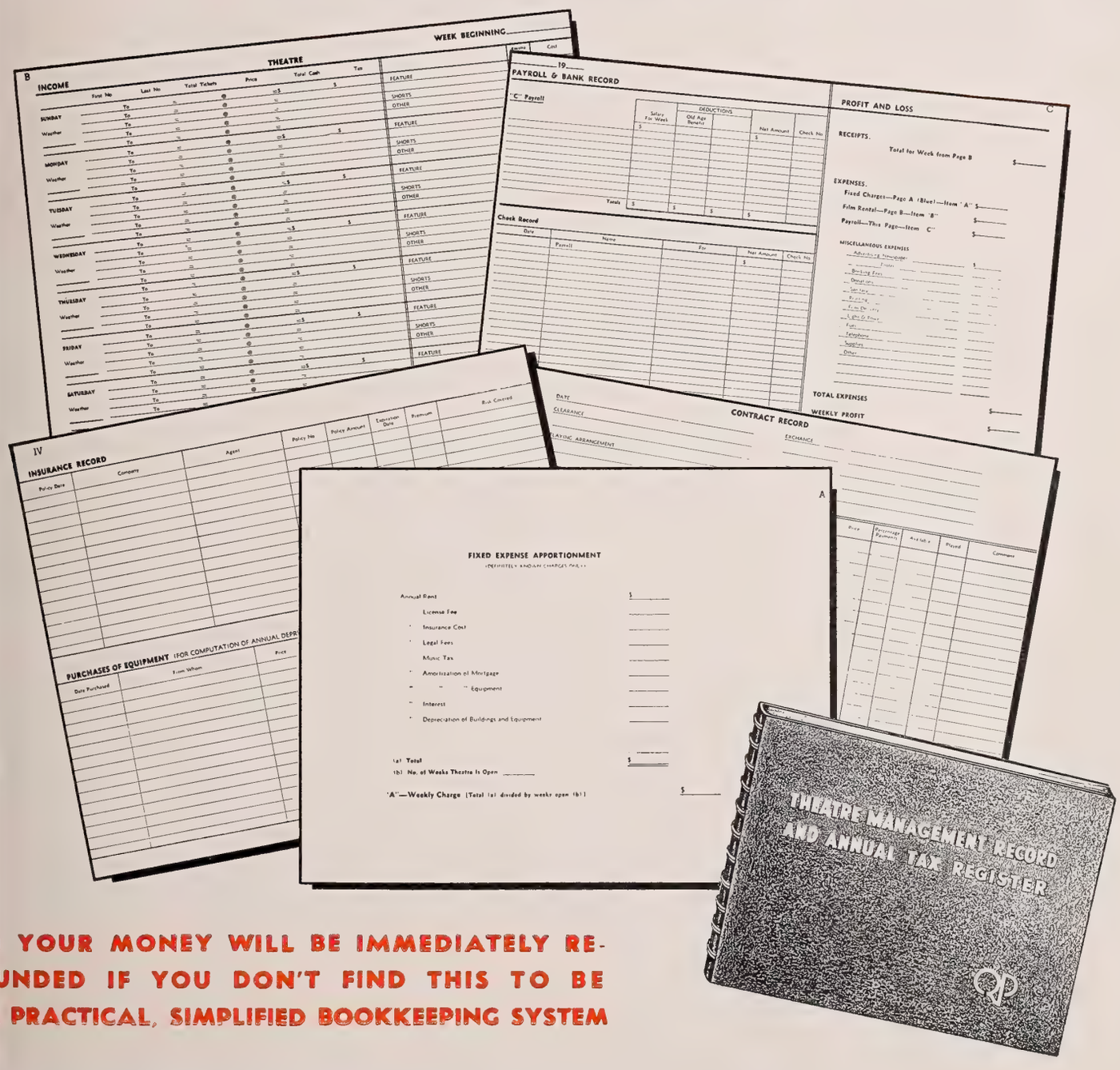
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Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	...
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	..
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Dec. 6,'46	....	.....	....	2870	..
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3264
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3264
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
Song of Scheherazade (color)	Univ.	....	Brian Donlevy-Yvonne de Carlo	Dec.,'46	....	.....	....	....	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	....	.....	....	3240	....
Song of the South (Spcl.) (Col.)	RKO	....	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	3287	....
Step By Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3288
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	3288
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	....	.....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	....	Elyse Knox-Phil Regan	Dec. 21,'46	....	.....	....	3240	....
Swell Guy	Univ.	....	Sonny Tufts-Ann Blyth	Nov.,'46	....	.....	....	3274	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	...
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Dec.,'46	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	.....	....	3090	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (Color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	..	3238	....
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3264
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3288
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

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Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland (T) N.Y.	Oct. 28,'46	....	.....	....	2963	..
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3288
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trap, The	Mono.	....	Sidney Toler-Mantan Moreland	Nov. 30,'46	....	.....	....	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	....	.....	....	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3264
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	....	John Hodiak-Lucille Ball	(T) June 4,'46	93m	June 8,'46	3029	2748	3288
Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3288
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	.....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor (T)	Sept. 30,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	.....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAGON Wheels Westward	Rep.	564	"Wild" Bill Eliott-Bobby Blake	Dec. 21,'45	55m	Jan.19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	103m	Apr. 13,'46	2937	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marquerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'46	2757	....	....
Wife of Monte Cristo	PRC		John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct.26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	82m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	.....	....	....	....
Wild West (color) (formerly Melody Roundup)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	....	.....	....	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	(T) Jan.,'47	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.'46	106m	Feb.23, '46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucile Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Verdict

Plainsman and the Lady

Tumbleweed Trail

Carnival

Rustler's Roundup

Wanted for Murder

Children of Paradise

Home in Oklahoma

The Turning Point

Shorts Will Come Higher Distributors Warn, Citing Production Cost Increase

OWMR Still Seeking Way to Screen, Invites Industry to White House

U. S. Companies in Britain Help Make Record for "Command Performance"

"Stairway to Heaven"—A London Review

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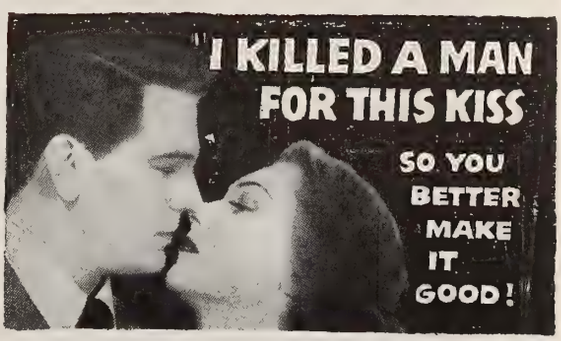
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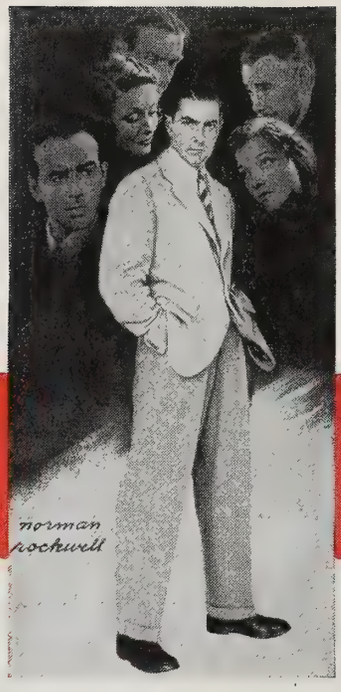
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The Razor's Edge

Produced by DARRYL F. ZANUCK
Directed by EDMUND GOULDING
Screen Play by LAMAR TROTTI

PRESIDENT'S DRIVE — Humanity Appeals to Servicemen

Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Terry Ramsaye, Editor

Vol. 165, No. 6

November 9, 1946

INVITED TO WASHINGTON

THE industry in all of its departments may view with special interest the invitation to Washington to talk about screen time for the Government. It comes from Mr. John R. Steelman, director of the Office of War Mobilization and Reconversion, "to discuss a public service program of motion pictures based on industry and government cooperation".

Under the duresses of war the Government asked and got, against the nation's emergency, a deal of screen time, and a vast deal of extra-mural attention and promotional service from the motion picture and its people.

There are now and will continue, as we are all aware, problems of the peace but, unlike the direct physical issues and requirements of the war, these problems are all under decidedly political discussion and embody many political issues, policies and doctrines. Decisions and movements bearing on the problems of the peace are subjects of issue. Projected solutions, or even the propriety of national governmental activities and interventions are also inescapably matters of issue in many instances.

Just to make one clear and particularized point, the very methods and structure of the motion picture institution itself are still, after ten years of litigation, at issue between the Government, as represented by the Department of Justice and the Federal courts, and the several branches of the industry.

It will take a considerable circumspection on the part of all parties to that Washington conference to keep the project for screen delivery of Government messages within the functioning of a free art serving a free people—also to make sure that the interest of the customer who buys a theatre seat is served to his liking, regardless of his ideological alignments—leaving him in the same authority of choice which he enjoys with printed page and theatre stage.

The meeting has been called for November 19, at which time, in sequel to the elections, various reorientations in the Washington points of view may be had.

■ ■ ■

WORLD PREMIERE

THAT spectacular premiere of "A Matter of Life and Death"—to be titled "Stairway to Heaven" over here—at Metro's Empire in London, a command performance, complete with royalty, is an occasion of several significances on the world scene of cinema—and the developing relations of American and British production serving a world audience.

As our news pages have recorded, the occasion was attended by an array of American motion picture personages who went over with that as their principal purpose.

This was, for history, the first command performance of a motion picture—if one excepts the famed Kinemacolor Durbar pictures of ever so long ago. It is said that previously there had been a reluctance to confer such distinction on a picture lest it involve a commercial advantage. So this occasion is to be considered a royal and governmental British gesture addressed at recognition and encouragement of their whole screen industry. To be sure, the bill at the Empire partook of that with its reminiscent "Cavalcade of the Movies" and array of film personalities on stage.

The international nature of the audience, and the presentation of the leaders of the industry in attendance, to the King and Queen, was also an attest to the broad design and program behind the event.

London has seen great premieres for pictures before, but none like this, with crowds standing for ten hours in Leicester Square, and the King arriving behind a police wedge, "on two wheels" and almost a casualty, cheerful the while.

The picture, incidentally, is an enterprise under the auspices of Mr. J. Arthur Rank, just now concerned especially with expansive international relations and plans.

■ ■ ■

"RAGE in HEAVEN"

THE reports that roll in on the return engagements of "Rage in Heaven" after five years, have a happy bearing on our frequent contention that the motion picture has arrived at a maturity which confers abiding values on the better product.

Figures from Metro-Goldwyn-Mayer indicate that in a series of presentations in widely diverse locations, the Poli Theatres in Worcester, the Palace in Washington, in Boston, Rochester, Dayton and Altoona, the picture is grossing somewhere near three times the figures for original release in 1941.

Observers tend to consider that the manifestation is considerably controlled by the rising fame of Miss Ingrid Bergman. No doubt that is a help. It cannot be the complete answer. There is plenty of Bergman product around. The money laid down at the box office indicates that the customers like the show and talk about it enough to send the neighbors.

■ ■ ■

THE CHALLENGE

SOMETIME the world's greatest play will be produced. Sometime the greatest novel will be written. Sometime the greatest motion picture will be made. Possibly all these triumphs have been achieved. Possibly they are yet to come. Perhaps we shall never be knowing.

Anyway, with mighty milestones in his career, Mr. David Oliver Selznick is trying again. If work will do it, if assembled skills can help, if money counts, if he can do it, there will be a new milestone with "Duel in the Sun".

For what they may be worth, dollar figures are percolating through the swelling flow of the tidings which are well calculated publicity attentions. It is said that the negative cost is something above five millions of dollars—the most dollars ever spent on a negative; and it is being said that another two million dollars is to be spent across 1946 and 1947 telling the world about it—the most dollars ever spent selling a picture. It is the while to be remembered that the dollars of now and "Duel in the Sun" are not so large, dollar for dollar, as those spent on "Gone With the Wind", but there seem to be many more of them.

The project looms a challenge. It will not want for attention. It must inevitably deliver some answers. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Kilroy's Here

THAT MYTHICAL soldier, Kilroy, who chalked up "Kilroy Was Here" all over the face of Europe, is going to have his screen biography done. And there's more than one —more than two—companies interested in doing it. In fact there's a big scramble to register the title "Kilroy Was Here." It appears that Arthur Kelly was the first to register the title with the Motion Picture Association and so he has first call on the title. But other companies have also registered for subsequent priorities, among them Paramount, RKO, Warner Brothers, Liberty Films and Astor Pictures. Further, the Dick Hyland-Sid Luft Production Company is reportedly preparing a picture with a similar title. Now it's up to some enterprising talent scout to uncover the original Kilroy.

Premiere Fever

THE PREMIERE FEVER began to rustle about Atlanta last weekend as Hollywood sent its agents in to prepare the way for the premiere of Walt Disney's "Song of the South." Among the first to arrive—and Disney personnel continued to arrive all week—was the voice of Donald Duck, Clarence Nash. "Ducky" came to town with a quack here and a quack there and finally settled down at the miniature Disney studio built in the Belle Isle Arcade. Then Disney's animator, Fred Moore, and his sketch artist, Dick Mitchell, arrived at the Arcade to give free shows. Next to arrive were two more Disney voices, Pinto Colvig, who does Goofy, and Adrianna Caslotti, the voice of Snow White. This Saturday, Luana Patten and Bobby Driscoll, child stars of "Song" were to arrive. Mr. and Mrs. Disney and Ruth Warwick, also featured in the film, are to arrive Sunday. The world premiere is to be held Tuesday at the Fox theatre.

Booking Dispute

THE ASTOR, one of Broadway's biggest first runs, was the object of a full-sized squabble this week among United Artists, David O. Selznick and Samuel Goldwyn, all of whom had definite ideas on what picture was going to follow UA's "Caesar and Cleopatra." Up to Tuesday UA had confidently expected that its "The Strange Woman" would open Tuesday and so advertised it. However, the picture did not open. "Caesar" stayed. UA wanted the "Woman" in to keep the screen open for Mr. Selznick's "Duel in the Sun." Mr. Goldwyn, who distributes through RKO, wanted an RKO picture to show at the Astor to keep the screen open for his "Best Years of Our Lives." All of this jockeying for position started two years ago when Mr. Goldwyn and Mr. Selznick agreed to provide features for the house. Caught in the middle of the dispute, the Astor management reportedly professed to know nothing of a picture called "The Strange Woman" and said "Caesar" would continue. According to a statement from UA the "Woman" was booked "in good faith," but it "did not open solely because of a disagreement in basic policy and playing time."

Rank Unlimited

J. ARTHUR RANK is going into the cosmetic field, having formed a new company called Odelmar whose stated functions are the manufacture and distribution of beauty preparations. Two factories in South London belonging to a concern known as the Elephant Chemical Company have been acquired by Mr. Rank, who plans to service the whole of his studio makeup departments thereby.

Film and Taxes

TO SHOW how 39 per cent of the money taken in at the theatre box office goes to the Government in taxes, the Cinematograph Exhibitors Association will produce in London a six-minute short to acquaint audiences with admissions taxes. The decision to produce the short, says a London source, was made in "view of the Government's expressed reluctance to reduce the entertainment tax levy."

Reds to Blame

London Bureau

THE COMMUNISTS are to blame for the Hollywood strike in the opinion of Thomas J. O'Brien, general secretary of the National Association of Theatrical and Kine Employees. The British labor leader and Member of Parliament recently returned to London after a visit to New York and Hollywood and there expressed his opinion that there are too many unions operating in the American film industry. He said that Richard Walsh, head of the International Alliance of Theatrical Stage Employees will visit England next Spring with a view toward studying the British trade unions.

Justice Powers

WILLIAM T. POWERS, general attorney for 20th Century-Fox, Tuesday went from the counsel table to the New York State Supreme Court bench. A Republican, he received 828,104 votes. Justice Powers will preside in the second district, comprising Kings, Queens, Richmond, Nassau and Suffolk Counties. Forty-nine, Mr. Powers was born in New York, graduated from West Point in 1918, and served overseas in the cavalry. Graduated from Fordham in 1923, he was admitted to the bar in New York in 1924, in California in 1933 and the U. S. Supreme Court lists in 1940. In World War II he served in the Pacific. He has been with 20th-Fox 14 years.

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LONDON storms theatre for British-U. S. Command Performance Page 14

MAJORS hit roadshow ban; MPTOA asks arbitration in decree Page 23

HOLLYWOOD strike emphasis now shifts to wage demands Page 26

CHICAGO circuits recognize white collar union organization Page 26

CALIFORNIA cities hit exhibition in search for new revenue Page 36

TWO equipment organizations hold annual meeting in Toledo Page 38

TICKET numbering system must remain as is, Government rules Page 39

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Short Subjects Chart Page 3299

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Substitute

IF YOU CAN'T get Paris, France, take Paris, Texas. That's what the producers of "The Private Life of Bel Ami" are doing. They priced the cost of a world premiere in Paris, France, found it would be $200,000, and then chose Paris, Texas, where the premiere will be held shortly after the first of the year.

Big Money

THAT Metro-Goldwyn-Mayer has very sound reasons for the continued showing of its reissue, "Rage in Heaven," starring Ingrid Bergman and Robert Montgomery, is evident in some comparative gross receipt figures just released. When the picture played the Poli theatre in Worcester, Mass., in 1941, the week's receipts were $5,449. When it returned to the same theatre last week it grossed $13,762. At the Orpheum in Washington, in 1941, it grossed $14,004 for a week. As a re-issue at the Palace in Washington its take for the week was $23,207. In Altoona, Pa., the film grossed $3,323 this year as compared with $988 in 1941. Said an amazed MGM spokesman: "It is even outgrossing the new 'The Green Years' in places like Rochester and Dayton." The picture moved into New York's Capitol Thursday—the first time the 27-year-old house has ever played a reissue.

Japanese Stunt

THE PUBLICIZING of American product in Japan reached a new high recently when Charles Mayer, the Motion Picture Export Association's managing director in Japan, placed an exhibit of 150 portraits of American stars in the biggest department store in Nagoya. The exhibit was mobbed by crowds for eight days. The stunt was designed as a buildup device not only for Japan's established favorites but for the many new Hollywood stars who have become box office favorites during the war and who, consequently, are unknown to Japanese audiences. The exhibit was sponsored by native periodicals and will move from city to city.

OWMR CALLS FILM INDUSTRY TO MAP INFORMATION PROGRAM ON SCREEN

Executives of production, distribution, exhibition, the trade press and the Motion Picture Association received invitations this week to meet President Truman in the White House November 19 to discuss, again, cooperation by the industry with the Government's film program.

The invitations were sent by John R. Steelman, director of the Office of War Mobilization and Reconversion, in the hope, his office said, of formulating an industry "public service" program covering the production, distribution and exhibition of Government film messages.

The meeting is the latest step in the Government's effort to continue the information and administration indoctrination program on the screen which was begun during the war through the War Activities Committee. Last July 8, in a letter to S. H. Fabian, president of the American Theatres Association, Mr. Truman designated the OWMR the sole agency responsible for maintaining liaison with the film industry "in the various problems incident to presenting Government messages on the screen".

Mr. Fabian, as president of the organization which grew out of the Exhibitors' Division of the War Activities Committee, had written the President pledging continued cooperation by the industry and requesting the establishment of a clearing house for all Federal departments in a position to recommend films for public showing.

Spokesmen for the OWMR this week pointed out that in spite of this and other offers of cooperation from the industry, no picture has yet reached the screens of the country. The nearest attempt was "Seeds of Destiny", a food short produced by the Department of Agriculture and the Army Signal Corps, which was approved by the ATA and the reviewing boards of other exhibitor organizations but which was never distributed.

A list of those invited to the November 19 meeting was not made public, but was said to include the presidents of all major and independent companies, the president and general counsel of each national exhibitor organization, trade press publishers, Eric Johnston, president of the Motion Picture Association, and Donald Nelson, president of the Society of Independent Motion Picture Producers.

PEOPLE

HARRY M. WARNER, president of Warner Brothers, was the principal speaker at the Eagle Scout Dinner last Friday night at the Hotel Biltmore in Los Angeles.

WALTER GOULD, United Artists foreign manager, and WILLIAM M. LEVY, division manager for Europe and the Near East, left New York last weekend for a tour of the company's offices in London, Paris and other European capitals.

MARK A. RAYMON, recently with RKO as sales manager in Puerto Rico, Monday was appointed special sales representative of Eagle-Lion Films with headquarters in Kansas City, Mo.

LT. COL. HERFORD TYNES COWLING, chief of the Division of Photography, Technical Intelligence of Air Material Command at Wright Field, Ohio, has been promoted to full colonel in the United States Army Air Forces.

SAMUEL GOLDWYN, film producer, arrived in New York Monday to attend the premiere of his "The Best Years of Our Lives." While in New York Mr. Goldwyn will discuss world wide distribution of the picture with RKO executives.

WILLIAM J. MCCRAW, assistant to ROBERT J. O'DONNELL, head of the Variety Clubs of America, will be guest of honor at an Albany, N. Y., Variety Club banquet at the Ten Eyck Hotel on November 18.

LOYAL HAIGHT has been appointed assistant manager of the candy sales department of the Paramount Theatres Service Corp., succeeding RAYMOND SCHOSBERG, who resigned last week to go into private business, it was announced in New York, Monday.

B. F. JACKSON, manager of the Delta theatre at Releville, Miss., and C. H. COLLIER, owner of the Globe at Drew, Miss., were injured in an airplane crash near Drew, Miss., last Thursday. Both were hospitalized.

HARALD ASTROM, manager of the United Artists office in Sweden, Monday headed the company employees in celebrating that office's 25th anniversary.

ROBERT PIROSH, screen writer, returned to New York by plane last Friday after nine weeks in Paris working on the screenplay of "Golden Silence," the RKO-Pathe Cinema picture now being filmed there under Rene Clair's direction.

PHIL WILLIAMS has resigned as advertising-publicity director of March of Time and has joined *Fortune* magazine.

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THIS WEEK the Camera reports:



George Dorrill

FORMAL DEDICATION ceremonies, at the new Washington Theatre, Granite, Ill., jointly operated by the Fanchon and Marco and St. Louis Amusement circuits. The Governor of the State and other dignitaries attended. In left to right order are Harry Swan, who will manage the house; Edward Arthur, Fanchon and Marco assistant general manager; Thomas L. Farrington, St. Louis Amusement Company president; Harry Arthur, Fanhcon and Marco general manager; Illinois Governor Dwight Green; and Granite City Mayor Charles Morlien.



Rene Elstner

WITH THE BRITISH in Czechoslovakia: one of the scenes in Prague, during the British Film Festival, which drew comment and crowds, and preceded the first new American film, "Wilson". The circular was posted near Prague's well-known Powder Tower.



AT THE ALLIED Independent Theatre Owners of Iowa and Nebraska Des Moines meeting: Sidney Samuelson, Eastern Pennsylvania Allied; Howard Brookings, president of the unit; Leon Bamberger, RKO; Leo Wolcott, organization board chairman, and Jack Kirsch, national Allied president.



"TWO YEARS BEFORE THE MAST"—at a screening aboard the *U.S.S. Constitution* in Charlestown Navy Yard, Boston: first row, Rear Admiral and Mrs. W. D. Baker and former Navy Secretary Charles F. Adams and wife.



HOLLYWOOD SCENE: a theatre executive is welcomed, on the set of Enterprise's "Arch of Triumph". The executive is Charles Skouras, National Theatres president, center. Director Louis Milestone is at the left; actor Louis Calhern, right.



TWENTY-FIVE YEARS' unbroken service by Celia Fairman was recognized the other day by United Artists, in London, as David Coplan, British managing director, presents her with a silver compact. Miss Fairman is London office cashier.



IN PHILADELPHIA. The horses and riders are at the Fox for the opening of 20th Century-Fox's "My Darling Clementine". They were invited to the opening night by manager Harold Seidenberg, who awarded prizes for the most colorful costumes to the riding club members.



North Shore Photographers

A GUEST OF PRC, left. When PRC's bookers and salesmen convened at the Blackstone Hotel, Chicago, Saturday, they had Joan Leslie as luncheon guest. Seated are Lloyd Lind, vice-president; Miss Leslie and Alfred W. Schwalberg, vice-president and general sales manager. Standing are Max Roth, eastern sales manager; Grover Schaefer, home office executive, Elmer Hollander, playdate department head, and Harry Mandell.



By the Herald

IN NEW YORK, Columbia Pictures is host to Larry Parks and Evelyn Keyes, stars of "The Jolson Story". Above, at Louis Sherry's, Monday evening: Abe Montague, general sales manager; Mr. and Mrs. Parks, and Miss Keyes.



IN CHICAGO, at the RKO Palace theatre's 20th anniversary ceremony: Frank Smith, right, division manager, and Colonel Joseph Goetz, assistant, with the birthday cake.



LEN GRUENBERG, Rocky Mountain district manager, will be captain of RKO Radio Pictures 1947 and tenth annual Ned Depinet sales drive, which opens December 20 and runs to May 8.



By the Herald

HOWARD DIETZ, MGM vice-president in charge of advertising and publicity, as he spoke Monday morning at the Museum of Modern Art, New York, to reviewing group representatives.

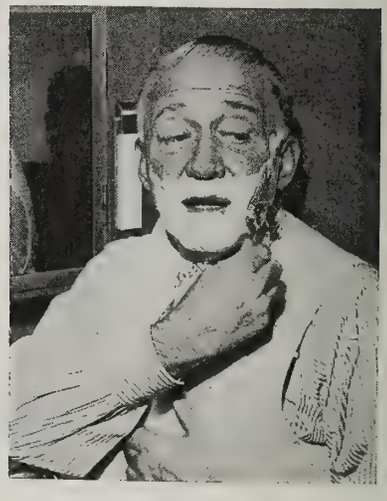


AFTER SEEING "The Yearling"—he signed. The scene in the office of Louis B. Mayer, MGM vice-president, as G. S. Eyssell, Radio City Music Hall, New York, managing director, bought the picture. Sidney Franklin, its producer, is at the right. Mr. Eyssell had been visiting Hollywood.

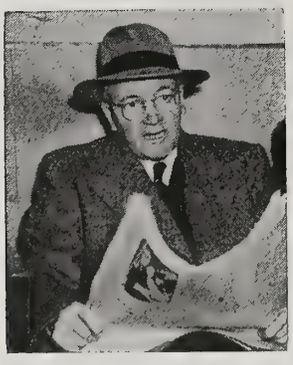


Daily Herald

SIR HARRY AND THE LASSIES of Sam Goldwyn, left. The scene as the noted Scottish comedian, Sir Harry Lauder, and the Goldwyn Girls left the Picture House, Glasgow, after seeing the trade showing of "The Kid from Brooklyn".



THE RAZOR'S EDGE and Edmund Goulding. The scene was aboard the 20th Century Limited, arriving in New York. The idea: Mr. Goulding is director of the 20th-Fox pictufization of Somerset Maugham's novel of the same title.



CLINTON E. LAKE, who this week was appointed Paramount Newburgh, N. Y., city manager. With the circuit 30 years, he's spent 10 there.



ON THE SET, left. Robert L. Lippert, left, Screen Guild Productions distribution head, as he visited William Berke, producer-director, and Ann Savage and Alan Curtis on the set of "Renegade Girl".

MAJORS ASK SHORTS RENTAL RISE TO MATCH COST SPIRAL

Executives Seek Exhibitor Reaction; Cite Cost Rise of 100% Since Pre-War

Short subject production costs have risen 100 per cent and more over pre-war years, while film rentals have remained stationary, executives of the short subject departments said in New York this week while surveying and tabulating exhibitor reaction to a contemplated increase in rentals.

The production costs of cartoons and musical band numbers show the greatest increase, they report. These subjects were produced in 1940 for $7,000 to $10,000. Today the production cost of each of these subjects is at least $26,000 and sometimes as high as $35,000. Added to this is the increased print costs of about $12,000 and distribution costs of $15,000. The average return from film rentals on each subject is less than $50,000, distributors say.

Increased Costs Stem From Varied Factors

According to Harry J. Michaelson, short subject sales manager of RKO, Max Weinberg of the MGM short subject department; Bernard Goodwin, Paramount's short subject business manager, and other executives, these increases have been brought about by the rising cost of raw film stock and processing, building materials for studio sets, general increases in the price of studio equipment and finally by the 33 per cent granted to studio musicians last April and the 25 per cent over-all wage increase granted in July by producers to all film crafts.

The signing of a new contract two weeks ago between studios and the IATSE laboratory workers which became effective Monday and involved wage increases of $5,500,000 over a two-year period, and $2,320,000 in retroactive wages, will also have its effect.

During the past two years alone, the production cost of one and two-reel subjects has risen more than 50 per cent, Mr. Michaelson pointed out. Currently, he said, RKO is analyzing the gross returns from short subject film rentals in an effort to determine which subjects and series of subjects are being produced and distributed without a profit. He added that an end to the rising production costs is not in sight.

Producers May Have to Drop All Expensive Subjects

Speaking generally on the increased costs, Mr. Goodwin of Paramount said that if exhibitors cannot afford to pay the increased rentals contemplated by most of the companies, producers will have to eliminate their more expensively produced quality short subjects and return to making inexpensive one-reel black and white subjects.

20% OF FOOTAGE USED FOR SHORT PRODUCTION

An index of the importance of short subjects in relation to feature product is the fact that of all film footage used in the production of motion pictures about 20 per cent is devoted to one and two-reel subjects. A sufficient number of short subjects are made available to exhibitors to provide 12 minutes of playing time for every hour of screen time devoted to the presentation of feature pictures. The distributors plan 542 short subjects for the 1946-47 season. The total for 1945-46 was 442.

This would eventually hurt exhibitors' business as many are considering a return to the single feature policy when a decision on the Government's proposed Consent Decree is handed down. If and when this policy becomes effective and shorts are given additional playing time in theatres, Mr. Goodwin pointed out, the public will demand the best one and two-reel subjects, but by that time it may be too late as it may take producers some time to return to the production of quality, since they will have to be guaranteed a fair profit.

Tentatively placing the anticipated increased rental figure from 25 to 50 per cent, spokesmen for the distributors point out that to date there has been no cut-back in production, distribution, advertising or exploitation costs, and say that if exhibitors cooperate by accepting the rental increases the producers and distributors can guarantee a continued flow of one and two-reel product comparable to that they have been receiving in recent seasons.

Further, they say, if the increased rentals are not accepted, exhibitors will see more and more of the inexpensive pictures such as sport and travel pictures and subjects containing scenes culled from the industry's archives.

Campaigns to Inform Exhibitors of Rise

Shortly nearly all the distributors will inaugurate campaigns to inform all exhibitors of the rising costs in relation to the black and white short subject film rentals which have not been increased in 15 years and Technicolor subject rentals, which have not been increased in eight years.

In first reports many exhibitors argue that companies are now making more money and are enjoying a greater annual net profit than in any time in the history of the business. They claim that with these profits distributors can well cover any losses incurred by the distribution of short subjects.

They further point out that few if any one and two-reel pictures contain sufficient name and star value or drawing power to entice audiences into theatres.

However, executives of some of the larger circuits, after studying the distributors' case, recognize that something will have to be done in the way of rental increases and have notified several distributors that they will be glad to discuss the matter.

Increase in Number of Subjects This Year

Despite the financial difficulties short subject production is now encountering there has been an increase in the number of one and two reel subjects to be produced this year over the 1945-46 season. According to statistics from the eight distributors there will be 542 short subjects released during 1946-47, as compared to 442 last year.

Columbia will release a total of 112. Of these 84 will be one-reel subjects, while 28 will be two reels each. MGM's short subject program totals 48 planned thus far and includes 12 Technicolor Travelogues, 10 Pete Smith specials, 16 Technicolor cartoons and four Crime Does Not Pay specials.

Paramount has scheduled 64 subjects, including six Musical Parade Featurettes in Technicolor, six Paramount Pacemakers, 30 one-reel animated subjects, six Popular Science, six Unusual Occupations, and 10 Grantland Rice Sportlights.

RKO plans 74 subjects broken down as follows: 12 two-reel comedies, four two-reel musicals, 18 Disney cartoons, 13 Sportscopes, seven Flicker Flashbacks, and 12 two-reel This Is America subjects.

Twentieth Century-Fox will have approximately 50 subjects this season, including the Movietone Adventure series, 13 issues of The March of Time, the Mel Allen sports series, and Terrytoons.

United Artists Schedules 59 for This Season

Fifty-nine subjects are scheduled by United Artists. Thirty-nine of these will be supplied by John Grierson's The World Today, Inc., and Morey and Sutherland will supply 13 Daffy Ditty cartoons. David L. Loew will produce seven short subjects for UA.

The Universal short program totals 51 subjects, with 13 Walter Lantz Cartunes. In addition there will be 13 name band musicals, two special featurettes and two series of eight subjects of Sing and Be Happy and The Answer Man, plus a new series entitled Juvenile Juries.

Warners will have 84 subjects which includes 14 two-reel subjects and 70 one-reel. Sixty-six of these will be produced in color and 14 in black and white.

LONDON STORMS THEATRE AT BRITISH-U.S. COMMAND SHOW

50,000 at Industry Benefit Overwhelm Police to See Royalty and Stars

London Bureau

A tumultuous London crowd of 50,000 swept into brightly lighted Leicester Square Friday night, packed themselves around Metro-Goldyn-Mayer's Empire theatre and there, overwhelming the police force, watched the King and Queen and the two Royal Princesses arrive for England's first Royal Command Performance of a motion picture.

It was London's dressiest event since the war, attracting one of the largest crowds in the theatre section's history. So dense were the crowds that more than 100 people were injured and given first aid treatment, according to wire service estimates, and at least three, perhaps more, required hospitalization. When the King and Queen entered the theatre the first thing they saw was an emergency first aid station manned by attendants reviving fainting women.

"Stairway to Heaven" Is Feature Attraction

The picture chosen for the performance was Michael Powell's and Emeric Pressburger's "A Matter of Life and Death," to be known in the U. S. as "Stairway to Heaven." The feature was chosen from a group of five pictures, comprising three American and two British features.

In addition to the screening, the program included a stage show, a "Cavalcade of the Movies," featuring Hollywood, British, Swedish and French films stars, who acted out motion picture history from Keystone days to the present.

The American group included Ray Milland, Joan Bennett, Pat O'Brien, Maria Montez, Reginald Gardiner and Pierre Aumont, all presented to Their Majesties.

Cooperative Enterprise of Americans and British

The whole show was a cooperative affair managed by British and American interests. Both parties to the performance offered pictures. The choice of the British feature was the choice of an American-British committee headed by J. Arthur Rank, for Britain, and Samuel Eckman, MGM's managing director for Britain, for America. The premiere was held in an MGM theatre, but all companies, both English and American, aided in publicizing the performance.

The direct publicity of the feature was handled by a joint committee. Due to the severe restrictions on newspaper advertising, little could be done to increase the advertising in this media. However, because of the nature of the performance, the screening attracted wide attention through numerous feature stories and mentions in entertainment and chatter columns.

As a result, seats for the performance sold as high as $105 each. All proceeds—an estimated $120,000—went to the Cinematograph Trade Benevolent Fund.

According to London sources, the Royal Family previously avoided issuing the royal command for a motion picture performance because it was felt that if such a request were made the company producing the feature shown would be given an unfair commercial advantage over other companies. As it stands now, it is estimated that the run of "A Matter of Life and Death" will be extended for three or four months solely because the King and Queen saw it publicly.

The King's only recorded comment on the screening was a reference to the crowds. Upon leaving the theatre, according to the United Press, he told an ambulance officer:

"I thought at one time I was going to be a casualty myself. We arrived practically on two wheels."

Val Guest, producer of the stage show, and Reginald Bromhead, president of the Benevolent Fund and organizer of the performance, were warmly congratulated by the King and Queen at the conclusion of the show.

ABPC and Anglo-American Deal Near Completion

Confirmation of long current reports that Associated British Pictures Corporation was negotiating for the acquisition of Anglo-American Films was given in London last week by Max Milder, Warners' managing director in England, and Louis Jackson, governing director of Anglo-American. Warners holds a large interest in ABPC. Mr. Milder's statement said that the negotiations which have been in progress are "nearing completion." Mr. Jackson added that Lady Yule's British National Films will retain its separate identity, with himself as executive producer if the ABPC-Anglo-American deal is concluded. The only potential benefit which will accrue to British National from the deal will be its assurance of circuit distribution through Associated British Cinemas, Mr. Jackson said, adding that no agreement had been reached yet on certain major principles involved in the deal.

Columbia Has Three-Year London Production Plan

Columbia will begin a three-year production program in London next June, producing at the Waton-on-Thames studio, it was reported last week from London. The company hopes to produce two pictures a year at the studio, the first being "The First Gentleman".

Stairway to Heaven

The Archers: G.F.D.—
Fantasy and Charm

by PETER BURNUP
in London

Experimenters always, Michael Powell and Emeric Pressburger herein essay their most daring effort; one which might easily have crashed lamentably, but which, in fact, comes through with laurels.

"Stairway to Heaven"—it's called in Britain "A Matter of Life and Death"—is to be commended to any audience on its orthodox ingredients of appeal. But it's one of those films in which Britain lately has specialized which will attract the discriminating who never normally frequent the motion picture.

Peter—played by David Niven—is an R. A. F. bomber pilot who crashes and sustains obscure head injuries, from whence spring the oddest illusions. In the fantasy of his mind, for example, he should be dead but isn't. "Conductor 71 from the other world comes down to earth to tell Peter that there's been a little mistake in accountancy upstairs and that he—Peter—must proceed forthwith to the hereafter and have the matter out.

Peter does in fact repair along the ghostly escalator to the Far Beyond and there stand his trial for not having reported earlier. The case is heard in surroundings resembling a cross between the Hollywood Bowl and London's Albert Hall. Counsel for the prosecution is none other than that renowned Bostonian Mr. Abraham Farlan whom the dastardly English shot in the far back War of Independence. Farlan has a jury of all the races of this world—or is it the other?—whom those same English in their time have oppressed. And Mr. Farlan has prepared a pretty line of polemic for them.

The rival lawyers set about each other with a right and considerably diverting will. But Peter is acquitted in the end, not by reason of law or such-like, but because he's fallen in love with a young lady from Boston and has brought along, as Exhibit A, a rose bedewed with the American girl's tears.

An odd, fanciful, story in every respect. But it goes to the producers' credit that they have made it in every way convincing. They use ingenious devices in the making of their piece. Action on this earth is revealed in Technicolor; that occurring in the world of Peter's hallucination in dyemonochrome. Their fantasy moreover is adorned with incessent shafts of acid, ironic, wit; the saltiness thereof being sweetened with occasional tear-compelling interludes of warm, tender sympathy.

It's a film of charm—and extreme technical efficiency; one to be commended to any American showman of intelligence.

Mr. Niven has never surpassed his performance in the piece. Aptest tribute to his co-players—Miss Kim Hunter (the Boston girl), Roger Livesey (the eccentric doctor), Marius Goring (the "Conductor"), Raymond Massey (the grim Boston advocate)—is that their contributions have a like matchless quality.

Seen at the Royal Command Performance, Empire theatre, London. Reviewer's Rating: Very Good.

Release date, not set. Running time, 104 min. British adult audience classification.

Peter Carter.....David Niven
June .....Kim Hunter
Conductor 71.....Marius Goring
Doctor Reeves.....Roger Livesey
Abraham Farlan.....Raymond Massey

In the news—on the air—in trade talk—in showmen's plans . . . every minute 'til Christmas, there'll be

Nothing but "BLUE SKIES" from now on

PARAMOUNT brings you IRVING BERLIN, In Person —to take you on a personally conducted tour of the sky-high marquee values in the biggest musical this company has ever made . . .







"'BLUE SKIES' HAS SOME OF MY BEST SONGS. CERTAINLY NONE IN MY CATALOGUE CAN TOP 'A PRETTY GIRL IS LIKE A MELODY,' 'WHITE CHRISTMAS,' 'HEAT WAVE' or 'HOW DEEP IS THE OCEAN'!"

Right, Mr. Berlin! In fact, there are *32* of your wonderful songs—7 of them in big-scale production numbers. And 3 of them brand new—including the current Hit Parade favorite, "You Keep Coming Back Like A Song"!





"BING CROSBY SINGS 16 OF MY SONGS IN 'BLUE SKIES' DON'T TAKE MY WORD FOR IT—ASK ANY SONG WRITER; NO ONE CAN BRING TO A SONG WHAT HE DOES!"

Yes, sir—and every one of the 16 times Bing sings, it's all in Technicolor and all terrific . . . a record treat for Bing's fans! And there'll be another treat for them too, when they see Bing *dance!*





"FRED ASTAIRE HAS DANCED TO MY MUSIC IN OTHER HIT PICTURES—BUT NEVER, IN MY OPINION, HAS HE BEEN AS WONDERFUL AS IN 'BLUE SKIES'!"

Mr. Berlin, millions will agree—especially when they see the amazing "Puttin' On the Ritz" Multiple Tap which Life raves about. It's Fred's greatest dancing—in his farewell dancing role on the screen!

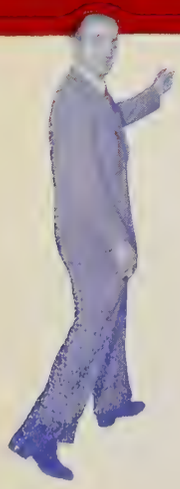




"I WROTE 'A PRETTY GIRL IS LIKE A MELODY' IN 1919. IF JOAN CAULFIELD HAD BEEN ACTING THEN, THE WORLD WOULD HAVE SUNG IT TO HER. YOU'LL SEE HOW BEAUTIFUL SHE IS IN 'BLUE SKIES'."

May we add a word, Mr. Berlin? Joan's lovelier than lovely in Technicolor—singing and dancing in a romance-filled script. Successive leads with two top Paramount stars—Hope and now Bing—give her big marquee importance!





"IN 'BLUE SKIES,' BILLY DE WOLFE IS ONE OF THE BEST COMEDIANS I'VE EVER SEEN. I HOPE I'M LUCKY ENOUGH TO HAVE HIM IN THE NEXT PICTURE I DO!"

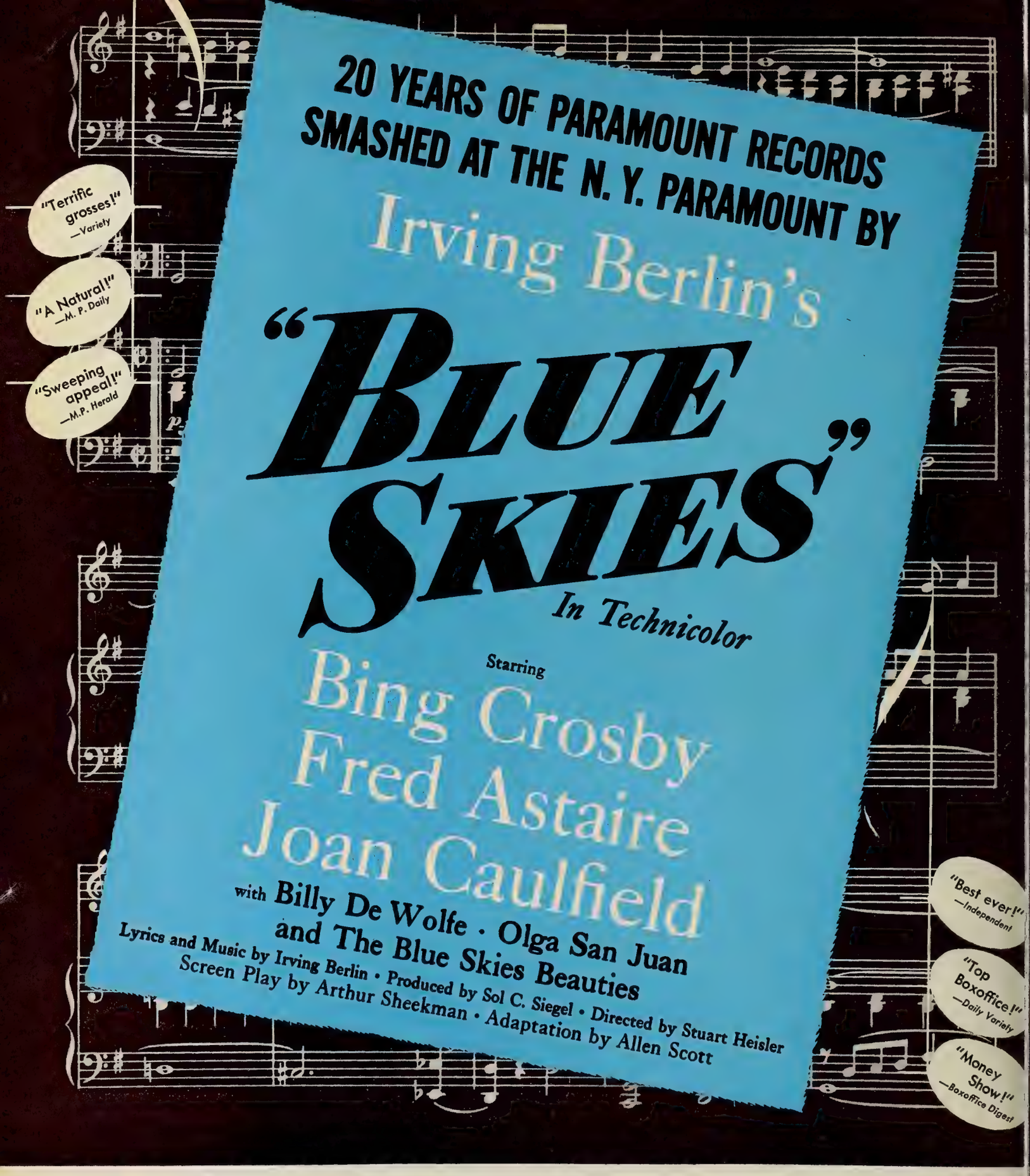
And all the critics call him tops, Mr. Berlin! "He's a knock-out!" says Film Daily. "A talented new joker!" raves Life. "Will roll audiences in the aisles!" predicts Showmen's Trade Review. Smart showmen will put his name right up in lights!





"OF THE NEW-COMERS, NO ONE I'VE SEEN SHOWS AS MUCH PROMISE AS OLGA SAN JUAN. SHE'S SWELL IN 'BLUE SKIES' "

Mr. Berlin, Olga's as sultry as your wonderful "Heat Wave" song! She's a sensation as Astaire's latest—and *last*—screen dancing partner! And there are hundreds of Blue Skies Beauties with them in this torrid, rhythmic Caribbean number!



PARAMOUNT'S BIGGEST SEASON has started... with the *2* Biggest Hits on Broadway—"Blue Skies" at the Paramount—"Two Years Before the Mast" at the Rivoli!

MAJORS HIT ROADSHOW BAN MPTOA ASKS ARBITRATION

Universal Asks to Hold Its Franchises; UA Seeks to Block Book Westerns

Final documents in the Government's anti-trust suit were filed this week in the New York District Court by the five theatre-owning defendants, Universal, United Artists, Vanguard and the Motion Picture Theatre Owners of America. The three judges sitting on the case now face a mountain of legal documents which they will winnow down to a final decree which will be undoubtedly appealed to the Supreme Court as soon as it appears.

Documents filed this week were:

A proposed decree from Universal which seeks to maintain its franchises.

A proposed decree from United Artists asking for road show exemptions to the price-fixing order and for exemptions to the prohibition on block booking for Westerns.

An addition to Vanguard's proposed decree asking for road show exemptions.

Certain legalistic deviations from the five majors' proposed decree and a request from the majors for road show exemptions.

A statement from MPTOA to include arbitration in its final decree and an MPTOA approval, with reservations, of the majors' alternative to competitive bidding.

Universal is concerned, in its proposed decree, over the fact that the majors are given the equivalent of franchises by being permitted to retain their theatres. Universal points out that under the proposed decree it cannot keep its franchises since the court expressly enjoined franchises now standing and, further, enjoined the defendants from entering into any such agreements in the future.

Franchises, Universal believes, are not in themselves illegal. The company's decree states: "Universal desires to license independent exhibitors and should be permitted to make franchises in the future with non-affiliated theatres. . . . to the extent of permitting it thus to license its pictures to independent exhibitors showing them exclusively."

Has 727 Franchises Now With Independent Owners

The company now has 727 franchises with independents and hopes to retain these. It has 43 franchises with affiliated theatres. The decree makes no particular point about franchises in the future with affiliated theatres, but does make considerable point about franchises with non-affiliated theatres.

Citing the U. S. Supreme Court decision of 1938 on General Talking Pictures Corporation vs. Western Electric, Universal asks that the court's decision on clearances should read: "From granting any clearance in excess of what is reasonably necessary to enable the licensor to reap the reward of which he is entitled to under his legal copyright monopolies."

Asks for Stipulation on Minimum Admissions

The company also asks that one road show be permitted the company a year, providing the feature to be roadshown has a negative cost of $3,000,000 or more.

Thomas Turner Cooke is counsel for Universal.

United Artists, while admitting it should be enjoined against setting minimum admission prices, asks in its proposed decree that it have the right to insert in its license agreements a stipulation that the exhibitor should maintain the admission prices in effect at the time of signing the contract. UA is careful to point out, however, that such an agreement would stipulate no particular admission price nor would it provide for penalties in the event the exhibitor failed to charge the minimum.

UA also wants the right to license exhibitors for separate runs and with separate clearance between runs, provided run and clearance are negotiated with the exhibitors independently and separately.

The company wants one road show exemption a year, that exemption to have a $3,000,000 negative cost, and wants the right to license the series Westerns in groups of not more than six where the main character in each group is the same and where the cost of each picture is not more than $200,000.

Vanguard Seeks Exemption On Road Show Ban

That road show exemption, which has been emphasized by all the companies on trial, is the sole concern of Vanguard's new document. Vanguard, intent on protecting its multi-million dollar investment in "Duel in the Sun," asks that "nothing in the judgment be construed to limit, impair or affect the right of each defendant to roadshow upon such terms and conditions as may be fixed by such defendant distributor of the producer of motion pictures which have a negative cost of not less than $3,000,000 provided that each may commence only one such picture during any consecutive 12-month period from and after date of judgment and provided that the licensing of such picture, when it is placed in general release, shall be subject to the terms of the decree."

The five majors jointly agree with United Artists, Universal and Vanguard on the negative cost and the one-a-year exemption for road shows, but elaborate their requests for exemption by asking permission to lease any theatres, or license any exhibitors for road shows, or to play road shows in their own theatres. They ask that a minimum evening admission of $1 be made for adults.

MPTOA's supplemental brief reiterated the organization's plea for arbitration. It hopes that "the court will order arbitration as part of the final decree and that the number and classifications of arbitrable matters be as extensive as possible."

"We submit," the memoranda continues, "that it was not the intention of the court to have arbitration restrict the Government in decree enforcement nor to compel exhibitors to use it to the exclusion of other remedies. The failure to decree arbitration will keep the industry hopelessly entangled in litigation by which it has been so sorely tried for many years."

See Need for Arbitration Even with Auction Selling

MPTOA wants arbitration simple, wants it financed by the defendants and wants it even if the court should not take favorable action on the "alternative proposal" offered by the majors to replace the court's order for competitive bidding. That alternative proposal is a plan which would guarantee some run, inhibit discrimination in granting run, and refer all controversies to arbitration.

This alternative plan has been approved, with reservations by MPTOA following a poll of its unaffiliated officers, directors and the representative membership of its state and regional units. All but three of the replies, the memorandum points out, were favorable.

But MPTOA warned: "This endorsement of the alternative proposal . . . is not to be taken as even suggesting the discard or de-emphasis of your petitioners' proposal . . . that the court, by injunction, restrain the further indulgence by the defendants in the unlawful practices found to exist and then . . . open the industry to all lawful avenues of competition."

Dismiss Anti-Trust Suit Against Scophony, Ltd.

The Department of Justice received a setback in New York last Wednesday in its anti-trust suit in the television field when a motion to be dismissed as one of the defendants was granted to Scophony, Ltd., London. Federal Judge Edward A. Conger ruled that the court lacked jurisdiction over the British company.

Other defendants in the action, which is not expected to go to trial before next spring, are: Television Productions, Paramount, General Precision and Equipment Corporation and the Scophony Corporation of America.

Paramount Trade Showing Nov. 15

DOUBLE-CHECK THE DATE . . . . IT'S DOUBL

CITY	PLACE	DATE	"CROSS MY HEART"	"THE PERFECT MARRIAGE"
ALBANY	FOX PROJECTION ROOM, 1052 Broadway	FRI. NOV. 15	10:30 A.M.	2 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	FRI. NOV. 15	10:30 A.M.	2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	FRI. NOV. 15	10:30 A.M.	2:30 P.M.
BUFFALO	FOX PROJECTION ROOM, 290 Franklin Street	FRI. NOV. 15	11 A.M.	2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 South Church Street	FRI. NOV. 15	3 P.M.	1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	FRI. NOV. 15	1:30 P.M.	3 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	FRI. NOV. 15	1:30 P.M.	3 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd St.	FRI. NOV. 15	11 A.M.	2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood Street	FRI. NOV. 15	10:30 A.M.	2:30 P.M.
DENVER	PARAMOUNT PROJECTION ROOM., 2100 Stout Street	FRI. NOV. 15	1:30 P.M.	3 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	FRI. NOV. 15	12:45 P.M.	2:15 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Ave.	FRI. NOV. 15	10:30 A.M.	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan St.	FRI. NOV. 15	11 A.M.	2 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte Street	FRI. NOV. 15	1:30 P.M.	3 P.M.
LOS ANGELES	AMBASSADOR HOTEL, Ambassador Theatre	FRI. NOV. 15	1:30 P.M.	3 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 So. Second Street	FRI. NOV. 15	10:30 A.M.	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 No. 8th Street	FRI. NOV. 15	1:30 P.M.	3 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	FRI. NOV. 15	10:30 A.M.	2 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	FRI. NOV. 15	2 P.M.	3:30 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 So. Liberty Street	FRI. NOV. 15	10 A.M.	1:30 P.M.
NEW YORK CITY	FOX PROJECTION ROOM, 345 W. 44th Street	FRI. NOV. 15	2:30 P.M.	11 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave.	FRI. NOV. 15	10:30 A.M.	1 P.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport Street	FRI. NOV. 15	2 P.M.	3:30 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 No. 12th Street	FRI. NOV. 15	11 A.M.	2:30 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	FRI. NOV. 15	2 P.M.	10:30 A.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	FRI. NOV. 15	2 P.M.	10:30 A.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	FRI. NOV. 15	1:30 P.M.	10:30 A.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South St.	FRI. NOV. 15	1 P.M.	2:30 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	FRI. NOV. 15	1:30 P.M.	3 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	FRI. NOV. 15	2 P.M.	10:30 A.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	FRI. NOV. 15	10:30 A.M.	2 P.M.

Betty Hutton and Sonny Tufts

in

"Cross My Heart"

...'n hope to die laughing!



with MICHAEL CHEKHOV

Produced by Harry Tugend

Directed by John Berry

Screen Play by Harry Tugend and Claude Binyon
Additional Dialogue by Charles Schnee · Based on a Play by Louis Verneuil and Georges Berr

MPORTANT BECAUSE YOU'LL SEE 2 BIG ONES!



Loretta Young · David Niven

in HAL WALLIS' production

"The Perfect Marriage"

with EDDIE ALBERT

Charlie Ruggles · Virginia Field
Rita Johnson · Zasu Pitts

Directed by LEWIS ALLEN
Screen Play by Leonard Spigelgass

STRIKE EMPHASIS NOW ON WAGES

New Demands Will Add to Labor Costs Bill of $90,000,000 for the Year

by WILLIAM WEAVER
Hollywood Editor

With the production index forced down to an unseasonable 40 features in work—about $30,000,000 worth of product—the 1946 studio strike underwent a quick change of face at the start of its sixth and by no means final week when what started out as a jurisdictional dispute became a strike for wage increases as Conference of Studio Unions Locals 694 (carpenters) and 644 (painters) asked a 20 per cent wage increase and a 34-hour week in new contracts which, CSU insists, must be signed before the striking workers return.

It was estimated in August, before the present strike was foreseen, that the 1946 labor bill would be $90,000,000, an increase of $58,000,000 over the 1939 figure of $32,000,000.

This new strike for wages, then, has responsible opinion in the production community subscribing to the gloomy view that picketing and related impediments to normal functioning will still be on at holiday time.

Agreed to Pay $7,000,000

The major producers are not doing much talking but during a slight lull in this year's strike they did place on record a statistic on last year's strike previously mentioned only in private conversation: "The major studios agreed at the request of the IATSE to pay approximately $7,000,000 to workers displaced by the return to the studios of men who had been on strike."

Those paid this sum last year were about 3,000 men supplied by IATSE to perform work abandoned by striking members of Conference of Studio Unions locals. An IATSE spokesman has said that about 2,000 men have been supplied in replacement of striking workers thus far in this year's strike and that similar financial consideration will be demanded for them when and if the end of hostilities entails termination of their employment.

Fortunately, with respect to the present and immediate future, the studios affected by the strike are in possession of substantial backlogs of product.

See No Studio Shutdown

However, CSU union leaders tell their men that there can be no studio shutdown because their adversary, the IATSE, with its Hollywood locals and its projectionists throughout the country under single command, will insist, under threat of closing theatres if necessary, that producers keep the studios open at all costs.

Progress toward establishment of permanent arbitration has gone swiftly with CSU and IATSE officials coming to agreement, shared in by the neutral Screen Actors Guild and the Teamsters Union, on the selection of Joseph Keenan, secretary of the Chicago American Federation of Labor, as permanent, impartial, salaried chairman of the arbitration board. Mr. Keenan's selection must be approved both by the unions and by studio management before the board goes into action.

Demand Wage Increase

With only the completion of contracts remaining as a barrier to settlement of the strike, the executive council of Carpenters Local 946 last Wednesday night adopted a resolution, subject to vote of its membership Sunday, demanding that employers grant immediately a wage increase of 20 per cent, and issued telegraphic invitations to all Hollywood unions and guilds to attend a meeting Friday night to hear its reasons for making this demand.

Quick to oppose the introduction of wage demands at this point was the SAG, which pointed out in a published statement that all unions which were party to the acceptance of the 25 per cent increase granted last July had agreed to make no further wage demands until January 1, when a cost-of-living increase could be discussed if Department of Labor statistics indicated living costs had risen five per cent by then.

Although attendance at the Friday meeting was described as "disappointing," CSU president Herbert K. Sorrell said he was sure that most or all of the 12 CSU unions will follow the carpenters demand.

Laboratories Went Dead

However, it is an IATSE local—683, laboratory workers—which has posed the most difficult problem. This local respected CSU picket lines and Hollywood laboratories—inclusive of those processing film for producers not under strike—went dead. The IATSE then suspended the local's officers and opened new headquarters staffed by officers appointed by the International.

However, the damage done has been severe. IATSE reports that "about half" of 683's membership is back at work. However, the suspended 683 officers assert that not more than 10 per cent of the members are working.

Complicating the situation further, Mr. Sorrell early this week proffered a "revised version" of the arbitration machinery previously agreed to by IATSE and neutral locals. His version would not require the settlements to be approved by the international presidents and could be implemented by two-thirds majority approval. IATSE denounced this proposal.

Screens Silent, Chicago Circuits Recognize Union

Chicago Bureau

In a quick climax to what threatened to be a showdown fight between theatre circuit heads in Chicago and the Motion Picture Operators union, a peaceful settlement was reached Monday for recognition and minimum wage demands for the recently organized "white collar" workers union. The settlement was made following the arrival in Chicago over the weekend of Richard Walsh, IATSE president, and after a "sound sit-down strike" on October 31.

Ushers, cashiers, doormen, candy sales girls and office workers will comprise the membership of the new union, known as the AFL Theatre Employees Union B-46. Managers and assistant managers are not included. It will reportedly represent about 1,500 employees of 360 theatres in Chicago.

Scales of 65 cents to one dollar per hour for candy girls and $1.75 to $2.75 an hour for cashiers, depending on length of service, were said to be among the minimum wage demands.

Last Thursday, prior to the settlement, Chicago theatre audiences watched silent films when the sound went dead for a 15- to 30-minute period. The theatres were part of the Essaness and Balaban and Katz circuits, plus two Warner theatres in the city. A fourth circuit, the Schoenstadt, was also involved in the sound strike with the 2,500-seat Picadilly theatre was also devoid of sound for a 15-minute period.

Some patrons walked out when the screens were silenced and those who did had their admission refunded.

Other theatres reported that film scenes on the screen went out of focus and managers attributed it to projectionists who used these means to show theatre owners they meant business.

Meanwhile, in the Bronx, New York picket lines were established last Friday in front of six theatres of combined Bronx Amusements, Inc., by the Motion Picture Theatre Operating Managers and Assistant Managers Guild to enforce demands for recognition and for reinstatement of three managers allegedly discharged for union activities.

Cleveland Projectionists Win Wage Increase

The Cleveland Motion Picture Exhibitors Association Tuesday unanimously approved the action of its labor board in granting projectionists a two and one-half per cent wage increase effective immediately. This increase is in addition to the four year contract negotiated by the International Alliance of Theatrical Stage Employees last September which provides the projectionists with an annual two and one-half per cent increase.

From the Heart of the South
To the Heart of the World!

World Premiere
of

WALT DISNEY'S

"SONG OF THE SOUTH"

In Technicolor

FOX THEATRE, ATLANTA

Tuesday November 12

Walt Disney

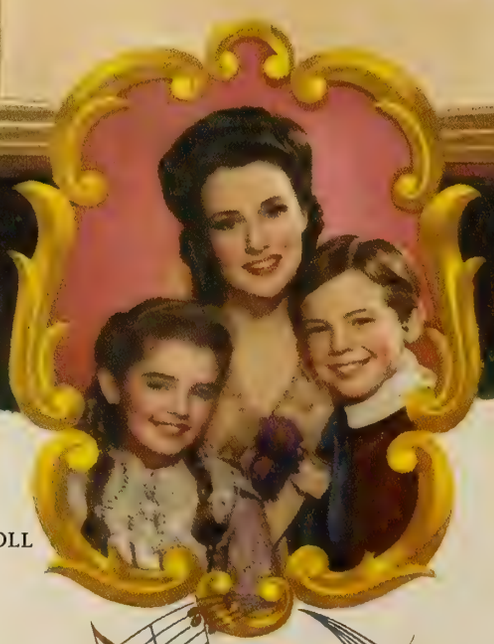
presents

AN EPOCHAL EVENT IN SCREEN HISTORY

SONG OF THE SOUTH

His first live-action feature... a great musical drama in Technicolor including animated tales of

UNCLE REMUS



RUTH WARRICK
LUANA PATTEN
BOBBY DRISCOLL

What this new Disney musical drama is like:

For the first time Walt Disney turns his talents to the creation of a full-length live-action picture. Photographed in Technicolor, it's a wonderfully romantic musical drama of the Old South. You'll meet new stars—Bobby Driscoll, Luana Patten, James Baskett and a host of others—you'll hear 10 new song hits, including "Everybody's Got a Laughing Place."



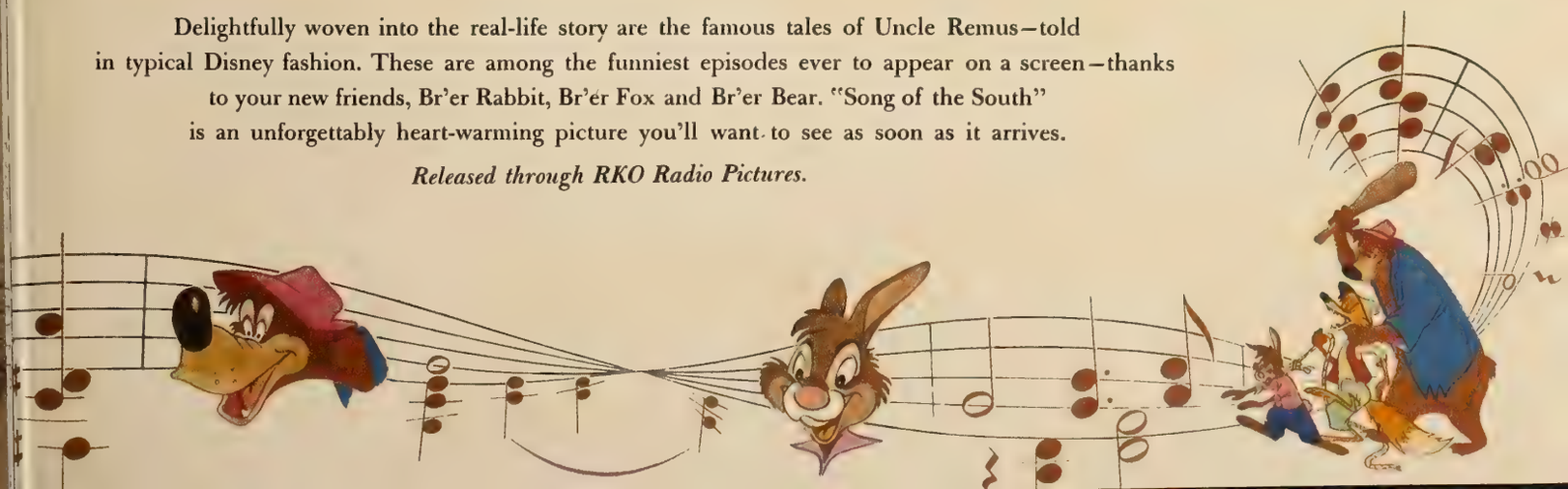


SPECIAL NOTE:
This spread is a reproduction of a two-page, four-color national magazine ad. See page four of this issue for list of publications.



Delightfully woven into the real-life story are the famous tales of Uncle Remus—told in typical Disney fashion. These are among the funniest episodes ever to appear on a screen—thanks to your new friends, Br'er Rabbit, Br'er Fox and Br'er Bear. "Song of the South" is an unforgettably heart-warming picture you'll want to see as soon as it arrives.

Released through RKO Radio Pictures.



BIGGEST ADVERTISING CAMPAIGN IN ALL DISNEY-RKO HISTORY!

Blasting the big-circulation magazines with a two-page spread in four colors*: following up with a single page in four colors**: hitting again with ads in black and white*** —additionally thundering with four-color ads in 75 of the biggest Sunday newspaper magazines and supplements in the country****—A MILLION DOLLARS' WORTH OF PRE-SELL... saturating America with one of the most comprehensive campaigns on record!

TERRIFIC ADVANCE EXPLOITATION, including the most intensive and widespread music promotion ever devised.—Complete score and individual songs recorded by top name bands and singers, and prepared for national plugging via radio, juke box, window display, etc....with at least 30 recordings set by such companies as Decca, Victor, Columbia, Capitol, Majestic, Cosmo and others!



*The two-page spread in four colors appears in Life, Look, Collier's, Saturday Evening Post, Liberty, Redbook and Fan Magazines.—**The one-page in four colors appears in Life, Look, Collier's, Saturday Evening Post, Liberty, Redbook and Fan Magazines.—***The black and white ads appear in Life, Look, Collier's, Saturday Evening Post, Liberty, Redbook and Fan List.—****American Weekly, This Week, Parade, and independ-

RKO RADIO PICTURES'

TRADE SHOWINGS





©W. D. P.

OF

WALT DISNEY'S

FIRST LIVE ACTION MUSICAL DRAMA

SONG OF THE SOUTH

IN TECHNICOLOR

INCLUDING ANIMATED TALES OF

UNCLE REMUS

with

RUTH WARRICK and LUCILE WATSON
HATTIE McDANIEL · JAMES BASKETT
LUANA PATTEN · BOBBY DRISCOLL



BRANCH	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Delaware Theatre 290 Delaware Avenue	Wed. 11/20	2:00 P.M.
BOSTON	Uptown Theatre 239 Huntington Ave.	Wed. 11/20	10:45 A.M.
BUFFALO	Shea's Niagara Theatre 426 Niagara St.	Wed. 11/20	2:30 P.M.
CHARLOTTE	Plaza Theatre 1610 Central Ave.	Wed. 11/20	10:30 A.M.
CHICAGO	Esquire Theatre 58 East Oak St.	Wed. 11/20	11:00 A.M.
CINCINNATI	Esquire Theatre 320 Ludlow Ave.	Wed. 11/20	2:30 P.M.
CLEVELAND	Shaker Theatre Kinsman & Lee Roads (Shaker Heights)	Thurs. 11/21	2:00 P.M.
DALLAS	Melrose Theatre 3419 Oak Lawn Avenue	Wed. 11/20	2:00 P.M.
DENVER	Esquire Theatre 6th and Downing St.	Wed. 11/20	2:00 P.M.
DES MOINES	Uptown Theatre 4115 University Ave.	Wed. 11/20	2:00 P.M.
DETROIT	Varsity Theatre 17121 Livernois St.	Wed. 11/20	2:30 P.M.
INDIANAPOLIS	St. Clair Theatre 800 Fort Wayne Ave.	Wed. 11/20	1:30 P.M.
KANSAS CITY	Kimo Theatre 3319 Main Street	Wed. 11/20	2:30 P.M.
MEMPHIS	Linden Circle Theatre 311 South Somerville	Wed. 11/20	2:30 P.M.
MILWAUKEE	Varsity Theatre 1324 W. Wisconsin Ave.	Wed. 11/20	2:00 P.M.
MINNEAPOLIS	Granada Theatre 3022 Hennepin Ave.	Wed. 11/20	2:30 P.M.
NEW HAVEN	Whitney Theatre 1220 Whitney Ave.	Wed. 11/20	10:45 A.M.
NEW ORLEANS	Circle Theatre St. Bernard & N. Galvez Aves.	Wed. 11/20	11:00 A.M.
OKLAHOMA CITY	Uptown Theatre 1212 North Hudson Street	Wed. 11/20	11:00 A.M.
OMAHA	Admiral Theatre 40th & Farham Streets	Wed. 11/20	2:00 P.M.
PHILADELPHIA	Uptown Theatre Broad and Susquehanna Ave.	Wed. 11/20	11:00 A.M.
PITTSBURGH	Shady Side Theatre 5518 Walnut St.	Wed. 11/20	2:00 P.M.
PORTLAND	Oriental Theatre 822 S. E. Grand Ave.	Wed. 11/20	2:30 P.M.
ST. LOUIS	West End Theatre 4819 Delmar	Wed. 11/20	1:00 P.M.
SALT LAKE CITY	Southeast Theatre 2121 South 11th St.	Wed. 11/20	2:15 P.M.
SAN FRANCISCO	Alhambra Theatre Polk near Green St.	Wed. 11/20	1:30 P.M.
SEATTLE	Egyptian Theatre 4543 University Way	Wed. 11/20	2:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Phillips Avenue	Wed. 11/20	10:30 A.M.
WASHINGTON	Circle Theatre 2105 Pennsylvania Ave.	Wed. 11/20	1:30 P.M.

Six Pictures Started, Studios Hold Level; Begin "Blaze of Noon"

Hollywood Bureau

Production activity remained static last week, despite prospects of early settlement of Hollywood's current labor dispute. Six new films reached camera stages; five went to the cutting rooms. Shooting on "Vendetta" was suspended, due to a disagreement between producer Preston Sturges and his associate, Howard Hughes. The total number of pictures in work at the end of the week was 40.

Paramount launched its epic of the early days of commrcial aviation, "Blaze of Noon." Cast as brothers, all of them pilots, are William Holden, Sterling Hayden, Sonny Tufts and William Bendix, while Anne Baxter supplies the feminine touch. Howard da Silva is set for the top supporting role. Robert Fellows produces; Leslie Fenton directs.

Producer Robert Riskin began work on "Magic Town," which he is making for RKO Radio release. It's the story of a typical American town, used by pollsters to evaluate public opinion throughout the country. Heading the cast are James Stewart, Jane Wyman, Kent Smith and Donald Meek. William Wellman is the director.

"Dick Tracy" Subject Is Started by RKO Radio

Another RKO picture to get the starting signal was "Dick Tracy vs. The Claw," third in the studio's series of melodramas based on the popular comic strip. John Rawlins is directing, while Herman Schlom produces under the executive supervision of Sid Rogell. Ralph Byrd and Kay Christopher head the cast.

At Warners, work began on "Dark Passage," which stars Humphrey Bogart, Lauren Bacall and Clifton Webb. Jerry Wald produces; Delmer Daves directs.

Monogram's new venture is "The Devil's Deputy," starring Johnny Mack Brown with Raymond Hatton and Bonnie Jean Hartley. Barney Sarecky is in charge of production, with Lambert Hillyer directing and Charles Bigelow supervising.

Another Western got under way at Columbia. Titled "Prairie Raiders," it features Charles Starrett, Smiley Burnette and Nancy Saunders. Colbert Clark is the producer; Derwin Abrahams the director.

Triangle Productions has been chosen as the name of the new producing company of which Mary Pickford is president, Buddy Rogers, vice-president, and Ralph Cohn, secretary-treasurer. The trio will make two high-budget features a year for United Artists release, the two to cost $2,500,000. The first of these will be based on Mary Roberts Rinehart's famous mystery novel, "The Bat." . . . As a result of his work on "The Locket," which stars Laraine Day, Brian Aherne, Robert Mitchum and Gene Raymond, John Brahm has been signed to a long term director contract at RKO Radio.

Mervyn LeRoy's contract to direct David O. Selznick's production of "Little Women" has been cancelled by mutual consent, because of the former's inability to complete the picture in time to report for preparation of "The Robe," which he is committed to make for RKO Radio release. . . . James S. Burkett, Sam Decker and Herbert Yates, Jr., former treasurer of Republic, have formed a new company to be known as Hillcrest Productions. The firm will make six pictures this season for Screen Guild release, first "The Bells of San Fernando."

Fanchon, one of the founders of the Fanchon and Marco stage troupes, has been signed to a long term contract as associate producer at Republic. Her initial assignment will be "Books Are Lighter than Rifles," based on a novel by Thomas St. George. . . . The first of four films to be made by Argosy Pictures for RKO Radio release will be a screen version of Grahame Greene's best-seller, "The Labyrinthine Ways." Argosy has named Cliff Lewis head of advertising and publicity.

Disney To Use Famous Pacer in New Film

W. R. Frank, who is preparing to produce "Dan Patch," the story of America's great harness racer, has agreed to allow Walt Disney to use the pacer as a central figure in the latter's forthcoming Technicolor feature, "How Dear to My Heart." . . . Seymour Nebenzal has purchased the screen rights to Puccini's opera, "Madame Butterfly," as well as a screenplay paralleling the opera by the Italian writer-director, Carmine Gallone. The Puccini music will be used as background for a present-day love story. . . . Anthony Quinn and his wife, Katherine DeMille, have been signed for co-starring roles in "Black Gold," which resumes production shortly at Monogram.

"Young Man with a Horn," novel by Dorothy Baker said to be based on the life of famed trumpeter, Bix Biederbecke, has been assigned to Jerry Wald to produce for Warners. Stephen Longstreet is currently preparing the screenplay. . . . Enterprise has obtained the services of Lenore Aubert for a top role in "The Other Love." . . . Frank Faylen," remembered for his portrayal of the male nurse in "The Lost Weekend," has had his Paramount contract extended.

Price and Romero Are Cast In "Captain from Castile"

Vincent Price and Cesar Romero have been assigned important roles in "Captain from Castile," soon to start at 20th Century-Fox. . . . Charles Coburn has been engaged by producer Hunt Stromberg to co-star with George Sanders and Lucille Ball in "Personal Column," which is being directed by Douglas Sirk. . . . Howard J. Green's initial assignment under the writer-producer contract he signed recently at Columbia will be a musical titled "When a Girl Is Beautiful."

Hughes and Sturges Break California Partnership

As a result of a disagreement over the production of "Vendetta," in which a reported $1,000,000 already has been invested, Howard Hughes and Preston Sturges have broken their partnership in California Pictures. Exercising his option, Mr. Hughes, who held 49 per cent of the company, has purchased two per cent of Mr. Sturges' 51 per cent of the company and thus has taken over control. Mr. Sturges had been president of the company and its principal stockholder since the company was formed in 1944. California has already produced "The Sin of Harold Diddlebock," starring Harold Lloyd. Mr. Hughes has made no announcement about continuing production on "Vendetta," written and directed by Mr. Sturges, which is about 60 per cent completed.

Roth, Los Angeles Jurist, Now Columbia Executive

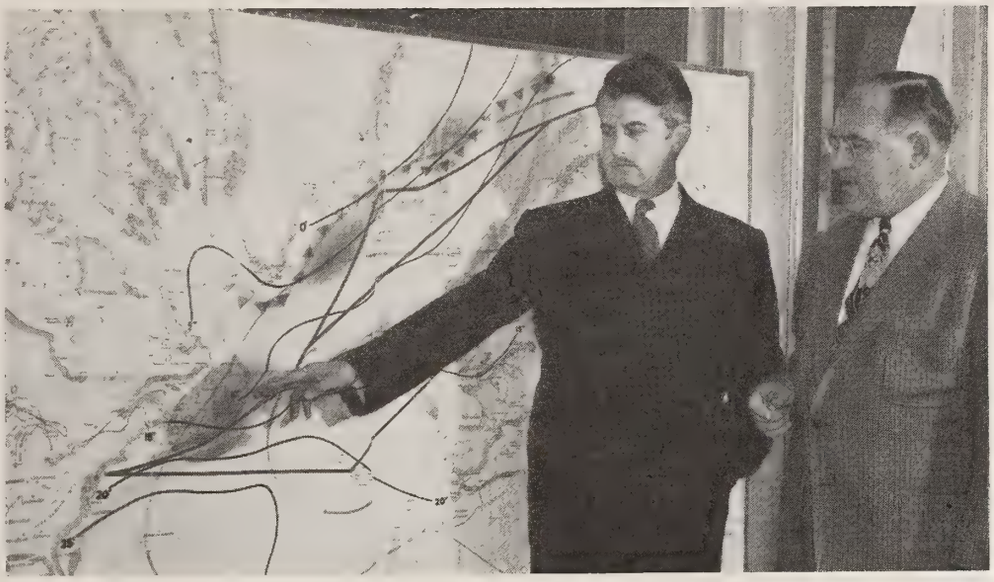
Lester William Roth, veteran Los Angeles jurist, will join Columbia January 1 as a vice-president, Harry Cohn, president, announced in Hollywood last week. Mr. Roth, practicing law in California for the past 30 years, served two terms as Superior Court judge. The announcement followed the disclosure previously that B. B. Kahane, vice-president, 10 years with the studio, will have supervision over all pictures not supervised directly by Mr. Cohn. It was indicated that Mr. Roth would take over a portion of Mr. Kahane's former duties.

Roach to Supply Weather Data

by WILLIAM R. WEAVER
in Hollywood

Although the learned delegates to the recent Society of Motion Picture Engineers convention here revealed many a device and technique derived by the industry from the experiences of war, it has remained for Hal Roach to give exhibitors direct and immediate benefit of a universally useful service developed to a high state of practicability under the pressures of military conflict. And producer Roach is going to give them that benefit gratis, starting the first of next month.

The Roach undertaking in refutation of Mark Twain's observation that "Everybody complains about the weather, but nobody does anything about it" consists in supplying to exhibitors each month a chart forecasting the weather for that period. It sounds like quite a commitment, but there is more than superficial justification for the belief that the chart will prove accurate beyond average expectancy, because the man who is to make it up did the weather forecasting for the Allied planes that flew the English Channel, and they did pretty well.



***THE HAL ROACH WEATHER SERVICE** information. Mr. Roach, right is shown at a weather chart with Dr. Irving P. Krick, California Institute of Technology professor of Meteorology. The service, a monthly, long range weather forecast, will be distributed to exhibitors free.*

War Record Impressive

The man is Dr. Irving P. Krick, professor of meteorology at the California Institute of Technology, and Dr. Krick served as chief of the Weather Information Section of the U. S. Strategic Air Forces during the war, winding up in the same capacity at the Supreme Headquarters of the Allied Forces in Europe. He was a member of the "team" of forecasters who decided on the date for D-Day. Latterly he's been furnishing forecasts for the guidance of agriculturists in California, where an unforecast night of "unusual" weather means the difference between a bumper crop and none, and where the crops are at all-time peak.

The chart which exhibitors will be receiving in their mail each month measures about twice the size of this page, and the left margin lists vertically the names of the states, the top margin listing horizontally the days of the month. Thus an exhibitor in Keokuk, Ia., can run his eye down the column of squares under the numeral 25 to the one located due east of the word Iowa and get an idea of the kind of weather Santa Claus is going to bring him for Christmas. The square, he will find, is variously shaded and colored, and with a little practice he can locate within it the point which would be Keokuk if the chart had the towns indicated by name, which would clutter it up considerably in view of the fact that so many theatres are in villages and hamlets.

Accuracy Not Guaranteed

Naturally, Mr. Roach, who suggests that any exhibitor failing to receive the December chart communicate with him at the Hal Roach studio in Culver City so his name can be added to the mailing list, does not guarantee that Dr. Krick's forecast shall prove 100 per cent accurate 100 per cent of the time, but he does say, "Dr. Krick's accuracy, during the war, in predicting the weather over the English Channel, one of the most difficult areas in the world to chart, made a profound impression on me while I was in the Air Corps overseas."

He continues, "with the tremendous strategic advantage attaching to a long-range advance knowledge of the weather, permitting our Air Forces to plan their missions under the most advantageous conditions, it occurred to me that a similarly profitable use of the forecasts could be made in show business after we had won. Certainly an exhibitor armed with a reliable source of information as to weather trends he would encounter in his own particular locality could take the guess work out of booking, and assure himself that his box office would not run into the competition of adverse weather. Accordingly, when we resumed production after the war I engaged Dr. Krick not only to furnish us with advance weather information at the studio to guide us in sending out location companies, but to provide in addition a service we could distribute gratis to exhibitors that would be of utmost benefit to them."

Can't Forecast Lewis

A secondary feature of Dr. Krick's service to exhibitors, mentioned in the Roach disclosure, is alleged to be guidance in the matter of fuel supply, but everybody knows fuel supply is subject to influences beyond the ken of chart makers. Now if Dr. Krick could forecast John L. Lewis ————.

COMPLETED

COLUMBIA
Twin Sombreros
Framed (formerly "They Walk Alone")
Guilt of Janet Ames

UNITED ARTISTS
New Orleans (Levey)
Carnegie Hall (Federal)

STARTED

COLUMBIA
Prairie Raiders

MONOGRAM
Devil's Deputy

PARAMOUNT
Blaze of Noon

RKO RADIO
Magic Town
Dick Tracy vs. the Claw

WARNERS
Dark Passage

SHOOTING

COLUMBIA
Millie's Daughter
Lady from Shanghai

ENTERPRISE
Other Love
Arch of Triumph

MGM
Undercover Maisie
Personal Touch
Green Dolphin Street
To Kiss and to Keep
It Happened in Brooklyn
Unfinished Dance
Romance of Rosy Ridge

PARAMOUNT
Variety Girl
Big Haircut
Desert Fury (formerly "Dearest Town") (Wallis)
Unconquered (DeMille)

PRC
Red Stallion

RKO RADIO
Build My Gallows High
Thunder Mountain
Time to Kill (Hakim-Litvak)
Tarzan and the Huntress (Lesser)

REPUBLIC
Gallant Man

20TH CENTURY-FOX
Forever Amber
Mother Wore Tights
Boomerang

UNITED ARTISTS
Personal Column (Stromberg)
Red River (Monterey)
Who Killed Doc Robin? (Roach)

UNIVERSAL-INTERNATIONAL
Egg and I

WARNERS
My Wild Irish Rose
Woman in White
Deep Valley
Night unto Night
Love and Learn
Possessed

WHOSE Legs

ARE THESE?



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Screen Play by JONATHAN LATIMER

Goetz and Spitz Universal Stock At $5,000,000

The board of directors of Universal Pictures Company has assigned a value of $40 per share to the common stock to be issued for acquisition of International Pictures Corporation, thus giving a value of $5,000,000 to the 125,000 shares to be issued to William Goetz and Leo Spitz of International, each of whom will receive 62,500 shares. This was revealed in a prospectus filed by Universal last Thursday with the Securities and Exchange Commission in Philadelphia.

Last August 6, the date of the plan, the Spitz-Goetz shares had an aggregate market value of $5,406,250, based on the closing price of Universal common on the New York Stock Exchange. The closing price last Thursday was $28, or a present aggregate market value of $3,500,000 for the 125,000 shares.

Exceed Book Value

The Spitz-Goetz equity in International, according to the prospectus, is represented by $100,000 of net book assets. Thus the aggregate assigned value of the 125,000 shares of Universal common to be issued for the net assets and business applicable to the Spitz-Goetz ownership of International stock, will exceed the book value of such net assets by $4,900,000.

Universal reported to the SEC that it had been advised that International, from the time of its organization to July 27, 1946, was engaged exclusively in the production of films, none of which had been released prior to that date. Consequently, International had no revenue and all expenses either were charged to production costs or deferred.

Universal purchased for $1,400,000 all of the $1,300,000 par value, non-cumulative, non-voting preferred stock and one-half of the common stock of International, the prospectus reveals. The remaining half of International's common stock was purchased by Mr. Goetz and Mr. Spitz for $100,000.

Universal To Issue Common

Under the plan, as disclosed earlier, Universal will issue 280,000 shares of common stock, at the assigned value of $40 per share, to acquire all property, assets and business of International, subject to the company's liabilities. International thereupon will exchange the 280,000 shares in the following proportion: 30,000 shares to Universal as owner of International's preferred stock; 125,000 shares to Universal as owner of International's Class A common stock, and 62,500 shares each to Mr. Goetz and Mr. Spitz as owners of International's Class B common stock.

The SEC and the Treasury Department have approved the plan. Approval of the New York Stock Exchange for the listing of the new stock is being awaited.

Harmon Explains MPEA To UA's Producers

The aims and operations of the Motion Picture Export Association will be described to independent producers releasing through United Artists by Francis Harmon, vice-president of the Motion Picture Association, now on a visit to Hollywood. At present UA is a member of the export association, but practically none of its product is available to the MPEA pools abroad.

Individual UA producers are said to be reluctant to accept MPEA terms governing release of pictures and apportionment of revenues in the foreign markets in which the Association operates, feeling that they may fare better by marketing their pictures independently instead of on the pro rata basis.

It is expected Mr. Harmon will explain to the UA producers the advantages of a united front in many of the foreign markets, without which all preferential product would be effectively excluded. Some foreign department executives contend that except for MPEA individual producers would not have access to a number of foreign markets.

Hold Screening for Women Of International Unit

International Film Foundation, Inc., held a special screening October 23 at the Henry Hudson Hotel, New York, for women of 54 nations, currently in the U. S. for the International Assembly of Women. More than 150 guests viewed four films depicting the people of the world. The four releases of International Film Foundation shown were "Peoples of the Soviet Union," "The School," "The Doctor" and "Lima Family." A questionnaire on the type of films the women would like to see in their countries about America resulted in a majority vote for fewer Hollywood men and women, fewer skyscrapers; more country life and simple people. Judge Richard S. Hartshorne of East Orange, N. J., was master of ceremonies. He spoke briefly about the films and described the work of the film unit.

Warner Club Benefits $125,000 for Year

Approximately $125,000 in cash benefits was paid to 3,045 members of the Warner Club, Inc., the Warner Bros. employees' welfare organization, in the past year, according to the annual report of the club president, Stuart H. Aarons. Sick payments amounted to $86,000, while $23,000 was paid for marriage gratuities, $15,000 for birth gratuities, $7,500 to indigent members, $4,200 toward Christmas gifts for members in service, and $14,000 for medical and other emergencies.

Wometco Plans Fiesta

Wometco Theatres, Miami, began November 1 a 21-day "Fiesta Campaign" to promote goodwill and stimulate business in the circuit's theatres. All managers are contributing ideas for the fiesta, which will eventually be incorporated into a pressbook outlining the pattern of the campaign.

California Cities Hit Exhibitors in Revenue Search

Many of California's cities, pressed by the demands of growing populations, are seeking new revenue by methods that would leave a further dent in the exhibtors' already heavily taxes grosses, with the most popular method the municipal sales tax.

Burbank plans include an enlarged program of business license taxes and a municipal sales levy. The sales impost, half of one per cent, would apply also to the Warner studio, and is seen bringing in $200,000 more annually.

Such a tax is already in effect in San Fernando, passed last July. Exhibitors may use the same form they employ for the state sales levy, which is 2½ per cent. Payments may be made monthly or quarterly.

The Lynwood council has proposed a sales tax to provide $419,900 for a six-year program of improvements.

Although rate cards have been printed and merchants are receiving instructions on computation of the Huntington Park municipal tax, there are indications that opponents may force a referendum. Petitions are being circulated among residents and merchants, which also may be used as evidence if a court injunction against the measure is sought.

Meanwhile from Stockton comes another suggestion. The city manager there has urged upon a State Senate taxation committee a change in the state annexation laws to permit cities to take in "populous fringe" developments at will. He said health and welfare expenses made such a legislative change necessary. Stockton, too, is seeking a municipal sales tax.

Meanwhile, county property taxes are up. The rate of $1.88 for Los Angeles County for 1946-47 is 49 cents higher than the 1945-46 rate, and 71 cents higher than the 1944-45 rate of $1.17. Only two counties, Alpine and Santa Cruz, show reductions. The former is down six cents, the latter, 3.54 cents.

North Central Allied Meets In Minneapolis Nov. 18

All paid-up members of North Central Allied have been invited to attend the mid-year convention to be held November 18 at the Nicollet Hotel in Minneapolis. The organization's latest pre-convention bulletin warns exhibitors against buying product on an "adjustment" basis. "In this type of selling," the bulletin pointed out, the salesmen promise exhibitors that if a film fails to do a certain amount of business the rental will be adjusted. However, the bulletin warns, "after the adjustment is granted, one will find very little profit, if any, on the engagement. Usually these adjustments are made to save the exhibitor from a loss but not to give him a profit. . . ."


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EQUIPMENT GROUPS MEET IN TOLEDO

Two Associations Holding Joint Annual Session; 500 in Attendance

Scheduled to open this Friday and to continue through Monday, a program has been announced for the annual joint convention of the Theatre Equipment & Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association at the Commodore Perry and Secor Hotels in Toledo, Ohio. The program was announced last weekend by Ray G. Colvin, president of the TEDPA and head of the Exhibitors Supply Company of St. Louis.

With more than 500 delegates expected to attend the convention the first general assembly of TEDPA and TESMA will open in the Secor Hotel Friday, with a welcoming address by Mayor Lloyd Roulet of Toledo, and J. D. Lippman, president of the Toledo Chamber of Commerce, and head of the Textileather Corporation of Toledo.

70 Displays Scheduled

Manufacturers and supply house exhibitors will open in the exhibit room of the Secor Hotel at 11 A.M. Friday and will continue until midnight to provide ample opportunity for viewing the 70 displays.

Saturday the two organizations will open their respective business sessions at 10 A.M., while the exhibition hall will be open from 11 A.M. to 6 P.M.

Sunday's program will open at 10 A.M., with the general assembly of the two organizations in the Casino Room of the Secor. That evening a cocktail party and banquet will be held at the Commodore Perry Hotel at which the National Carbon Company will be host and Mr. Colvin will be toastmaster at the banquet.

The final meeting Monday will be held in the Transportation Room of the Hotel Secor.

To Elect Officers

During the convention TESMA will elect officers for the coming year. The current officers of TESMA are: Oscar F. Neu, president; William A. Gedris, vice-president, and Roy Boomer, secretary and treasurer.

TEDPA officials are: Mr. Colvin, president; and William Hornstein, William Carroll, F. A. Van Husen and A. E. Thiele.

Truman Sees Premiere Of Washington Short

President Truman last Wednesday saw the premiere of "Invitation to the Nation," a film about Washington which was produced under the auspices of the Board of Trade. Carter Barron, eastern division manager of Loew's Theatres, was a member of the committee which planned the film.

Wehrenberg Lauds Work Of Better Films Groups

Through the efforts of the Better Films Council motion pictures have improved steadily in moral tone, Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, told 437 members of the St. Louis's council last week. Mr. Wehrenberg spoke briefly at the opening of the organization's annual cinema tea at the Melba theater. The women were guests of Mr. Wehrenberg, who owns the theatre, and also the guests of all the film companies of the city, which donated 11 educational shorts.

Praising the organization for its reviews of new pictures and its service in rating new films, Mr. Wehrenberg said: "I think you will agree with me that pictures are coming through in better shape in recent years. They teach a moral. They are clean." Mrs. A. B. Harrington, council president, introduced Mr. Wehrenberg.

Members were given two hours and 16 minutes of films, which Lester Kropp, Melba manager, said might be called a world tour because so many countries were included in the program. Some of the films were "Panama," "Down Singapore Way," "Looking at London," "Beautiful Alaska," "Louisiana Spring Time" and "Hawaiian Memories." The council is composed of a number of member organizations, representing parent and religious groups.

Metropolitan Theatres Group Elects First Directors

The recently organized Metropolitan Motion Picture Theatres Association elected its first directors at a meeting last Friday in New York at the Century Building. Those elected were: Harry Brandt, Leo Brecher, Oscar A. Doob, Julius Joelson, Malcolm Kingsberg, Arthur L. Mayer, Samuel Rinzler, Samuel Rosen, Fred J. Schwartz, George Skouras, Solomon M. Strausberg, G. S. Eyssell and Robert Weitman. The MMPTA was organized to act as liaison between official and quasi-official groups and the Metropolitan New York theatres.

Altec Appoints Wilschke Operations Supervisor

E. O. Wilschke, formerly assistant to the vice-president, has been appointed operations supervisor of Altec Service Corporation. He will head Altec's technical operations and engineering work and will act as liaison between H. M. Bessey, vice-president, and the district offices. C. S. Perkins has been named district manager for Altec in New York. Before the promotion, he was manager of commercial engineering.

Yugoslav State Monopoly Split Among Republics

by J. B. KANTUREK
in Prague

Yugoslavia's state-controlled film corporation is being liquidated and its authority will be split among the autonomous republics of the country. The republic of Slovenia has already formed a film corporation, "Triglav," which will produce features, documentaries, shorts and newsreels. The Federal Government has given the new corporation the necessary equipment for production and a considerable subsidy to finance the projects.

▽

Following the successful premiere of "Wilson" in Prague, the Motion Picture Export Association released "The Human Comedy," "It Started With Eve" and "Air Force" in various Czech cities and plans to release these additional features: "So Proudly We Hail," "Tales of Manhattan," "The Sullivans" and "Here Comes Mr. Jordan."

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The Czech film state production has been reorganized into five production groups, each complete within its own unit. The groups are scheduled to produce a total of 25 full-length features in 1947. In order to lower the cost of production one group may lend technical staffs and other personnel to other groups. Each unit has 50,000,000 Czech crowns at its disposal.

▽

A delegation of the British trades unions has given three trades unions shorts to the Czech workers. Before handing over the films, Joseph Reeves, Labour member of Parliament, spoke on the subject "Motion Pictures and the Working Class" and stressed the need for nationalizing the British industry. "Motion pictures ought to be on the list (for nationalizing) with a high priority," he said. He spoke also about forming a National Film Association in Britain and advocated the production of an international workers' newsreel edited from news of social importance.

Oklahoma Theatre Owners To Meet December 2-3

The Theatre Owners of Oklahoma, an affiliate of the Motion Picture Theatre Owners of America, will hold its first convention in four years at the Shirvin Hotel, Oklahoma City, December 2-3. Morris Loewenstein is president of the unit. Mr. Loewenstein, in a bulletin to members, said the matter of aligning with the American Theatres Association will be "fully discussed." An ATA representative will address the meeting. Mr. Loewenstein also advances MPTOA Fred Wehrenberg's suggestion of intra-industry machinery to iron out trade problems.

U. S. Says Ticket Number System To Remain As Is

Washington Bureau

Theatre tickets, their costs and their numbering, were under discussion by the Bureau of Internal Revenue last weekend.

The Bureau has pointed out that there will be "no change" in the present Government requirement that theatre tickets be numbered from one to 500,000 and that advance sales of theatre tickets at admission prices lower than standard box office rates will not be taken into consideration for excise tax purposes.

The Treasury Department has received numerous suggestions for alternatives to the present numbering system. However, the Government will stick to the present system since, by the use of serial numbers, at each end of a ticket, the Treasury can check excise tax returns whenever it desires. No change in the present numbering system can be made without Treasury approval.

In frowning on "bargain day" ticket sales, the Treasury is, in effect, objecting to a recent ruling in Cascade County, Montana, where a court contended that the "established" admission charge is made at the time of sale, rather than on the basis of a long-range scale of admissions.

File Upstate New York Percentage Suits

Ten western New York exhibitors last week were named in suits involving percentage returns filed in Federal Court in Buffalo by Universal Film Exchanges, Inc., RKO Radio Pictures, Inc., and Loew's Inc. The defendants are listed as James Martina, Carmela Martina, Sarah Tantillo, Caroline Perriello, Vincent Martina, Charles V. Martina and Joseph Montessano, all doing business as Martina Theatre and Martina Circuit. An additional defendant in the RKO and Loew's actions is Fred C. Elverson. The theatres in question all operated by the defendants since 1940, are located in Williamson, Franklinville, Albion, Mt. Morris, Naples, Clyde, Attica, Dansville, Nunda, Arcade and Cuba, all in New York State.

Loew's, Paramount, Twentieth Century-Fox and Universal filed percentage suits Tuesday in Federal Court, Indianapolis, against William and Betys Rosenthal, operating the Irving, Indianapolis; Royal, Danville, Ind., and Vogue, St. Mathews, Ky.

Toll To Produce

Lionel Toll, until recently editor of *The Independent,* film trade publication, has formed Principal Pictures, Inc., and has set his first release, "Night Without Dawn" with PRC Pictures. Mr. Toll is both president and producer of Principal, and will start filming in Hollywood in February. He will leave New York shortly for the coast.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 19—U. S., Soviet debate disarmament in U.N. Assembly. . . . End of maritime strike starts flow of goods. . . . Churchill has laugh with Eighth Army veterans. . . . Fighting corvettes of wartime turned into luxury liners. . . . Sports: 13-year-old Samson, fishing paradise, motorcycles speed.

MOVIETONE NEWS—Vol. 29, No. 20—Big Four foreign ministers meet. . . . Truman visits home town. . . . U. S. stars in England. . . . Zanuck honored by French. . . . Anti-aircraft training reveals war secret. . . . Planes crash in Navy tests. . . . Union craftsmen in St. Louis show. . . . Football: Notre Dame vs. Navy; Ohio State vs. Northwestern; Georgia vs. Alabama.

NEWS OF THE DAY—Vol. 18, No. 217—U. N. in assembly faces crises over arms and the atom bomb. . . . Speed thrills in Austrian motorcycle marathon. . . . Latest fur fashions displayed at New York show.

NEWS OF THE DAY—Vol. 18, No. 218—Football: Ohio State vs. Northwestern. . . . Georgia vs. Alabama. . . . Big Four meet in New York. . . . Spotlight on Truman. . . . Drama behind bars. . . . New dance in Paris.

PARAMOUNT NEWS—No. 20—Motorcycle derby in Austria. . . . U. N. Asesmbly in clash of words over armaments. . . . No hair cut in 11 years. . . . Daluege, Nazi massacre henchman, executed. . . . Football: New York Giants vs. Chicago Bears.

PARAMOUNT NEWS — No. 21—Remember "da Preem"? . . . New housing speeds up. . . . England-Royal wedding bells. . . . Big Four meet in New York. . . . Football: Ohio State vs. Northwestern; Georgia vs. Alabama.

RKO PATHE—Vol. 18, No. 22—Molotov, Austin debate disarmament. . . . Atomic commission created by Truman. . . . "Winnie" and "Monty" mark El Alamein. . . . Motorcycle racers thrill Germans.

RKO PATHE—Vol. 18, No. 23—U. N. delegates visit F. D. R.'s grave. . . . Big Four meet in New York. . . . Mountbatten's daughter weds. . . . Acrobats in high-wire stunts. . . . Football: Georgia vs. Alabama; Ohio State vs. Northwestern.

UNIVERSAL NEWSREEL—Vol. 19, No. 551—Soviet U. N. proposal answered. . . . Grid giants claw Bears. . . . Alamein heroes celebrate. . . . Army "cans" vehicles. . . . Hockey aces in tie game. . . . Knights Templar convene.

UNIVERSAL NEWSREEL—Vol. 19, No. 552—Big Four resume peace talks. . . . That others might see. . . . Truman greeted by home folks. . . . Royal wedding. . . . Football: Georgia vs. Alabama; Ohio State vs. Northwestern.

Malco Anti-Trust Suit Hearings Delayed

Federal Judge Marion S. Boyd ruled Saturday in Memphis that M. A. Lightman and his associates in Malco, Inc., and the eight film distributors who are his co-defendants in a $2,910,600 anti-trust suit, have until January 2 to file their answers to the charges. The suit was filed in August by a group of neighborhood theatre owners who charged the defendants with violation of the Sherman Anti-Trust Act and then asked treble damages.

Warners Ask Dismissal Of Joan Leslie Suit

Warner Brothers last Friday asked a Los Angeles Federal Court to dismiss the $2,700,000 damage suit filed by Joan Leslie who has asserted that sum is due her for the company's failure to give her star billing in "Two Guys from Milwaukee". The studio declared that in March, 1942, it discarded Miss Leslie's old contract and gave her a new one calling for $600 a week with options raising that salary to $2,500 a week. Then, said the studio, Miss Leslie, when she came of age in February of this year, broke her contract and accepted other employment.

Johnston Letting British Set Own Code Agency

London Bureau

Arriving in England last weekend, Eric Johnston, president of the Motion Picture Association of America, met British journalists, discussed international trade and then outlined his plans while abroad.

Heading a large delegation of American and British film figures which included Adolph Zukor, G. I. Woodham Smith, Joyce O'Hara, Irving Maas, Gerald Movius and a group of film stars headed by Ray Milland and Pat O'Brien, Mr. Johnston arrived in Southampton last Thursday aboard the *Queen Elizabeth.*

Holds Press Conference

A few days later at a press conference in London the MPA president said that his association did not contemplate appointing a Production Code Administration representative or setting up PCA machinery in England. That will be left to the British, he said.

Mr. Johnston explained the operation of the American Production Code and said that although the British and Americans speak the same language, differences exist in idiomatic expression. He said he is convinced, however, that the films of both nations demand common standards of decency.

During the interview he commented on the British labor situation as related to the American and complimented the British on the way they settle their jurisdictional disputes. He denied that British films were too sordid for American audiences and added that Joseph I. Breen, PCA administrator, made a most useful report on his recent British trip.

Mr. Johnston prophesied that Britain would take more than $10,000,000 in film rentals from America within the next year. He also discussed television but said he was convinced that it would never eliminate motion pictures.

To See Rank and Others

The MPA chief further said he had appointments with J. Arthur Rank, other film executives, the trade union congress heads and T. J. O'Brien of the National Association of Theatrical and Kine Employees.

Other dignitaries he will meet include Anthony Eden, Sir Henry French, director general of British Films Producers Association; Geoffrey Crowther, economist; Wallace Phillips, chairman of American Chamber of Commerce in England; Herbert Morrison, M.P.; Prime Minister Attlee; Rupert Somerville, Board of Trade; Sir Stafford Cripps; Lord Vansittart, former Foreign Office chief. When he tours Continental Europe, Mr. Johnston said, he will also visit Germany, including the Russian zone, but will not go to the Soviet Union. He will return to the United States by way of North Africa early in December.

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LT LAKE CITY — 3rd WEEK (return engagement)
S ANGELES — 2nd WEEK (both Paramounts)
NNEAPOLIS — 2nd WEEK

UPTOWN Theatre TORONTO 3RD WEEK

ALBANY

A break in the summer-like weather that had prevailed for two weeks was a boon to local theatre business. It turned cool and rainy. The Palace ran two features, "Three Little Girls in Blue" and "Criminal Court." The Strand singled "Deception." The Grand booked a Paramount revival bill, "The Plainsman" and "The Jungle Princess." The Ritz had a carryover from the Strand, "Nobody Lives Forever."

"Spook Shows" were arranged for Hallowe'en at the Paramount, Royal and Mohawk Drive-In theatres. The first two are owned and operated by the Hellmans; the third is managed by Neil Hellman for the Fabian-Hellman outdoor pool. The Mohawk remained the only area drive-in operating, after David Willig closed the Auto-Vision at East Greenbush. The Saratoga, on the Albany-Saratoga Road, had been darkened several weeks before. Harry Lamont locked the gates on the small drive-in which he owns at Leeds in the Catskills, and was prepared to do likewise at a new one which he built last summer near Lake George.

Exhibitors booking in Albany branch offices were: George Thornton, of Saugerties; Charles Deitcher, Isadore Bernstein and Jules Perlmutter, of Schenectady; Sam Rosenblatt, of Watervliet and Lake George; Sam Davis, of Phoenicia; Harry Savett, of Tupper Lake and Newton Falls; Neil Hellman, of Albany and Troy.

ATLANTA

Ideal autumn weather brought good business in all theatres. . . . John Flood, former office manager for Paramount in Indianapolis, has been transferred to the Atlanta office in the same capacity while Sidney Otis from the New Orleans branch to the Atlanta office as special sales representative. . . . F. E. Williamson, owner of the Ritz Theatre in Winter Haven, Fla., has given to the First Christian Church the large three-manual pipe organ formerly in the Ritz. . . . Martin Theatres, Columbia, Ga., has announced plans for a new theatre in Bainbridge, Ga. . . . R. R. Montgomery, manager of the Florida theatre, West Palm Beach, Fla., has returned to his post after a recent automobile accident. . . . J. T. Barrow, of Cave Springs, Ga., is the new owner of the theatre in Buchanan, Ga. . . . Ben S. Rivers has purchased the Apoka Theatre at Apoka, Fla. Vernon L. Henry will manage the theatre. . . . Scenic theatre at Lake Wales, Fla., will reopen November 15 after closing last spring. . . . J. C. Fricks will be the new manager of the Clayton theatre in Clayton, Ga., replacing Mrs. Fred May for the past two years manager of the house.

Joe La-Hatte, moved up to head booker Universal-International. . . . R. D. Word, Word circuit in Alabama and A. L. Morgan, of the McLendon circuit theatres, were in the city on business.

BALTIMORE

Another week of ideal weather starting October 31, and public responding in crowds at the box offices. Stanley held "The Strange Love of Martha Ivers," and it drew tremendously. Keith's opened very fine with "White Tie and Tails." New theatre packed them in with "My Darling Clementine," holding it over for a third week. Century was crowded for "No Leave, No Love," holding a second week. Hippodrome opened great with "Crack-Up." Mayfair is holding "I've Always Loved You" for a third week. Valencia did fair with "Faithful Is My Fashion." Vogue had fine attendance for "Brief Encounter," holding for second week. An all-laugh show of two reissues, "The Bohemian Girl," with Laurel and Hardy and "The Gold Rush" with Charlie Chaplin, had them howling at the Times and Roslyn. . . . The Madison will be opened about Nov. 15 by Harry Heyman with Joe Walderman, Monroe and Park, booking. . . . Nicholas Schwartz has appointed Cliff Jarrett manager of his Highway theatre, Middle River. . . . The City Council recently passed a new carnival permit bill.



WHEN AND WHERE

November 8-11: Theatre Equipment Dealers Protective Association and Theatre Equipment & Supply Manufacturers Association meetings, Commodore Perry and Secor hotels in Toledo.

November 11-13: Allied Theatres of Michigan meeting, Hotel Book Cadillac in Detroit.

November 12-13: Tri-States MPTO annual convention, Hotel Chisca, Memphis.

November 18: North Central Allied mid-year convention in Minneapolis.

November 19-20: Associated Theatre Owners meeting in Indianapolis.

November 22-23: Independent Theatre Owners of Wisconsin and Upper Michigan meeting at the Schroeder Hotel, Milwaukee.

November 25-26: Allied Motion Picture Theatre Owners of Western Pennsylvania meeting at the William Penn Hotel, Pittsburgh.

November 27: Monogram Pictures of Canada, Ltd., carnival and banquet at the Royal York Hotel in Toronto to honor Canadian Picture Pioneers.

December 2-3: Theatre Owers of Oklahoma annual convention at the Shirvin Hotel, Oklahoma City.

January 26-28: Theatre Owners of North and South Carolina convention in Charlotte, N. C.

BOSTON

Al Herman, PRC branch manager, recently attended a dinner in New Haven in honor of Harry Olshan, salesman for Columbia, who has been promoted to branch manager of Columbia in Milwaukee. Others who attended from Boston were Sam Seletsky, exhibitors; Columbia branch manager I. H. Rogovin; Republic branch manager Frank Dervin, and others. . . . Fred Katz, who was with MGM shipping department temporarily, left last week to work for Warner Brothers. . . . Ruth Carlson, who has been with United Artists for many years, resigned recently. . . . Through this medium Phil Engel would like to express his appreciation for the many cards, phone calls, flowers, etc., sent to his wife during her illness by all of his friends in the film district. . . . The Warner "Ten Cent a Week Club" celebrated their first meeting of the season, November 4, with a buffet supper and screening. . . . The Motion Picture Salesmen's Club of New England will hold a meeting November 9 for the election of officers and board of directors with a dinner dance following. . . . Georgetta Dolan, formerly of Manco Service and Supply Company, died Oct. 27, after an extended illness.

CHARLOTTE

Harry Kerr, former salesman for Kay Film Exchange, is now booker at the local Paramount office. . . . Jack Thompson of Jacksonville, N. C., announces the opening of his new Crest theatre at Wrightsville Beach, N. C., for the middle of November. Bob Saunders will do the booking and buying. . . . Among the exhibitors seen in Charlotte last weekend: J. F. Smith, Center theatre, Clarkton, N. C.; H. C. Cook, Center theatre, Mount Olive, N. C.; Morris Littman, Sylvan theatre, Rutherfordton, N. C.; Fin Lee, Duplin theatre, Warsaw, N. C.; Cary Caudell, Wanoca theatre, Wallace, N. C.; J. K. Whitney, Sewanee theatre, Kannapolis, N. C.; George Parr, Parr theatre, Lancaster, S. C.; Howard Anderson, Anderson Circuit, Mullins, S. C. . . . Selena Martin, RKO booking clerk, back at work after a two-month leave of absence.

CHICAGO

Continuation of the bus strike and alleged union efforts to disrupt sound in several circuit Loop theatres, did not aid boxoffice receipts here the past week. Matinee business is still off with evening business continuing at an even pace. . . . Charles Ryan, Warner Theatres executives, is confined to his home and is suffering from high blood pressure. It will be months before he can return to his desk. . . . Joe Friedman and Joe Fieldman have resigned from the MGM sales staff to accept posts elsewhere. Friedman joined the local Paramount sales staff while Fieldman went to Atlanta to join Screen Guild Productions. Their successors are two eastern MGM salesmen—Bill Gadone from New Haven and Harry Buxbaum from Washington. . . . Mrs. Irving Mack has returned home following a brief siege at the University Hospital.

Joseph C. Rafilson is organizing men for

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a bowling league sponsored by the Cinema Lodge of the B'nai B'rith. The bowlers will meet every Tuesday evening at 10:00 p.m. at Bensingers. . . . Walter Dorff has been appointed office manager with PRC. He was formerly a booker with MGM. . . . "Red" Edinson has resigned from Essaness to become a publicity man for Eagle-Lion headquartering in Denver. His publicity post at Essaness is now filled by Edna Adams.

CINCINNATI

A temporary organization, to be known as Tub No. 5, of the Tub Thumpers of America, with headquarters in Boston, was formed here at a dinner meeting held at the Hotel Metropole, with a charter membership of 20 local press agents. William Green, head of the Chicago branch, presided. Rudolph Benson was named treasurer by the organization committee, composed of E. C. Hanford, Joseph Kolling and Earl Winter. Amusement and radio publicity men, as also those from kindred lines, are eligible for membership. . . . The 1,500-seat Keith theatre, in the heart of the downtown sector, has closed for a $75,000 remodeling program, with reopening scheduled for Thanksgiving Day. The house was acquired some months ago by the City Investing Co., New York, and is being operated by a local subsidiary, Playhouse, Inc. . . . John Wildberg, producer of the stage play, "Anna Lucasta," while here during the engagement at the the Cox theatre, expressed a desire to establish a dramatic stock company here at some future date. . . . Paul Tyx has been promoted from the contract department to booker of the local Universal exchange, with Jerry Renner going to the contract department. . . . A 400-seat house, to cost approximately $50,000, will be built at Waynesburg, Ohio, by Mr. and Mrs. Ralph Bevington, with work to be started when materials are obtainable. . . . The Northio Paramount, largest of the three units at Hamilton, Ohio, has changed from two programs weekly to three.

CLEVELAND

Record heat for the season drew people by the thousands into the country over the week-end, which was a serious blow to the box office. Continued fine weather was a deterrent for the rest of the week, too. Result was that except for "The Killers" at Warners' Hippodrome and "Make Mine Music" at Warners' Lake, the scores were none too flattering. . . . Lester Dowdell, United Artist office manager, suffered a heart attack and is at Glenville Hospital. . . . The new 550-seat Char-Ve theatre in Edgerton, being built by local businessmen, is expected to be completed in December.

The Scoville, Essick and Reif 1,800-seat Vine theatre in Willoughby finally opened October 31st after being under construction 14 months. . . . Leo Jones of Upper Sandusky last week acquired the Star theatre, Deshler, from Mrs. Louis Stewart, effective Jan. 1. Jones also owns the Star theatre, Upper Sandusky, Carey theatre, Carey and the Forest theatre, Forest. . . . Warner Brothers in cooperation with *The Press* is running a contest in search of a name of their new 1,600-seat theatre nearing completion. . . . Fred Holzworth, pioneer of the Saturday morning special children shows



at the Hilliard Square theatre, is switching to Saturday afternoon. The special morning shows at 25-cent admission failed to hold up in spite of the cooperation of the Lakewood Superintendent of Schools and the Lakewood PTA.

COLUMBUS

Business continues to improve following the end of the street car strike but theatres are meeting stiff competition. The big "Holiday on Ice" show, which played nine days to sellout crowds in the State Fairgrounds Coliseum, drew many dollars away from theatre box offices. Xavier Cugat and his orchestra appeared in a two-hour concert at Memorial Hall and 76,000 persons crowded Ohio Stadium for the Ohio State-Minnesota game.

Completion of the 1,042-seat Livingston in the Driving Park is being held up by lack of roofing and other materials, reports contractor N. J. Mulligan. . . . Repeal of the state admissions tax was advocated by the Ohio Public Expenditures Council, made up of industrial and business firms. . . . Ohio State's football season should gross over $1,000,000 this year, for the first time in the 24-year history of the big horseshoe.

DALLAS

Business has picked up quite a bit now that the State Fair here has closed and recent big college football games have been played out of town. "Two Years Before the Mast" at the Majestic got a good $19,500. Suburbans had lively patronage, and only the downtown Palace was slightly off with the Marx Brothers' film "A Night in Casablanca" drawing $9,500. . . . Two houses, one the downtown Telenews, the other the suburban Village, drew business with a novel stunt of playing in the lounge the Dallas Symphony's new album of Glazounov's "The Seasons" before its release date. . . . Ed Terhune is the new field representative for RKO here.

DES MOINES

Two reissues, showing for five days at the Orpheum theatre here, drew the largest crowds to downtown "A" houses last week. The double feature included "Captain Caution" and "Captain Fury." . . . Herbert Wengel, booker for Tri-States Theatres Corp. for 13 years, resigned last week to become proprietor of a summer resort at Lake of the Ozarks. . . . Tri-States has announced a change of managers at four of its houses—Francis Gillon is now managing the Paramount, Cedar Rapids; Dave Alexander is in charge of the State, Cedar Rapids; Horace Spencer is manager of the Illini of Moline, Ill., and William Haver is manager of the Garden, Davenport. . . . Two new men have joined the selling staff at Warners—J. R. LeVee, of Los Angeles, will take over the northwest Iowa territory, and Bill Fultz, former Republic salesman, will handle the northeast Iowa territory. . . . Central States Theatres Corp., is honoring its general manager, Harry Warren, with the Harry Warren Drive, October 24 through December 26. Warren will resign at the end of this year to make his home in Arizona.

HARTFORD

Connecticut theatre business is continuing about average. . . . A memorial mass for Leslie C. Blakeslee, Jr., only member of Local 277, IATSE, Bridgeport, Conn., to lose his life in World War II, will be held November 13 at St. Charles Church, Bridgeport. He was projectionist at the Park City theatre, Bridgeport.

Mr. and Mrs. Newman R. Robinson have opened a new theatre, the Joy, 275-seats, at West Rutland, Vt. . . . Visitors on the New Haven film exchange row: A. M. Schuman, Hartford Theatres Circuit, Hartford; Ray Palmer and Herman Goldberg, Warners' home office; Arnold Leapard, Center theatre, Hartford; Jack Schmitzer, RKO home office representative. . . . At Indian Neck, Conn., on Long Island Sound, recently Sperie Perakos, district manager, and his brother, John, assistant district manager, Perakos Theatres, were on a trip to their parents' summer home. A light plane crashed into the Sound, and John and Sperie rescued the plane's occupant.

INDIANAPOLIS

Film business picked up a bit last week, with a boost from a three-day state teachers' convention and school holiday. All grosses were average or better and the general level was the highest of the Autumn. "Two Years Before the Mast" scored $20,000 at the Indiana and earned a moveover. Youngsters swarmed into Loew's to the tune of $16,000 for "The Courage of Lassie." . . . Plans for a new community theatre in the $5,500,000 Meadowbrook apartment project on the north side were disclosed this week. . . . Keith's, which looks like a new house from the outside, reopens November 9 with "Dark Mirror." Art Baker is manager for Sam Roberts and Nick Boila, the owners. . . . While attendance has levelled off here this year, local firms now employ 12.1 per cent more workers than they did a year ago, according to the United States Employment Service. General employment rose 4.8 per cent between July 15 and Sept. 15. . . . Harry Brown has been named manager of Harry Markun's Talbott. Fred Sorrells has succeeded Joe Armentrout as manager of Carl Niesse's Vogue. Ralph

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Richey, manager of the Ritz, is on crutches, after falling off the curb and hurting his hip.

MEMPHIS

A steady increase in attendance in Memphis marked the week just closed. "Brief Encounter," at the Ritz and "Notorious," at Loew's State are being held over for a second week. Warner theatre closed "two good weeks" with "Cloak and Dagger," and got off to a flying start with "Nobody Lives Forever." Palace closed "Holiday in Mexico," after a holdover and started "Three Little Girls in Blue." Malco theatre had "Earl Carroll's Sketchbook."

Exhibitors and executives from Tennessee, Arkansas and Mississippi will be in Memphis November 12-13 for the Tri-States MPTO annual convention called by J. A. West, Memphis, president, at Hotel Chisca. . . . Carolyn theatre, new showhouse at Piggott, Ark., owned and operated by John Staples, opened November 6. . . . Pix theatre, owned by S. L. Lichty, opened Tuesday at Perryville, Ark. . . . W. F. Sonneman, who operates theatres in Fayetteville and Springdale, Ark., was in Memphis on business. . . . Lloyd Lenhart, Commonwealth Circuit, Kansas City, was here.

MINNEAPOLIS

"Sister Kenny" northwest premiere at the RKO Orpheum draw a near-capacity house at a $3.60, $2.40 and $1.20 range for a $6,000 evening. All proceeds were turned over to the Elizabeth Kenny Foundation. . . . "I've Always Loved You" did the top average business in a pretty good week in the loop which saw "Notorious" wind up a highly successful five-week run.

Frank McCarthy, retired Brookings, S. D., theatre operator, died at San Antonio, Texas. . . . Ben Berger, head of Berger Amusement Co., will be chairman of the nominating committee of the Northwest Variety Club. Other members are Roy Miller, Bill Elson, Jack Heywood, Max Toroder and Al Lee. . . . Minnesota Amusement Co. will try its first all-cartoon show at a loop house, the Gopher, November 14. . . . George March has purchased the building housing his theatre at Vermillion, S. D. . . . Jack Yeo and Frank McCarthy, Sr., have purchased the Uglow building, Palmyra, Wis., and will build a new theatre on the site. . . . Robert Malek has opened his new $150,000 theatre at Independence, Iowa. . . . Roy Mundon has completed improvements on his O.K. house at Lake Andes, S. D. . . . C. Ivan Besse has redecorated and put new booth equipment in the Strand at Britton, S. D.

OKLAHOMA CITY

Leona Matthews, Universal biller, has resigned in order to be with her husband in Arkansas. . . . J. E. Garrison, St. Louis, Universal district manager, was in town last week. . . . Bob Malone, moved up from head shipper at Republic to assistant booker. . . . Russell Morgan, new RKO exploitation man for the Oklahoma area, has arrived from Dallas, his former spot. . . . Wes Hodges to open his new house at Anadarko Christmas. . . . Paul Ketchum, former local



theatre man, has purchased another theatre at Texarkana. . . . Pat McGee, C&R boss, in town. . . . Howard Collier opened his Oak theatre at Hartshorne last week. . . . The Arrow (latest Griffith house) opened at Bartlesville. . . . Ray Hughes has opened his revamped Liberty theatre at Heavener down in "Little Dixie." . . . Henry Morris of Columbia, in town from Dallas.

OMAHA

Two theatre bills, in their second week, scored best among mediocre grosses as a series of outside events pulled many patrons to other forms of entertainment. Omaha is having unseasonally warm weather. . . . Ted Emerson, Orpheum theatre manager, was a colonel in the Community Chest Drive and Regina Molseed, 20th-Fox booker, was the major in charge of Film Row collectors. . . . Tri-States Theatres set off their district "Holiday Happiness Hypo" drive plans with a meeting here. Outside managers attending included: Ira Crane, Fairbury; L. E. Davidson, Sioux City, Ia.; James Pickett, Hastings; James Redmond, Falls City, and Wallace Kemp, Grand Island. . . . Oscar Johnson, former Falls City owner and now an exhibitor in California, visited here before going on to see his brother, Carl, Red Oak, Ia., exhibitor.

PHILADELPHIA

Business was steady in downtown houses. At the Mastbaum "Two Years Before the Mast" shaping up as a record breaker. . . Millville, N. J., area news is that the first quonset hut theatre in New Jersey will be erected in the vicinity. . . . The Philadelphia *Record*, morning daily newspaper, gave its attention for a feature article and picture spread, to Leon Behal, salesman for Hollywood. The reason—his striking resemblance to the late President Franklin D. Roosevelt. . . . Frank Zajac, just released from the Navy, is back as assistant manager of the Forum. . . . Joe Bergin, manager of the Stanley, in Chester, will become Warners' district manager in the York area. He replaces Eddie Moore, who will manage the Rialto, in York, leaving his district post because of ill health.

Reading, Pa., exhibitors are still suffering from the lack of newsprint, as local dailies are accepting no display advertising. The Rajah, in Reading, finally lit up with a legit show, Mae West's "Come On Up," and did well, in spite of complete lack of display advertising. . . . The newsprint shortage is now in its fifth week in Reading, and shows no signs of easing. . . . Paul E. Glase, manager of the Embassy in Reading, wrote a history of Reading theatres for the official magazine of the Historical Society of Berks County.

PITTSBURGH

Now that the month-old power strike has ended, managers of the first run houses downtown are trying to think up ideas to promote new films and try and get those important averages up. . . . Manager John Walsh of the Fulton theatre did a swell job with "Canyon Passage," and Sam De Fazio, who controls the destinies of the J. P. Harris wasn't far behind in his promotional efforts with "Three Little Girls in Blue." Both pictures boosted extremely low averages during the past week.

Warner houses have donated $1,000 to the Community Fund. . . . H. M. Addison, former manager of Loew's Penn theatre, has joined the PRC exploitation staff at Atlanta.

A wave of reissues is beginning to flood the district. Among those now showing are "Strike Me Pink," with Eddie Cantor, and "Stella Dallas," with Barbara Stanwyck. . . . I. G. Gross, formerly of Warners, has been added to the PRC staff here. . . . Bob Newkirk, who was assistant manager of Loew's Penn theatre, is now working with Gabe Rubin at the Art Cinema.

SAN ANTONIO

Business at all downtown first runs is about average. The Majestic theatre continued to do the best business last week with "The Big Sleep"; the Aztec had "If I'm Lucky"; the Texas showed "The Dark Corner," and the Empire, "Spook Busters," Monogram's Hallowe'en offering. . . . Paul Garza plans to open his new Follies about December 30. . . . The new airdrome will cater to vaudeville only and will present Mexican film stars from time to time. Cost price of this unique outdoor theatre is $65,000, Garza announced. . . . Recent visitors include W. F. Armstrong, Interstate booker, Dallas; C. L. Ortega, Clasa-Mohme Valley checker-representative, Weslaco; W. M. Skillman, General Electric district manager, Dallas, and Lymie Stillwell, Fort Worth stage show producer.

ST. LOUIS

Mediocre new product and revivals didn't help business at the first run houses last week, and the Indian summer weather wasn't much help, either. . . . "The Specter of the Rose" which played the Ambassador, likely won't get to second run houses, as the Art theatre is playing it on two-a-day basis. . . . William Bein of Cincinnati, district manager for National Screen Service, conferring with Herb Washburn, St. Louis manager for the company, here last week. . . . Gov. Dwight Green of Illinois, chief guest at opening of remodeled Washington theatre at Granite City, Ill., part of the Fanchon & Marco circuit. . . . Thomas A. Mul-

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len is the new clerk of the St. Louis tribunal of the American Arbitration Association, succeeding William M. Renner, Jr., resigned. . . . William P. Giachette named new manager of the Roxy theatre, Frisina Amusement Company's house at Springfield, Ill. He succeeds the late Max Tschauder. . . . The Capitol, a unit of the Fox Midwest Circuit, at Benton, Ill., will be completely remodeled. . . . Residents of Paw Paw, Ill. have already subscribed $7,000 for a fund to erect a movie house there. . . . George C. Rice, former manager of the Lucas Theatre Corporation, Chicago, Ill., has been named city manager for the L & P Theatre of LaSalle, Ill.

SAN FRANCISCO

The dip in theatre grosses continues this week, the most auspicious event being "The Jolson Story" which inaugurates a new policy for Joe Blumenfeld's Tivoli and Esquire theatres. Blumenfeld intends to lift these houses, which formerly played only "B" product, into houses comparable to his United Artists and Orpheum theatres—and thus contenders against all the top Market Street houses. . . . Other theatres are doing only passable business with the exception of the Golden Gate, which with the added stimulus of its stage attractions and extensive exploitation work leads the grosses again this week. . . . Arthur Ungar, head of Popper Supply Company, went to Kansas City on a business trip.

TORONTO

After a long stretch of glorious fall weather, Friday and Saturday, Nov. 1-2, were dismal days with almost continuous drizzle and fog, accompanied by a box office slump principally at Toronto downtown first run theatres. Those who ventured out went around the corner to the nearest neighborhood house. . . . Four of the six ace theatres had held over their attractions for a second week, including "The Kid from Brooklyn" at the big Imperial, "A Stolen Life" at Shea's and "Notorious Gentleman," British film starring Rex Harrison, at both the Eglinton and Victoria, all being Famous Players' units. . . . Loew's Downtown presented "Boys' Ranch," with fair returns, and Loew's Uptown had a Universal dual topped by "Black Angel." . . . Morris Stein of Famous Players headoffice left Toronto November 3 for Halifax to hold the first of a series of managers' regional talks which end November 27 in Ontario.

Members of the Canadian Picture Pioneers, almost 500 strong, have trained their sights on the annual ball November 27 at the Royal York Hotel, Toronto, proceeds in aid of the benevolent fund for film folks in distress, which has already hit the $10,000 mark. . . . After more than a year of house hunting, Chief Barker J. J. Fitzgibbons of Tent No. 28, Variety Clubs of America, hints at early announcement of a permanent club home in downtown Toronto.

WASHINGTON

Washington theatre business was good, with all new pictures opening at the first run houses. The settling of the three-week old hotel strike was expected to reflect favorably at the downtown box offices. Warners' Earle opened with "Nobody Lives Forever"; Loew's Palace, with "Two Years Before the Mast"; Loew's Capitol with "Mr. Ace"; and RKO Keith's with "Lady Luck."

The engagement of "Prince and the Pauper" at Warner's Metropolitan theatre, at a special Saturday morning show as part of the Children's Film Library, was so favorably received that seven Warner neighborhood theatres are starting a series of four Saturday morning films. . . . Victor Wallace, MGM booker, resigned after 14 years with the company, to become booking supervisor in the Veterans Administration in New York. . . . New sales manager at Paramount is Herbert C. Thompson.

Exhibitors recently seen on film row were: Sam Mellits, Dentonia, Denton, Md.; William Brizandine and Harry Vogelstein, Baltimore; Frank Fowler, Lyon Circuit; Sam Roth, Valley Enterprises; Nathan Schwartz, Essex, Md.

About 600 people attended the Warner Club dance at the Almas Temple November 1. Sid Hoffman, manager of the Kennedy theatre, and president of the Warner Club, was in charge; Fred McMillan, Earle theatre manager, headed entertainment committee.

Garbarino New President Of MPTA of Ontario

An independent neighborhood exhibitor of Toronto succeeded a circuit executive as president of the Motion Picture Theatres Association of Ontario when the board of directors last Friday selected Joseph Garbarino of the Odeon theatre as the 1947 head of the provincial organization. He replaces Morris Stein, eastern division manager of Famous Players Canadian Corporation, who declined a second term. The Odeon theatre is distinct from Odeon Theatres of Canada, but C. J. Appel, who is eastern division manager of the Canadian Odeon circuit, is the new vice-president. The new general secretary is H. C. D. Main of Listowel, Ont., while E. S. Meehan of Lindsay, Ont., is treasurer, and Arch H. Jolley continues as executive secretary on a full time basis.

Golden Is Chief Barker of Washington Variety Club

Nathan D. Golden, Commerce Department film consultant, was elected chief barker of Variety Club, Tent 11, Washington, D. C., Monday. The newly elected board of directors also appointed Frank Boucher, first assistant barker; Frank Lafalse, second assistant barker; Jack Flax, property master, and Alvin Newmyer, counsed. Elected to the board were: Mr. Golden, Sam Galanty, Mr. Boucher, Jerry Price, Harry Bachman, Carter T. Barron, George Crouch, Mr. Flax, A. E. Lichtman, Mr. Lafalce and Art Jacobson. Delegates to the national convention are Mr. Golden and J. Edward Fontaine, former chief barker.

Get Opera Film Rights

Domestic distribution rights for the film production of "The Barber of Seville" have been acquired by Excelsior Pictures Corporation, Walter Bibo, president, has announced. The Italian film will be released shortly on a special engagement basis.



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—This was a nice, clean family picture that did much better than most costume pictures. The scenery and the photography were good and the rather weak story seemed to have been overlooked by our customers. Played Sunday, Monday, Oct. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

COWBOY BLUES: Ken Curtis—Pretty good. I doubled but should have played it single on Friday and Saturday. Played Friday, Saturday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—Boy, here is a honey. Like all the "Blondie" series, it is a good family picture. Small towns cannot go wrong with this show. Played Friday, Saturday, Oct. 25, 26.—Harold J. Johnson, Elberto Theatre, Palisade, Colo.

PERILOUS HOLIDAY: Pat O'Brien, Ruth Warrick—O.K. for our situation. There is lots of action and they loved it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THROW A SADDLE ON A STAR: Ken Curtis, Adele Roberts—Used on second half of double bill on a weekend. It was very satisfactory with Western fans and children. Played Friday, Saturday, Oct. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WALLS COME TUMBLING DOWN, THE: Lee Bowman, Marguerite Chapman—Not a bad picture. Did as well as some others costing much more. Played Wednesday, Thursday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

Film Classics

BARBARY COAST: Edward G. Robinson, Miriam Hopkins—Although this is an old picture, it has good star value and it is well made. It pleased those who saw it for the first time and many saw it again for the second time. Fair crowd. Weather fair. Played Thursday, Oct. 24.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

Metro-Goldwyn-Mayer

HOODLUM SAINT: William Powell, Esther Williams—Nothing extra. It seemed to please fairly well. —S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HOODLUM SAINT: William Powell, Esther Williams—Just another picture to play. Not bad, but not good. No complaints. Played Wednesday, Thursday. —Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

LAST CHANCE, THE: E. G. Morrison, John Hoy—Most of the dialogue in this picture was foreign. As usual with all foreign made films, it was a sad flop. Played Wednesday, Thursday, Oct. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

POSTMAN ALWAYS RINGS TWICE, THE: Lana Turner, John Garfield—Average business. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake—Too many of this type, but this is one of the best of its kind. It will do better than average and can place during the week. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

BRIDE WORE BOOTS, THE: Barbara Stanwyck, Robert Cummings—Excellent comedy and plenty of good clean fun. This is a fine picture and deserves top playing time. Everybody liked it and went home very happy. This is the kind of a picture people want today. Played Wednesday, Thursday, Oct. 23, 24.—George Clanton, Daw Theatre, Tappahannock, Va.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—This is still good. Received a pretty good print.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

KITTY: Paulette Goddard, Ray Milland—This is a good picture with good acting. It is not a picture for small children. Almost all the adults enjoyed this. Average Sunday and Monday business. Weather fair. Played Sunday, Monday, Oct. 20, 21.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

KITTY: Paulette Goddard, Ray Milland—Did better than I figured, and that wasn't much. Costume of pictures of 100 years ago are too far back to be interesting to my people. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

LOST WEEKEND: Ray Milland, Jane Wyman—It was a lost weekend for me. This picture had played on both sides of me and it failed to draw here. Many walkouts from the few who came. It would take Gene Autry to win the Academy Award here. Played Sunday, Monday, Oct. 28, 29.—Harry T. Watchter, Gentry Theatre, Gentry, Ark.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—Just another picture. Better to omit it. Played Wednesday, Thursday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

OUR HEARTS WERE GROWING UP: Gail Russell, Diana Lynn—Pretty good, but business wasn't good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—This is a good Cooper picture and Jean Arthur was good in her part. Had a good crowd. This is another picture they spent a little time and money on. Therefore they put out a good Western. Weather fair. Played Tuesday, Wednesday, Oct. 22, 23.—Harold J. Pederson, Elberta Theatre, Palisade, Colo.

SEARCHING WIND, THE: Robert Young, Ann Richards—Very limited in its appeal in this town. Business fair. Played Wednesday, Thursday, Oct. 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

STORK CLUB: Betty Hutton, Barry Fitzgerald—The title kept them away here. They never heard of it. In titling pictures they should consider these things and it would be better for the small situations. However, it was a nice picture. Played Tuesday, Wednesday, Oct. 22, 23.—Harry T. Wachter, Gentry Theatre, Gentry, Ark.

TO EACH HIS OWN: Olivia De Havilland, John Lund—Excellent. Olivia De Havilland should be in line for some high honors for her performance.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TO EACH HIS OWN: Olivia De Havilland, John Lund—Business average. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

TO EACH HIS OWN: Olivia de Havilland, John Lund—Here is the finest picture of the year and hundreds of people are saying it over and over. If Olivia De Havilland does not take the Acadamy Award for her performance in this picture, it will be because the judges were wrong. This picture is tops. Played Sunday-Tuesday, Oct. 13-15.—George Clanton, Daw Theatre, Tappahannock, Va.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—A good picture for small rural towns. Good story, good acting, good cast and good draw at the box ffice. Played it. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—Did a nice business and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

WELL GROOMED BRIDE, THE: Ray Milland, Olivia De Havilland—Very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PRC

MURDER IS MY BUSINESS: Hugh Beaumont, Cheryl Walker—Good little program picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SONG OF OLD WYOMING: Eddie Dean, Jennifer Holt—Good Western entertainment. Small towns cannot go wrong with this. PRC is the only company that is trying to improve their pictures as the trend is demanding. When are the big outfits going to listen to public opinion and answer the customers' demand for cleaner and better pictures for all. Played Friday, Saturday, Ost. 18, 19.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

THUNDER TOWN: Bob Steele, Syd Saylor—Good Western. PRC put out the best advertising matter on this Western that I have ever seen on an ordinary Western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—All you could ask for in a big action Western. Hit solid here. Business very good. Played Thursday, Friday, Oct. 17, 18.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

FALCON'S ALIBI, THE: Tom Conway, Rita Corday—This was a good little mystery picture. Good cast and a decent plot. Fair crowd. All mystery fans will really like this show. Played Thursday, Oct. 17.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

KID FROM BROOKLYN, THE: Danny Kaye, Virginia Mayo—Good Sunday and Monday business on this swell comedy in Technicolor. It didn't strike me as being as good an attraction as "Up in Arms" or "Wonder Man." I believe it was the thin thread of a story that was no match for the lavish mounting. Played Oct. 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MAKE MINE MUSIC: Disney Musical Feature—A mighty interesting film with lots of novelty but spotty in entertainment. Business was good at the box office. I couldn't see it as an attraction for our best playing time. Played Friday, Saturday, Oct. 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PARTNERS IN TIME: Pamela Blake, John James—Lum and Abner are all time favorites here. This one was acclaimed the best by the natives. Business good. Will play this one back as soon as I have done with all Lum and Abner pictures. They repeat solid here. Played Thursday, Friday, Oct. 24, 25.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce—Another natural in this series. My patrons eat them up. Business good. I am waiting for the next one of these. Played Monday, Tuesday, Oct. 14, 15.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

WITHOUT RESERVATIONS: Claudette Colbert, John Wayne—Good picture. Acting well done. Audience thoroughly entertained.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

WONDER MAN: Danny Kaye, Virginia Mayo—Danny Kaye is just good for about so much here. This was better than the others. He may do better yet. Hope so. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

WONDER MAN: Danny Kaye, Virginia Mayo—Just about the worst picture I have ever played. Silly

(Continued on following page)

(*Continued from preceding page*)
does not describe it. Many walkouts and did my theatre more harm than any picture I have ever shown. Played Sunday-Tuesday, Oct. 20-22.—George Clanton, Daw Theatre, Tappahannock, Va.

Republic

GAY BLADES: Allan Lane, Jean Rogers—Good little action picture. No big names, but it pleased my patrons Played Sunday, Oct. 13.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

GUY COULD CHANGE, A: Allan Lane, Jane Frazee—Priced right. Double billed with a "Blondie" picture and it made a very good program. This is a good, clean picture, which all the steady customers enjoy and want to see more of them made. Fair crowd. Weather slightly cold. Played Friday, Saturday, Oct. 25, 26.—Harold J. Johnson, Elberta Theare, Palisade, Colo.

MURDER IN THE MUSIC HALL: Vera Ralston, William Marshall—This was a good picture, but not worth the price I had to pay for it. We did not have a good crowd either night. Played Tuesday, Wednesday, Oct. 15, 16.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

MY PAL TRIGGER: Roy Rogers, Dale Evans—A good Western played in a house that had not used many of this type Western recently. From the response this one received, I will take a few more of them. "The Southerner," "Badman's Territory" and "Bad Bascomb" have all outgrossed the polite drawing room pictures for me recently. The time is ripe for the producers to get on the ball and take more of their pictures out in the open spaces. That is what the public is going for.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SONG OF ARIZONA: Roy Rogers, Dale Evans—You can depend on Roy in this part of the country. He will bring them in and give them a good show when they are here. Played Friday, Saturday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

SUN VALLEY CYCLONE: Bill Elliott—One of the best of the series. It is a good horse picture a la box office. Played Friday, Saturday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

THOROUGHBREDS: Tom Neal, Roger Pryor—Doubled with another picture. It was not too bad for a small town. Played Wednesday, Thursday, Oct. 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Can.

Screen Guild

NORTHWEST TRAIL: John Lytel, Bob Steele—Good color. A good weekend picture and it brought them in to see this North Woods scenery in color. Played Friday, Saturday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

Twentieth Century-Fox

COL. EFFINGHAM'S RAID: Charles Coburn, Joan Bennett—I put off playing this as long as I could. I was surprised with the results. Played Wednesday, Thursday, Oct. 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SMOKY: Fred MacMurray, Anne Baxter—Beat anything for selling tickets I have ever had. It has swell color, story, scenery, acting and box office. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

SMOKY: Fred MacMurray, Anne Baxter—A swell kid's picture with a big patronage in a small town. Played Sunday, Monday, Oct. 13, 14.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

SMOKY: Fred MacMurray, Anne Baxter—Only objection was that corney ballad singer. The Technicolor was unsurpassed. A little love would have helped. Very pleasing. Played Wednesday, Thursday, Oct. 16, 17.—James C. Balkcom, Gray Theatre, Gray, Ga.

WALK IN THE SUN, A: Dana Andrews, Huntz Hall—Played this late. Did about what I figured. Tell me why distributors never give the exhibitor credit for knowing what some picture will do. Played Wednesday, Thursday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

United Artists

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—This proved very entertaining and had definite pulling power at the box office. We saw lots of strange faces on the days we played it and there is no question about its being well advertised. Business satisfactory. Played Sunday, Monday, Oct. 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—This is tops in the rural communities. Buy it flat and date it on a Sunday. Brush off your seats and wait for them to come in. They will come. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie McDonald—Business good in preferred time. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Universal

CRIMSON CANARY, THE: Noah Beery, Jr., Lois Collier—Another good reason why this is bye-bye for all Universal product after completion of the present product. Why film should be wasted on a picture like this is something we cannot understand. Customers were not at all pleased. If we were to continue to play pictures like this we would be out of business soon. Played Friday, Saturday, Oct. 18, 19.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

GUN TOWN: Kirby Grant, Fuzzy Knight—Who is Kirby Grant? My patrons asked me who he is. They don't know him around here and that hurts business. It proves that Western names mean something at the box office. Poor weekend. Played Friday, Saturday, Oct. 25, 26.—Harry T. Wachter, Gentry Theatre, Gentry, Ark.

LAWLESS BREED: Kirby Grant, Fuzzy Knight—Good Western. Fuzzy Knight is the main drawing power here for these Universal Westerns. He is very popular.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SO GOES MY LOVE: Myrna Loy, Don Ameche—Used this on top half of weekend double bill. No draw. Good acting to no avail. Played Friday, Saturday, Oct. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SPIDER WOMAN STRIKES BACK, THE: Gale Sondergaard, Kirby Grant—Only fair. Hardly that.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

CITY FOR CONQUEST: James Cagney, Ann Sheridan—This reissue doubled with "Swamp Fire" from Paramount made a strong box office attraction for a single midweek date and pleased them all. Cagney and Miss Sheridan in an old picture are as good or better than some current attractions. Played Wednesday, Oct. 16.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SAN ANTONIO: Errol Flynn, Alexis Smith—Old-timer Tom Tyler had a small but very good role in this. Would like to see him more often.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

STOLEN LIFE: Bette Davis, Glenn Ford—A lovely picture, but it didn't do us any good. No drawing power for small towns. Played Monday, Tuesday, Oct. 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Short Features

Columbia

THREE TROUBLEDOERS: All Star Comedies—Good for many laughs here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Metro-Goldwyn-Mayer

FOOTBALL THRILLS OF 1944: Pete Smith Specialties—A fine football short and it has box office this time of the year.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Paramount

DIXIE POINTERS: Sportlights—Excellent sport reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

DON'T BE A SUCKER: Two-Reel Specials—A strong subject in two reels with an appeal for tolerance. I didn't like the closing title, which would give the audience the impression that Paramount was giving the reel free to the theatre.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

DOUBLE RHYTHM: Musical Parade—This series started off like a house afire but has deteriorated into two reels of song and dance in color. This one isn't any better than recent releases in the same series. Paramount can do better than this.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.



Ask British Take Monopoly Stand On Old Report

London Bureau

The British Government was urged last weekend by the Cinematograph Films Council, a Government agency, to announce its intentions towards the British film monopoly report presented by the Council in July, 1944, in which it was declared there was a definite tendency towards monopoly in the British industry. The demand was contained in the Council's annual report, submitted last weekend.

Further demanded by the Council was that the Government "stimulate production of more first class British films by all possible means." It also recommended in this connection the Government provide the necessary priorities for a speedy reinstatement of derequisitioned studio space, noting that since the end of World War II, $5,000,000 of other projects have been licensed.

The Council said it was impressed with the improvement in the quality of British films, but it stressed that the bulk of available studio space is occupied either by combines or by American productions. "A first-rate British film not made for these distributors has no assurance of a top booking by a major circuit," it was said.

The report further sees a danger to British films in the control of any British circuit passing to American hands.

Danziger Advertising Head of Universal Rank Division

The appointment of William E. Danziger as advertising and publicity director for the J. Arthur Rank division of Universal Pictures, was announced by Universal this week. Mr. Danziger, an industry veteran with experience in distribution and exhibition, started as a columnist on the old *Commercial Tribune* in Cincinnati. He subsequently joined the advertising cabinet of Paramount-Publix Theatres under Arthur Mayer. He was also with RKO Theatres and held special positions with MGM. More recently, Mr. Danziger was director of promotion at the Universal studios under John Joseph, national director of advertising and exploitation. He will make his headquarters in New York and assumes his new duties immediately.

Philadelphia Branch Gets Tom Connors Trophy

Tom Connors, vice-president in charge of distribution for Twentieth Century-Fox, presented the Tom Connors Championship Trophy to the Philadelphia exchange at a dinner and dance at the Ritz Carlton Hotel, Philadelphia, November 4. Sam Gross, branch manager, accepted the trophy on behalf of the branch personnel. Philadelphia won the trophy for finishing first on a 52-week total delivery in the recent 1945-46 season. Home office executives attended.

MPEA Gets Showcase In Holland's Asta

The N. V. National Cinema Enterprise of Holland, which is jointly owned by Dutch financial interests and member companies of the Motion Picture Export Association, has purchased the 1,100-seat Asta theatre in The Hague. The house will be used as an MPEA showcase. Prior to Holland's liberation, the Asta was owned by UFA, the German film concern. It was confiscated as enemy property and held in trusteeship by the Dutch Government pending acceptance of bids.

Goldman Must Surrender Pennsylvania Theatre

William Goldman Theatres, Inc., Philadelphia, must surrender title to the Sixty-Ninth Street theatre and the Killegarry Apartments, Upper Darby, Pa., to Mr. and Mrs. Frank Blum, of Philadelphia, according to a decision handed down November 1 by U. S. District Judge William H. Kirkpatrick. The company paid $678,500 for the property last January 8, but the judge upheld Mr. Blum's contention that he had prior right to make the purchase for $603,500. Judge Kirkpatrick also directed that judgement be entered for the Blums, who asked $100,000 damages. However, the judge did not specify the amount the Blums were to receive. Mr. Blum owns the Stonehurst theatre in Stonehurst and the Sedgewick theatre in North Philadelphia.

Radio Union Meetings Weigh Strike Vote

A series of special membership meetings were to be held this Thursday and Friday by the American Federation of Radio Artists (AFL) to decide whether to call a strike against the four national networks. A strike would take all major programs off the air; it would affect CBS, NBC, ABC and Mutual. George Heller, national executive secretary of the union, said the basis of the controvery was a proposed clause under which a network would agree not to furnish programs using AFRA members to affiliated stations which refused to negotiate with the union. The strike meetings, called after a month of unsuccessful negotiations with the networks, were to be held in New York, Chicago, Los Angeles and San Francisco.

Delay Schoenstadt Suit Until January 27

The date of the $6,750,000 triple damage suit filed in Chicago last May by the Schoenstadt Circuit's Piccadilly theatre against eight major distributors and the Balaban & Katz and Warner Theatre circuits, was postponed Monday in Judge Philip L. Sullivan's U. S. District Court to January 27. All parties agreed to the January date. The Schoenstadts are asking the six and three quarter million dollar triple damages on damages allegedly sustained for a five-year period terminating September, 1943.

Loew Acquires 7 New Theatres in Latin America

The expansion of the worldwide theatre interests of Loew's International by the construction of four houses, and the acquisition and remodeling of three others, all in Latin America, was announced last Wednesday by Morton A. Spring, first vice-president of Loew's International Corporation.

The new theatres are located in Valparaiso, Chile; Barranquilla, and two in Bogota, Colombia; Rosario and Buenos Aires, Argentina; and Recife, Brazil. In announcing the theatre expansion, Mr. Spring emphasized that Loew's International is adhering to the policy of owning and operating theatres only in those cities where no suitable outlet for MGM product exists.

Developments in the expansion of theatre holdings in Europe await the return of Arthur M. Loew, president of Loew's International, who is now in that territory.

The first of the new Latin American theatres which will go into operation is the newly-constructed, 2,000-seat Metro theatre in Valparaiso. It is set to open within the next few weeks with "Bathing Beauty." At approximately the same time, the remodeled Metro in Barranquilla will open with "Gaslight."

On November 1, possession was taken of the Teusaquillo theatre in Bogota. Renamed the Metro-Teusaquillo, it is undergoing redecoration. The Astral, also in Bogota, will be taken over April 1, and the house, renamed the Metro, will be reconditioned. In Rosario, property has been acquired and plans are being drawn for a 1,500-seat house. In Buenos Aires, a site has been acquired and plans are under way for a 2,600-seat house. Construction on these projects will begin shortly. In Recife, property has been bought and plans are being made for a model theatre there.

The Loew's International theatres in Latin America are operated under the direction of William Melniker, head of the theatre department of Loew's International and Sam N. Burger, regional director for Latin America.

RCA Reports $8,226,329 Profit for Nine Months

Radio Corporation of America last week reported net income after all charges and taxes of $8,226,329 for the first nine months of 1946. This compares with $8,204,470 for the first nine months of the previous year. Total gross income for the period amounted to $163,604,191, compared with $222,002,801 for the first nine months in 1945. After payment of preferred dividends, net earnings applicable to the common stock for the first nine months of 1946 were 42.2 cents per share, approximately the same as for the 1945 period.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MY DARLING CLEMENTINE (20th-Fox)

First Report:

Total Gross Tabulated	$312,000
Comparative Average Gross	273,900
Over-all Performance	113.9%

BALTIMORE—New, 1st week	128.5%
BALTIMORE—New, 2nd week	104.7%
DENVER—Denver	106.7%
(DB) High School Hero (Mono.)	
DENVER—Esquire	125.0%
(DB) High School Hero (Mono.)	
DENVER—Webber	150.0%
(DB) High School Hero (Mono.)	
KANSAS CITY—Esquire, 1st week	164.7%
KANSAS CITY—Esquire, 2nd week	94.1%
KANSAS CITY—Uptown, 1st week	150.0%
KANSAS CITY—Uptown, 2nd week	100.0%
LOS ANGELES—Chinese, 1st week	128.8%
LOS ANGELES—Chinese, 2nd week	110.0%
LOS ANGELES—Loew's State, 1st week	133.9%
LOS ANGELES—Loew's State, 2nd week	75.4%
LOS ANGELES—Uptown, 1st week	128.9%
LOS ANGELES—Uptown, 2nd week	92.1%
PHILADELPHIA—Fox	112.0%
SAN FRANCISCO—Fox, 1st week	139.2%
(DB) Strange Journey (20th-Fox)	
SAN FRANCISCO—Fox, 2nd week	85.4%
(DB) Strange Journey (20th-Fox)	
NEW YORK—Strand, 3rd week	128.2%
(SA) Bob Crosby's Orchestra	
NEW YORK—Strand, 4th week	114.3%
(SA) Bob Crosby's Orchestra	
NEW YORK—Strand, 5th week	104.5%
(SA) Bob Crosby's Orchestra	
NEW YORK—Strand, 6th week	104.5%
(SA) Bob Crosby's Orchestra	
OMAHA—Paramount	109.3%
(DB) The Devil's Mask (Col.)	
OMAHA—Omaha, MO 1st week	111.3%
(DB) The Devil's Mask (Col.)	
PHILADELPHIA—Mastbaum, 1st week	178.5%
PHILADELPHIA—Mastbaum, 2nd week	106.2%
PHILADELPHIA—Mastbaum, 3rd week	93.7%
PITTSBURGH—Stanley, 1st week	97.0%
PITTSBURGH—Stanley, 2nd week	59.2%
PITTSBURGH—Ritz, MO 1st week	100.0%
PITTSBURGH—Ritz, MO 2nd week	68.5%
PITTSBURGH—Ritz, MO 3rd week	85.6%
SALT LAKE CITY—Centre	97.9%
SAN FRANCISCO—Fox, 1st week	120.2%
(DB) Sunset Pass (RKO)	
SAN FRANCISCO—Fox, 2nd week	71.2%
(DB) Sunset Pass (RKO)	
SAN FRANCISO—St. Francis, MO 1st week	99.1%
(DB) Sunset Pass (RKO)	
ST. LOUIS—Fox, 1st week	157.6%
(DB) The French Key (Rep.)	
ST. LOUIS—Fox, 2nd week	86.2%
(DB) The French Key (Rep.)	
ST. LOUIS—Missouri, MO 1st week	92.3%
(DB) The French Key (Rep.)	
ST. LOUIS—Missouri, MO 2nd week	76.9%
(DB) The French Key (Rep.)	

THE BIG SLEEP (WB)

Final Report:

Total Gross Tabulated	$1,201,700
Comparative Average Gross	1,007,300
Over-all Performance	119.3%

ATLANTA—Fox	102.2%
ATLANTA—Roxy, MO 1st week	98.2%
BALTIMORE—Stanley, 1st week	139.3%
BALTIMORE—Stanley, 2nd week	93.9%
BOSTON—Metropolitan	157.5%
(DB) Down Missouri Way (PRC)	
BUFFALO—Great Lakes, 1st week	106.3%
BUFFALO—Great Lakes, 2nd week	95.7%
CHICAGO—Apollo, 1st week	130.4%
CHICAGO—Apollo, 2nd week	108.7%
CINCINNATI—RKO Grand, 1st week	183.9%
CINCINNATI—RKO Grand, 2nd week	126.4%
CINCINNATI—RKO Grand, 3rd week	80.4%
CLEVELAND—Warner's Hippodrome, 1st week	174.1%
CLEVELAND—Warner's Hippodrome, 2nd week	97.0%
CLEVELAND—RKO Allen, MO 1st week	112.7%
DENVER—Denver	89.8%
DENVER—Esquire	68.4%
DENVER—Webber	75.0%
DENVER—Aladdin, MO 1st week	74.4%
DENVER—Rialto, MO 2nd week	72.7%
(DB) Cuban Pete (Univ.)	
LOS ANGELES—Warner's Downtown, 1st week	162.3%
LOS ANGELES—Warner's Downtown, 2nd week	126.5%
LOS ANGELES—Warner's Downtown, 3rd week	96.8%
LOS ANGELES—Warner's Hollywood, 1st week	235.0%
LOS ANGELES—Warner's Hollywood, 2nd week	130.6%
LOS ANGELES—Warner's Hollywood, 3rd week	85.8%
LOS ANGELES—Warner's Wiltern, 1st week	222.2%
LOS ANGELES—Warners Wiltern, 2nd week	125.8%
LOS ANGELES—Warner's Wiltern, 3rd week	88.8%
NEW YORK—Strand, 1st week	157.7%
(SA) Bob Crosby's Orchestra	
NEW YORK—Strand, 2nd week	159.7%
(SA) Bob Crosby's Orchestra	

I'VE ALWAYS LOVED YOU (Rep.)

Final Report:

Total Gross Tabulated	$453,500
Comparative Average Gross	443,600
Over-all Performance	102.2%

ATLANTA—Fox	106.0%
BALTIMORE—Mayfair, 1st week	120.6%
BALTIMORE—Mayfair, 2nd week	129.3%
CHICAGO—Apollo, 1st week	173.9%
CHICAGO—Apollo, 2nd week	108.6%
CHICAGO—Apollo, 3rd week	86.9%
CHICAGO—Apollo, 4th week	65.2%
CHICAGO—Apollo, 5th week	59.7%
CINCINNATI—RKO Capitol	115.0%
CLEVELAND—Loew's State	71.4%
CLEVELAND—Loew's Ohio, MO 1st week	108.6%
INDIANAPOLIS—Indiana	94.8%
LOS ANGELES—Paramount Downtown, 1st week	91.1%
(DB) Affairs of Geraldine (Rep.)	
LOS ANGELES—Paramount Downtown, 2nd week	68.2%
(DB) Affairs of Geraldine (Rep.)	
LOS ANGELES—Paramount Hollywood, 1st week	81.3%
(DB) Affairs of Geraldine (Rep.)	
LOS ANGELES—Paramount Hollywood, 2nd week	75.8%
(DB) Affairs of Geraldine (Rep.)	
MINNEAPOLIS—State	106.8%
NEW YORK—Criterion	103.8%
PHILADELPHIA—Aldine, 1st week	130.0%
PHILADELPHIA—Aldine, 2nd week	92.0%
PHILADELPHIA—Aldine, 3rd week	88.0%
PHILADELPHIA—Aldine, 4th week	74.6%
SALT LAKE CITY—Uptown, 1st week	106.0%
SALT LAKE CITY—Uptown, 2nd week	106.0%
SAN FRANCISCO—Paramount	104.1%
(DB) Rendezvous With Annie (Rep.)	
SAN FRANCISCO—St. Francis, MO 1st week	99.0%
(DB) Rendezvous With Annie (Rep.)	
ST. LOUIS—Ambassador	96.6%
TORONTO—Uptown, 1st week	142.5%
TORONTO—Uptown, 2nd week	115.9%
TORONTO—Uptown, 3rd week	115.9%



"A FULL QUOTA OF SUSPENSE
—*Film Daily*



Seymour Nebenzal presents ROBERT CUMMINGS in "THE CHASE" with MICHELE MORGAN · STEVE COC

N THE HITCHCOCK TRADITION!"

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HASH



ETER LORRE • Screenplay by Phillip Yordan • Directed by Arthur Ripley ... *in the tradition of*

UA

Facing Delay on 'Outlaw' Appeal

Following hearings in New York before Dr. Ward C. Bowen, acting director of the motion picture division of the New York State Department of Education, it was indicated that it would probably be several weeks before a decision was handed down on Howard Hughes' "The Oulaw" whether it would retain or lose its license for exhibition in the state.

Last Friday Dr. Bowen heard pleas by Charles Poletti, counsel for Mr. Hughes, United Artists, the distributor, and for the management of the Rialto, Gotham and Republic theatres on Broadway, where the picture was scheduled to open Saturday, October 26.

Prior to the opening New York City's License Commissioner Benjamin Fielding and Police Commissioner Arthur Wallender warned the exhibitors that they would be subject to penal action and lose their licenses if they showed the film. Commissioner Fielding branded the film's advertising matter "obscene, indecent and immoral."

Friday's hearings were closed. Dr. Bowen gave a week to each side to file affidavits and two weeks more to file briefs.

Meanwhile hearings of United Artists' appeal from the New York State Supreme Court denial of its action to compel the three theatres to fulfill contract to exhibit "The Outlaw" have been set for November 22 in the Appellate Division in New York.

Monogram Ball Scheduled

Monogram Pictures of Canada, Ltd., will honor the Canadian Picture Pioneers with a ball and carnival November 27, in the Banquet Hall at the Royal York Hotel in Toronto.

Short Product in First Run Houses

NEW YORK—Week of November 4

CAPITOL: Sure Cure ..... ***MGM***
Solid Serenade ..... ***MGM***
Feature: No Leave, No Love ..... MGM

CRITERION: Rural Rhapsody ..... ***Universal***
Silent Tweetment ..... ***Columbia***
Feature: Dark Mirror ..... Universal

GLOBE: Enric Madriquera ..... ***Warner Bros.***
Of Thee I Sting ..... ***Warner Bros.***
Feature: Angel on My Shoulder ..... United Artists

HOLLYWOOD: Gooty Goofers ..... ***Warner Bros.***
Battle of Chance ..... ***Warner Bros.***
Feature: Deception ..... Warner Bros.

PALACE: Northern Ramparts ..... ***RKO***
Flicker Flashbacks, No. 1 ..... ***RKO***
Feature: Lady Luck ..... RKO

RIALTO: Rocket to Mars ..... ***Paramount***
Feminine Class ..... ***Paramount***
Feature: Decoy ..... Monogram

RIVOLI: Musica-Lulu ..... ***Paramount***
Be Kind to Animals ..... ***Paramount***
Double Rhythm ..... ***Paramount***
Feature: Two Years Before the Mast ..... Paramount

ROXY: Electronic Mousetrap ..... ***20th Cent.-Fox***
Winter Holiday ..... ***20th Cent.-Fox***
Czechoslovakia, the Soviet Neighbor ***20th Cent.-Fox***
Feature: Margie ..... 20th Cent.-Fox

STRAND: The Mouse-Managed Cat ***Warner Bros.***
So You Want to Play the Horses . ***Warner Bros.***
Feature: Nobody Lives Forever ..... Warner Bros.

WINTER GARDEN: The Answer Man . ***Universal***
Feature: The Killers ..... Universal

CHICAGO—Week of November 4

GARRICK: The Big Snooze ..... ***Warner Bros.***
Feature: My Darling Clementine ... 20th Cent.-Fox

GRAND: Skating Lady ..... ***RKO***
Feature: Notorious ..... RKO

LA SALLE: Diving Dandies ..... ***20th Cent.-Fox***
Mighty Mouse ..... ***20th Cent.-Fox***
Feature: Courage of Lassie ..... MGM

ORIENTAL: Lazy Hunter ..... ***Warner Bros.***
Feature: Angel on My Shoulder ..... United Artists

PALACE: Jerry Wald and His Orchestra ***Columbia***
Thieves' Holiday ..... ***United Artists***
Feature: Criminal Court ..... RKO

ROOSEVELT: Old Sequoia ..... ***RKO (Disney)***
Army Football Champions ..... ***Columbia***
Feature: Three Little Girls in Blue .. 20th Cent.-Fox

WOODS: Ten Pin Magic ..... ***Columbia***
Mouse Menace ..... ***Warner Bros.***
Feature: The Dark Mirror ..... Universal

Austrian Sees Films as Television Backbone

Films will be the backbone of television programming, Ralph B. Austrian, president of RKO Television Corporation, said in an address before the Advertising Club of San Jose, Cal., last Thursday. "The motion picture techniques that have helped so successfully to spread American culture and American ideas over the face of the entire globe," Mr. Austrian said, "are bound to be the successful ones in this new, very closely related, visual medium."

Trust Damages Ruled Taxable

Washington Bureau

The Jackson Park theatre of Chicago and Goldman Theatres in Philadelphia will be required to pay profit or corporation taxes on all monies received from their anti-trust actions, it was learned this week when the Bureau of Internal Revenue announced that damages received from anti-trust actions are subject to corporation taxes.

If the combine or monopoly which is alleged had not been in operation, the company suing would have received the money anyway. Therefore, a court action restoring profits alleged to have been deprived because of a monopoly is "nothing more than the company concerned receiving proper compensation for its efforts," the Bureau states.

As for the company or "alleged combine" which is required to pay damages under the anti-trust act, the Bureau rules that "damages paid by a firm for violation of the law or for offenses against public policy (monopoly) are not deductible as they are not considered ordinary and necessary expenses in conducting the business."

National Pension Plan Is Now Functioning

National Theatres' retirement program, described as the first to be started in the industry, already has begun to function, it was disclosed by Charles P. Skouras, president, in a statement released by the New York office. Annuity checks already are being received by 11 employees.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Hold That Line

Less than eight weeks remain in the current calendar year. Although there are more holidays which fall in this period than any other season, it is not considered a time for good theatre business. The annual pre-Christmas saving and shopping habits of the public mean less time and less money for entertainment and for theatre attendance.

It is a time for redoubled promotional activity among theatre managers. It is a time when experience in booking and friendly relations with businessmen can be profitably combined to prevent too many vacant seats.

Where industry executives thought the revised economies of the nation might have an adverse effect on grosses during 1946, these pessimistic views have failed to materialize up to this date.

This year a greater number of theatre circuits have announced that extra bonuses will be paid to managers where increased income and profit merit such awards. It is a pleasant experience for the manager to look forward in anticipation of this bonus, since general business conditions during the past ten months indicate a record-breaking number of bonuses will be paid.

At the same time it might be well for these men to remember that a slight letdown either in effort or grosses during the next eight weeks can make a considerable difference in the final figures.

The need, it would seem, is for extra effort simultaneously in several directions. In addition to renewed vigor in arranging and promoting programs with the greatest drawing power, care will have to be exercised to keep budgets from slipping out of proportion.

△ △ △

No Delinquency, Either

A Saturday Birthday Fun Club, which meets each week at the Roosevelt theatre in Flushing, N. Y., is a highly successful children's promotion.

Built up by over three years of hard work under the supervision of Mildred A. FitzGibbons, the theatre manager, the program has grown from an inauspicious beginning to a real institution in the community with a membership of 3,000 boys and girls. Each member is a model of proper youthful conduct while in the theatre, quite the opposite of the behavior they displayed when Miss FitzGibbons took up her assignment.

Each Saturday, the neighborhood children who have a birthday during the week are "partied" following the performance with gifts and goodies supplied by sympathetic merchants and businessmen. Stage and screen attractions with definite youth appeal supplement the regular program. These are correlated into a "unit" idea with colorful lobby exhibits tied in on occasions such as Boy and Girl Scouts Week, Sports Day, Hallowe'en, etc.

During the performance, Miss FitzGibbons has a special corps of neighborhood women to supervise the children. Six matrons and eight high school students, all dressed in white, are in attendance.

The theatre has a distinctive feature in that the usual noise and commotion which result whenever several hundred children are gathered under one roof have been eliminated. The youngsters have been educated to buy their candy, visit the rest rooms and take their drink of water before they are seated.

"Treat the children as adults" is the rule set up by Miss FitzGibbons. Proof that her system is workable is borne out by the fact that even the adults find the Roosevelt bearable on a busy Saturday, and business has improved generally.

△ △ △

Didn't Get Away

The newspapers recently reported that a whale had been washed up on the shore at Huntington, N. Y. It attracted wide attention, with school children drawing a half holiday so that they could study the specimen.

For Dan Martin, manager of the Huntington Station theatre, opportunity was knocking in a big way. He had one of his ushers patrol the beach carrying a large poster inscribed: "If you think he's big, wait till you see the 'Talent Sweepstakes' — on stage — at the Station theatre every Thursday night."

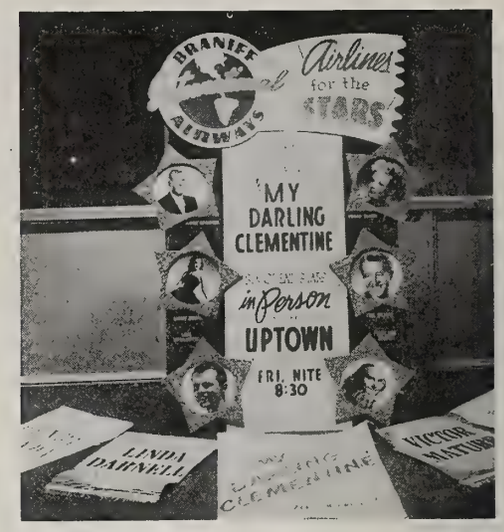
—CHESTER FRIEDMAN

SMART WINDOW DISPLAYS

—continue to occupy the attention of theatremen who find them invaluable in promoting their theatre attractions. Locations which ordinarily would be unobtainable, with fashionable shops and department stores, yield to the pressure of showmen in every community.



H. R. Briggs, manager, Odeon, Middlesbrough, England.



H. D. Carroll, publicity director, Uptown, Kansas City.



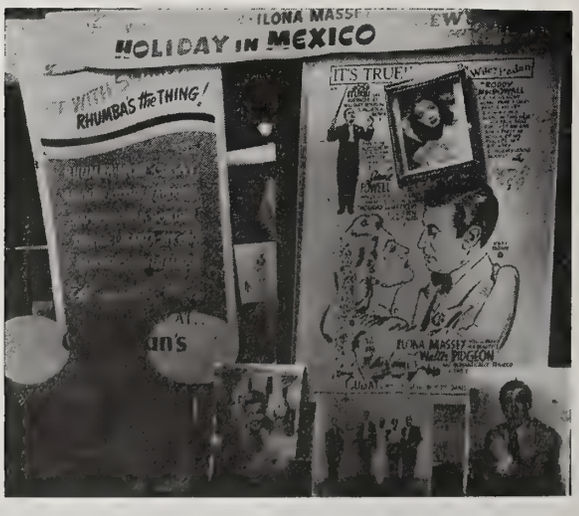
Tom Jefferson, publicity director, Paramount Theatres Ent., Miami, Fla.



Paula Gould, publicity director, Capitol theatre, New York.



Arnold Gates, manager, Stillman theatre, Cleveland.



James J. Kolbeck, manager, Loew's, Jersey City, N. J.



E. F. Johnson, manager, St. George's Hall, York, England.

LOBBY IDEAS, BALLYHOO





Atmospheric lobby helped to promote manager Norman W. Lofthus' date on "Badman's Territory" at the California theatre, Santa Barbara. Above, old time bar with doorman made up to represent bartender provided a unique ticket box. Outdoor paraphernalia, including bales of hay and costumed staff, at left, lent Western touch.





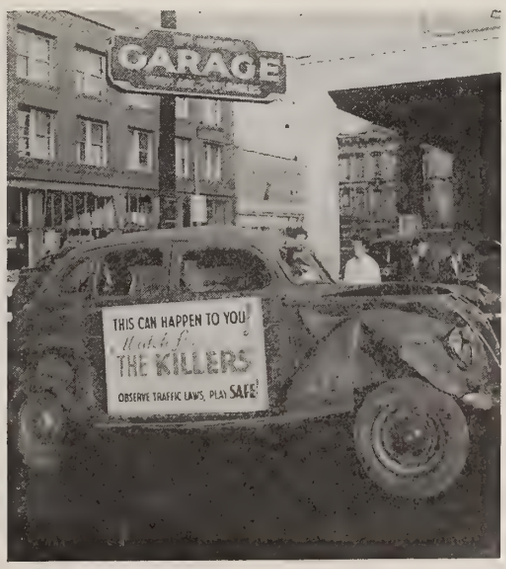


At the Telenews theatre in Oakland, Cal., manager John Parsons created novel lobby exhibit for "Beyond Bengal" playdate, left, using stuffed animals and photo enlargements, with a man representing a native carrying out the idea. Right, throngs attracted by street ballyhoo during the engagement of the picture, with the costumed "native" continuously beating on the tom-toms.

During the current engagement of "Holiday in Mexico," Robert A. Hynes, manager of the Criterion theatre in Oklahoma City, had this colorful ballyhoo exploiting the picture. The boy played the guitar while the girl sang and danced. Signs on the guitar and on the boy's back plugged the picture.



Covered wagon used by Elliott Johnson, publicity director, Malco theatre, Memphis, Tenn., heralded opening of "Canyon Passage" and attracted widespread attention. The vehicle was driven through the downtown area.



At left, tie-in with safety drive plugs "The Killers" before opening at manager G. Handley's United Artists theatre in Portland, Ore.



Right, sandwich man promotes opening of "Her Sister's Secret" at the Palace, Jamestown, N. Y., for Gus Nestle, manager.

The Selling Approach
ON NEW PRODUCT

[*The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.*]

THE SIN OF HAROLD DIDDLEBOCK (United Artists): After a seven-year absence from the screen Harold Lloyd returns in this Preston Sturges production. The strange circus animals with which Lloyd finds himself involved suggests a contest which can be worked effectively in your community.

The contest does not require any contact with live animals; it is strictly a newspaper competition. Contact the local paper for a "Strange Pets Photographic Contest". The idea is to have people in town submit pictures of strange and unusual pets, which will be reproduced in the newspaper. A board of judges consisting of the editor, a pet shop owner and yourself could pick the owner of the most unusual pet. A lobby display could be made from the material submitted.

Make up a huge postcard for the lobby with plenty of room for signatures. Mount it in a prominent place and have patrons sign the welcome back greeting. The news that Lloyd is back on the screen will please a lot of his old fans and interest those who are anxious to see him.

Another lobby display suggestion is to blow up a still of Lloyd mounted on a lion and place it on heavy cardboard or on compo-board. Cut the lion's head so that it can swing from side to side. A simple mechanism, working on a magnet principle could be rigged up behind the head so that the lion will sway as it seems to roar.

Promote a gag drawing contest with the local newspaper. The competition could be pegged around the theme: "What do you think a 'Diddlebock' is? Don't tell us! Just draw your impression of this word." Guest tickets could be awarded for the best drawings. Throughout the picture, many of the situations pivot around proverbs. They can be used to good advantage on the radio, through the lobby, posters, window cards and cooperative newspaper ads.

THE VERDICT (Warner Bros.): The title lends itself to several news angles. For instance, every criminal court has a file of famous verdicts in crimes of violence based on circumstantial evidence. Suggest a feature series entitled " 'The Verdict'—How justice conquered (or failed)", based on famous cases. The series could be tied-in with your playdate by referring to the manner in which an innocent man is convicted in the picture.

Arrange for the question, "If you were serving on a jury in a murder trial, would you agree to 'The Verdict' by hanging if all the evidence were strongly convincing, but circumstantial?" to be used by the Inquiring Reporter. Name a prominent judge to select the most discerning answers for guest ticket awards.

Invite the town's district attorney and his staff to a special screening of the picture. Follow up with a lobby display of a photo of the district attorney and a statement from him regarding the film. Plant a story in the local newspaper based on the statement.

Use a teaser throwaway aimed to "summons" your patrons to serve in the audience jury, viewing the picture. Copy could read: "This is a SUMMONS inviting you to appear at the Strand theatre to see, etc." Contact the regional agent for the FBI and the local police to prepare an exhibit for the lobby, showing devices and methods used to convict criminals scientifically.

Peffley's Lobby Display Boosts "O. S. S." Date

A unique lobby stunt caused a good deal of comment among manager Dick Peffley's patrons in advance of the playdate on "O.S.S." at the Paramount theatre, Fremont, Ohio. White sand letters on a red carpet spelled out "Alan Ladd in 'O.S.S.' starting Sunday." The letters were about one inch high and the display covered six feet square in the center of the lobby.

Turner Arranges Beauty Contest for Parsons

Through a tieup with the local Lion club, manager Arthur Turner conducted a beauty contest at the Parsons theatre, Parsons, Kan. The winner was selected as Parsons' representative to the American Royal Queen contest held in Kansas City. The contestants represented local merchants, who outfitted them with the necessary wearing apparel in exchange for the advertising and publicity they received from newspaper stories, lobby display and screen trailer.

Radio Contest, Tieups Aid "Centennial"

A radio contest and tieups with stores, schools and night clubs boosted manager William S. Canning's playdate on "Centennial Summer" at the Empire theatre, Fall River, Mass. For the radio contest, listeners were asked to guess the titles of music by Jerome Kern played over the air. The composer's music also was played by night club orchestras.

Newspaper Stunt, Radio Contest Aid "Heaven"

A radio contest and a newspaper stunt highlighted the campaign for "Rage in Heaven" at the Regent theatre, Harrisburg, Pa. It was arranged by Maurice Druker, relief manager during Sam Gilman's vacation.

For the newspaper stunt, Trudy La-Watsch, columnist for the *Telegraph,* invited a well known Harrisburg psychologist to a private screening of the picture. The psychologist was interviewed following the screening and an entire column was devoted to the interview. The subject was paranoia, a mental disorder, which the story of the picture is concerned with.

A tieup was made with radio station WKBO for a five day contest. A question was asked each day, such as "The source of the title 'Rage in Heaven' is from the quotation 'Heaven hath no rage like love to hatred turned.' Who was the author of that quotation."

Listeners were given 30 minutes in which to phone the theatre with the correct answer. The first person giving the correct answer received a cash award and the next four persons answering correctly received guest tickets. If no one answered the question correctly, the prizes were carried over to the next question on the following day.

In addition to the newspaper stunt and radio contest, a large cooperative newspaper ad was arranged with the Bowman Department Store in advance of opening. A specially made 40 foot banner was stretched across three empty stores in the downtown section. 5,000 folded heralds were distributed in beauty shops, taverns, etc.



An atmospheric touch is added to "Country Store Nite" at the Melrose theatre in Pittsburgh. Manager Carl Czolba, right, and his staff are properly attired and each week scarce food items are presented which are donated by cooperative merchants.

Milkman Contest Draws Attention To "Brooklyn"

Through a tieup with a local dairy, manager Ivan Ackery arranged a "Most Handsome Milkman" contest to promote his engagement on "The Kid from Brooklyn" at the Orpheum theatre, Vancouver, B. C.

The winner was selected from among 300 employees of the Jersey Farms Dairies at a special milkman's matinee. Programs were distributed at the door. Employees of the dairy were requested to write in their selection of the most handsome milkman in the space provided for in the program. The matinee show was broadcast over CKMO.

Twenty-four sheets were spotted at six locations paid for by the dairy. 15,000 lucky number milk-bottle tops were distributed. Holders of lucky number tops received guest tickets. The lucky numbers were printed in cooperative newspaper ads the dairy ran in three Vancouver newspapers. 20,000 imprinted candid camera coupons were given away by a street photographer.

Milk cans were displayed in front of the theatre and on main street. Signs over the cans read: "Abandoned by milkman Danny Kaye when he rushed his horse 'Agnes' to the maternity ward in 'The Kid from Brooklyn.'" 10,000 heralds were stuffed in *Liberty* magazines. Programs were stuffed with heralds at the wrestling and boxing matches at the Navy League Auditorium and Exhibition Gardens.

Walls Sets Window Tieup For "Corn Is Green"

An advantageous window tieup was arranged by manager Eric V. Walls to exploit his engagement of "The Corn Is Green" at the Clifton Cinema, Great Barr, Birmingham, England. The display in a clothing store consisted of a cutout head of Bette Davis, star of the picture, in a clump of corn. On the other side of the window playdate copy was inserted in another clump of corn. The title of the picture was suspended on thin wire across the window with cutout green script letters. On the stage each evening, a prologue was presented with a boys' choir from St. Paul's Church, Hamstead, singing Welsh songs taken from the picture.

Newspapers, Displays Aid Mendez Date in Bogota

An extensive campaign arranged by manager J. Omar Mendez drew considerable extra business for his engagement of "Spellbound" at the Teatro Astral, Bogota, Colombia, S. A. The campaign included the planting of stories on the stars in all of the local and many national newspapers and magazines, attractive lobby and front of the theatre displays and window tieups with a shoe store, drug store, optician, hardware store, clothing concern and a dress shop.



Lobby display announces Midnite Horror Show for Hallowe'en at the State theatre in Providence, R. I. J. G. Samartano, manager of the State, reports a sell-out for this annual event.

Road Signs Aid "Utopia"

A natural exploitation opportunity was used to good advantage by Jack Alger, publicity director for L & P Theatres, La Salle, Ill. All Main Street crossings were blocked off for repair. Alger placed signs at every intersection, reading: "Road Closed. Take the 'Road to Utopia' Majestic theatre, starting Sunday." The stunt attracted a good deal of attention.

Shaffer's Short Preview Garners Press Attention

A special screening of the short subject "Atomic Power" resulted in considerable newspaper comment for city manager Willis E. Shaffer's playdate of the subject at the Orpheum theatre, Atchison, Kan. Al Bennett, editor of the Atchison *Daily Globe*, used an editorial and a special story praising the short and urging public attendance.

For street ballyhoo, two boys paraded through the town with signs, reading: "See 'Atomic Power,' facts everyone should know about the 'A' bomb. Now Showing, Orpheum theatre." Spot announcements were promoted over radio station KVAK.

To exploit the return engagement of "Pinocchio" at the Royal theatre in Atchison, Shaffer started his campaign 10 days in advance with small teaser ads spotted throughout the "Local News" section of the *Daily Globe*. "Pinocchio" cuts also were spotted throughout the newspaper.

A radio contest was conducted over station KVAK. Children from six to 16 were first required to list three Walt Disney feature pictures before they could complete on eight minute quiz programs. All the questions were on "Pinocchio." The contest was conducted for five days in advance with the final broadcast for the stage opening day. Cash prizes were awarded the winners.

JAY WREN'S ADVERTISING HANDIWORK BRIGHTENS NEWARK NEWSPAPERS





Original layouts by Jay Wren, director of advertising, Paramount Adams, Newark, N. J.

Extensive Radio Coverage Boosts McCoy Playdate

Radio was extensively used by manager P. E. McCoy to exploit his playdate on "Night Train to Memphis" at the Modjeska theatre, Augusta, Ga. The promotion tied-in with the radio activities of Roy Acuff, star of the picture.

Station WRDW was contacted and a tieup effected with the twice daily "Hi Nabor Show" to feature Acuff tunes and playdate credit. Guest tickets were awarded to the first listener who brought the Acuff recording of "Night Train to Memphis" to the radio station. The recording was used over WRDW several times.

Radio Salute Broadcast

A special mountain style recording was cut and used in advance and during the engagement. WGAC saluted Acuff and his boys on their daily hill billy programs by featuring Acuff music and ad-lib lines on the picture. 2,300 postal cards, imprinted with a cut of Roy Acuff, theatre and playdate, were mailed out three days in advance.

A tieup was arranged with a hill billy group appearing on stage several days in advance. Each member of the group had a pennant attached to his instrument bearing copy "A Salute to Roy Acuff and His Gang." The master of ceremonies made special announcements regarding the playdate of "Night Train to Memphis."

For the run of the picture, hill billys played and sang in front of the theatre. A public address system was used. The boys stopped traffic on each of their three daily appearances.

Gaitskill Promotes School Rally for Schine Jubilee

A giant football rally the night before the opening game of the local high school was promoted by manager Melvin Gaitskill at the Paris theatre, Paris Ky. The rally was organized as part of Gaitskill's exploitation in conjunction with the Schine Circuit's Silver Jubilee celebration. The Lions Club was sold the idea of handling the sale of season tickets to the games. The club sponsored two half-page newspaper ads on the rally and members were on hand the night of the rally to sell tickets and handle the crowd. Also, in the interests of the Jubilee, Gaitskill promoted four cooperative newspaper ads, carrying congratulatory messages.

Parade and "Tom Sawyer" Contest Aid Manila Date

A parade and a contest for a local "Tom Sawyer" highlighted the exploitation campaign arranged by manager Manuel Valdeo to exploit his playdate on the reissue "Adventures of Tom Sawyer" at the Pacific theatre, Manila, Philippine Islands. The parade was composed of boys from several of the schools in Manila. The "Tom Sawyer of the Philippines" was chosen and received a suit of clothes as a prize. A tie-up was arranged with a local haberdasher who had received a shipment of "Tom Sawyer" brand clothes. Boys buying clothes at the store received a guest ticket to see the picture.

Fashion Show Sparks "Leave Her To Heaven" in New Zealand



A three-day fashion show held two weeks in advance of the opening of "Leave Her to Heaven" highlighted the effective campaign manager J. D. McBrearty arranged for the picture at the State theatre, Christchurch, New Zealand. The fashion show resulted from a tieup with the D. I. C. Department Store.

The show featured fashions worn by Gene Tierney and was held in the store's spacious lounge. The store also distributed 2,000 souvenir programs to guests. The clothes were modeled by singing mannequins, a novel approach that was well publicized by the local press.

A letter writing contest was arranged through a tieup with the "Movie Man" program over 3ZB. It was conducted three times a week for a period of a month. Contestants were required to write a letter on "Just how much should a fellow getting married today be expected to give up in the way of independence." An added boost was given the picture by the reading of the winning letters over the air.

A neon display sign was used on a building overlooking a busy thoroughfare for two weeks in advance of opening. 1,000 throwaways were given out to women patrons. 3,000 book marks were distributed through book clubs. 2,000 circular letters were sent to a selected group, including dramatic societies.

Three full window displays were arranged with D. I. C., Hallenstein, Ltd., and McDuffs, Ltd. In addition, special cutouts in the form of a novel were planted in the windows of eight city libraries.

Co-Op Ads and Tieups Promoted by Hynes

Cooperative newspaper ads were promoted by manager Bob Hynes to publicize his playdate on "Courage of Lassie" at the Criterion theatre, Oklahoma City, Okla. The IGA Food Stores paid for the ads and ran them in the *Daily Oklahoman, City Times* and *City Advertiser.* Through a tieup with Friskie dog food, one-half sheets were placed in 115 grocery stores. 5,000 postcards were mailed to dog license holders. Two girls were used to call telephone subscribers, informing them of the playdate four days in advance. Four large window displays were arranged.

Longest Valance Used for Short on "Brooklyn"

Taking advantage of the intense interest in the recent last ditch fight of the Brooklyn Dodgers for the National League baseball pennant, manager Gene Pleshette hung the longest valance ever devoted to a short subject for the playdate of "Brooklyn, I Love You" at the Paramount theatre, Brooklyn, N. Y. The valance was over 200 feet, running the length of the marquee. Pleshette also had four attractive flasher signs decorating the theatre front.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

A. W. ARKELL
Regal, Walham Green
London, England

BOB BACHMAN
Indiana, East Chicago, Ind.

JIM BARNES
Warner, Memphis, Tenn.

JOSEPH BOYLE
Broadway, Norwich, Conn.

CARROLL BRADLEY
Forest, Forest Park, Ill.

H. R. BRIGGS
Odeon, Middlesbrough, England

W. J. BURKE
Brant, Brantford, Ont., Canada

FRANCIS J. CAHALAN
Magnet, Claremont, N. H.

W. E. CASE
Picture House, Monmouth
Mons., England

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Loew's, Poli, Hartford, Conn.

JOHN G. CORBETT
Park, Taunton, Mass.

J. G. de W. LAWS
Savoy, Grimsby
Lincolnshire, England

D. M. DILLENBECK
Rialto, Bushnell, Ill.

J. D. EDWARDS
Park, Williamsport, Pa.

TOM EDWARDS
Ozark, Eldon, Mo.

BURNS ELLISON
Columbus, Columbus, Nebr.

MICHAEL EVAN
Elco, Elkhart, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ARNOLD GATES
Stillman, Cleveland, Ohio

W. RAY GINGELL
Hiser, Bethesda, Md.

BOB GUSTAFSON
Fox, La Porte, Ind.

LEO HANEY
Lido, Maywood, Ill.

WILLIAM HARTNETT
Embassy, Waltham, Mass.

BILL HASTINGS
RKO Orpheum, Denver, Colo.

W. D. HENDLEY
Bradley, Columbus, Ga.

BOB HYNES
Criterion, Oklahoma City, Okla.

E. F. JOHNSON
St. George's Hall, York, England

PHIL KATZ
Kenyon, Pittsburgh, Pa.

T. R. KAYE
Assembly Rooms, Leeds, England

E. F. KISTNER
Forsythe, East Chicago, Ind.

SID KLEPER
College, New Haven, Conn.

JAMES J. KOLBECK
Loew's, Jersey City, N. J.

JOHN E. LAKE
Savoy, Luton, Beds., England

NORMAN W. LOFTHUS
California, Santa Barbara, Calif.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Rosetta, Miami, Fla.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
RKO Albee, Providence, R. I.

AL NOWITSKY
Colonial, Richmond, Va.

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

JOHN PARSONS
Telenews, Oakland, Calif.

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ALEC REID
Plaza, Southfields, London, England

BILL REISINGER
Loew's, Dayton, Ohio

EDWARD RICHARDSON
Granada, Cleveland, Ohio

W. ROBERTS
Reo Cinema, Frazakerley
Liverpool, England

HARRY A. ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

J. G. SAMARTANO
State, Providence, R. I.

F. B. SCHLAX
Kenosha, Kenosha, Wis.

WILLIS SHAFFER
Fox Orpheum, Atchison, Kan.

EWAN S. SHAW
Queen's, West Bromwich
Staffordshire, England

CORAM SMART
Regent, Weymouth
Dorset, England

BOYD SPARROW
Loew's Indianapolis, Ind.

SPENCER STEINHURST
Loew's Strand, Syracuse, N. Y.

MICHAEL STRANGER
State, White Plains, N. Y.

N. P. THACKER
Regent, Masterton, New Zealand

ERIC V. WALLS
Clifton Cinema, Great Barr
Birmingham, England

FRED WALTON
Loop, Detroit, Mich.

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

NATE WISE
RKO Palace, Cincinnati, Ohio

TOM WOLF
State, Bellevue, Ohio

JAY WREN
Adams, Newark, N. J.

Front of House Display Aids "Rio Grande"

An eye-catching front display was used by manager John Dempsey to exploit his playdate of "Rio Grande Raiders" at the Ritz theatre, York, Pa. Pages from a *Life Magazine* story on "Horse Opera" were mounted on a board along with an 11x14 color still from the picture. The board was placed in a frame and displayed in front of the theatre during the run of the picture.

Bannered Jeep Aids Playdate

A jeep bannered with playdate copy was driven around town and also parked in front of all major factories, so that employees leaving work would notice it, to exploit manager Mahlon C. Glendy's playdate on "Runaround" at the La Salle theatre, La Salle, Ill. The jeep was used for a full week before playdate. The jeep was obtained through a tieup with the local Willys distributor agency.

Peters Stresses Radio Promotion For "Caesar"

Special emphasis was placed on radio promotion for the playdate of "Caesar and Cleopatra" at Loew's theatre, Richmond, Va. The campaign was arranged by manager George Peters.

Six 15-minute "Man on the Street" broadcasts over WRVA were held in front of the theatre. Guest tickets and fan photos were awarded to persons correctly answering the questions. The picture was plugged on the "Juke Box Hour" over WRVA, Harvey Hudson's "1450 Club Hour" over WLEE, "Battle of Crooners" program on WLEE, "Western Hit Parade" on WLEE, and Gerson Furniture Company show over WLEE. Spot announcements also were promoted.

Several stories with art were garnered in the *News Leader* and *Times-Dispatch*. A 4x10 foot sign, carrying a pastel and water color giant head of Vivien Leigh as Cleopatra, was erected in the lobby two weeks before playdate. 5,000 booklets entitled "Confessions of Cleopatra" were distributed to patrons a week in advance.

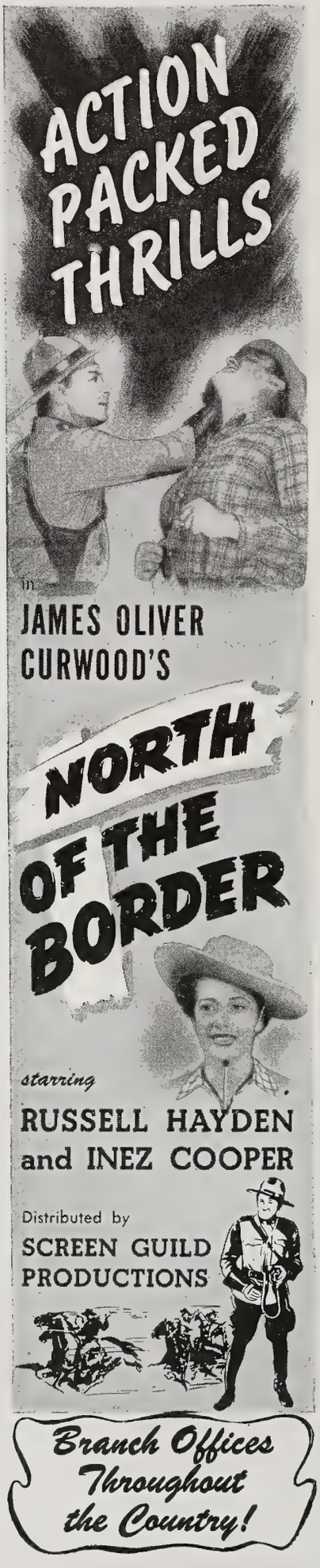
Window tieups were arranged with Thalhimer's Department Store, Woolworth's and Adam Hat Store. The Richmond Public Library had a display of George Bernard Shaw's works in the main reading room, with a sign announcing playdate. 100 window cards were placed in downtown stores.

Garners Space in Newspaper

Manager H. W. Reisinger planted the question, "Would you like to spend a 'Holiday in Mexico'?" in the Inquiring Reporter column of the Dayton *Journal* to exploit the picture at Loew's theatre, Dayton, Ohio. Window tieups also were arranged with the Home Store and Bassett Music Store.



Tieup with Crown Cola in New Orleans netted excellent plug via transportation lines for "Kid from Brooklyn", which opened (day and date) at the Orpheum and Liberty theatres, Vic Meyers, manager.



SLEEPING PAYS OFF AT "BIG SLEEP"

In an exploitation stunt that concerned a $100 prize to anyone who could sleep through "The Big Sleep", something of a sensation was created at the Broadway theatre in Portland, Ore., when an out-of-towner who had been unable to get a hotel room for two nights entered the contest and won the $100. The demonstration was held in the Jewel Box preview theatre, where a doctor checked the contestants. The winner, when asked what he intended to do with the $100, replied: "I'm going to buy me a mattress." The stunt was worked out by Jack Matlack, advertising director for the J. J. Parker Theatres.

Pigtail Contest Aids "The Kid"

A city-wide newspaper-sponsored "Pigtail Queen" contest was promoted for the playdate of "The Kid from Brooklyn" at the Mission theatre, Vancouver, Wash. The campaign was arranged by Ray McCall, advertising manager of the A. W. Adamson circuit, with assistance from Don McGregor, RKO Radio exploiteer.

The Vancouver *Sun* sponsored the contest and devoted considerable space to its promotion despite a newsprint shortage. Contestants were judged on the stage opening night by local merchants. Lyle Fenner, special events announcer of KVAN, broadcast the event and presented the prizes following the judges' decision. The prizes were promoted from merchants.

Through a tieup with the Mayflower Dairy, a two-color three-column newspaper cooperative ad was run in the *Sun*. The company also collared milk bottles with playdate copy.

Extra Radio Time Promoted To Exploit "Renegades"

Extensive radio promotion highlighted manager Fred McMillan's campaign for "Renegades" at the Earle theatre, Washington, D. C. An "Evelyn Keyes Look Alike" contest was conducted on the Easy Gwynn program over station WOL for a week in advance. A $25 Savings Bond was awarded to the winner. The contest also was publicized in the *Times-Herald*.

The picture was plugged on the Nancy Osgood program over WRC, the Ruth Craine show on WMAL, Captain Cash program on WWDC, "Teen Time" on WWSC, and "Meet the Mrs." show over WTOP. Pictures of the seven usherettes, who formed an Earle Riding Club, tying-in with the picture, were planted in local newspapers.

A dinner and preview showing of the picture were held for film critics.

Halloween Show Tickets on Sale Well in Advance



Tickets were sold three weeks in advance for a combination Halloween Song Festival and two "horror pictures" at the Loew's theatre, Rochester, N.Y. The campaign was arranged by manager Lester Pollock.

The advance ticket sale was publicized in theatre ads, by a lobby display, special trailer and window cards. Twenty-five pair of guest tickets were awarded on a radio contest for the best answers to the question: "Why they would like to be guests of Loew's theatre for the horror show."

A straw man was used in the lobby to exploit the show. He held a sign, reading: "Midnite Halloween Spook Show, Thursday, etc." 5,000 eye-arresting heralds were made up and distributed house to house. Cards were planted in downtown stores and on street poles.

Reading Machines Used for Display on "Big Sleep"

An interesting lobby display was used for "The Big Sleep" at the Newman theatre, Kansas City, Mo. Through a tieup with the Heart of America Lodge of B'nai B'rith one of the projected reading machines used in veterans' hospitals to enable bedridden vets to read while on their backs was set up in the lobby for demonstration purposes. Scenes from "The Big Sleep" were shown in the demonstration. A box was placed nearby for donations to the fund for use in obtaining the machines for veterans' institutions. The tieup was arranged by manager M. D. Cohn.

Spodick Holds Student Matinee

Manager Robert Spodick held a student matinee during the showing of "Hymn of the Nations" and the French film, "Portrait of a Woman" at the Lincoln theatre, New Haven, Conn. Music and French students from Hillhouse and Hamden High Schools were invited to attend a matinee at a reduced price.

SHOWMEN PERSONALS

In New Posts: Jack Pershing, manager Empress theatre, Detroit, Mich. Duncan Kennedy, city manager, Balaban & Katz, Hammond, Ind. Frank Matarazzo, relief manager, Midwest Theatres circuit, Detroit. Ray Brown, Jr., manager, Falls, Cuyahoga Falls, Ohio.

William P. Giachetto, Roxy, Springfield, Ill. Bob Gustafson, Fox, La Porte, Ind. Gene Kistner, Forsythe, East Chicago, Ind. Howard De Bold, Shadyside; Saul Wiesenthal, Centre; both in Pittsburgh, Pa. Karl Underwood, Grand, Oelwein, Iowa.

William May, Grove; John Matthews, Freeport; both in Freeport, Long Island, N. Y. Louis Hartman, Community, Queens Village, N. Y. Edward Cline, Park, New Hyde Park, L. I. Joseph McGovern, relief manager, Freeport, Freeport, L. I.

Assistant Managers: John C. Creemore, Roxy, Springfield, Ill. William J. Borders, Paramount, Kankakee, Ill. Arthur S. Gundersen, Franklin, Franklin Square, Long Island, N. Y. Alfred Cohn, Nostrand, Brooklyn, N. Y. Wilfred J. Park, Lynbrook, Long Island, N. Y.

Wedding Bells: Frank Rosana, manager of the St. George, Staten Island, N. Y., to Mary Di Brizzi.

Junior Showmen: Sonny Shepherd, manager of the Lincoln theatre, Miami Beach, Fla., and Mrs. Shepherd are the parents of a baby girl.

Halden Stuart, born October 28th to Mr. and Mrs. Sid Shane of New York. Father is manager of the Globe theatre in the Bronx.

Pamela Ann, born October 25th to Mr. and Mrs. Francis J. Cahalan in Claremont, N. H. Father is manager of the Magnet theatre there.

Birthday Greetings: Charles S. Edwards, Sydney Gottlieb, H. Ash, Alexander Otto, Al Lippe, Dominick Lucente, Harry Neun, Frank Murphy, Miles E. Myers, Anita L. Charette, William Exton, Leslie Paine, Raymond J. Mellien, George L. Peppler.

P. E. Fenelen, Frank H. Harrington, James E. Aaron, Lionel Hansher, Frank L. Cronon, E. E. Johnson, Harvey J. Hanreddy, Jack Bonomo, H. C. D. Main, Harry G. Rawlins.

Nels Warner, Paul M. Herring, George Brainos, Harold Leand, Ned Wright, M. A. Cowles, William Glackin, Z. Schneider, Harry W. Crull, David Kamsky, Don Johnson, Don Ballard, Robert L. Dodson, Mac McCarthy, Julius Myska, Lawrence M. Robiczek.

John R. Ludy, Harry Knoblauch, Melvin Aronson, Judy Scott, John C. Loeffler, Reinhold Wallach, M. J. Cruz, Howard Berg, F. W. Zimmerman, H. Paul Fasshauer, William Markwell, Marvin R. Rosen.

John E. Lake Manages Flagship Of Associated British Cinemas

Born in Norwich, Norfolk, England, Oct. 21, 1900, John Edward Lake, new Round Table member, started his theatre career at 15, as a projectionist and electrician.

Mustered out of service after the first World War, he served as projectionist with several circuits until 1940 when he joined the Bostock cinema circuit as theatre manager. Concurrently with his theatre duties he held several high posts on the home front auxiliary services during the recent war.

Lake renewed a former association with Associated British Cinemas, Ltd., and after winning several showmen's competitions was moved to the circuit's flagship the Savoy at Luton, Bedfordshire. Lake is author of "From Doorman to Manager" which was published in England a few years ago.

Wachter in Business for Himself in Gentry, Ark.

Harry T. Wachter has had a comparatively brief experience in theatre business, yet already is operating his own business. Harry owns the Gentry theatre at Gentry, Ark. During the war he obtained employment as an usher at the Metropolitan theatre in Washington, D. C. Making rapid progress he became assistant manager at the York theatre and remained there for three years before becoming an exhibitor. Harry is 30 years old, married, and is the father of two youngsters.

Morton Previews Short For Police, Officials

A good deal of publicity resulted from a special screening manager Bill Morton arranged to exploit the playdate of "Highway Mania" at the Albee theatre, Providence, R. I. The short subject was screened for police officials, automobile club executives and Parent-Teacher Association members. The general manager of the AAA-Automobile Club of Rhode Island plugged the picture on a 15-minute radio broadcast. On another 15-minute program, a police sergeant said that the chief of police gave the picture his unqualified endorsement. The president of the State Congress of the PTA urged all members to see the short subject.

Burrows Promotes Flowers For "Stolen Life"

Ed Burrows, manager of the Lansdale theatre, Lansdale, Pa., employed his showmanship ingenuity in connection with the engagement of "A Stolen Life." Bette Davis plays a dual role, that of contrasting twins, in the picture, so Burrows arranged with a local florist to present a beautiful corsage to every twin attending the show.

The corsage was real orchid plus several other seasonal flowers to set it off.

TIEUP PROMOTED FOR WEEKLY QUIZ SHOW

Through a tieup with the weekly Campus Quiz Show on radio station WFIL, the programs are being presented from Warner Bros. theatres in Philadelphia. The shows are sponsored by Supplee and are held between two different high school teams every Tuesday, with the broadcast originating in the Stanley-Warner theatre nearest the high schools. Wally Butterworth, of "Vox Pop" fame, and Tom Moorehead, WFIL sportscaster, are the quiz masters. Prizes are given to the members of the winning team. Everett Callow made the tieup.

Ewan Sinclair Shaw Joins Ranks of Round Table

Newly demobilized from the Royal Navy is 36-year-old *Ewan Sinclair Shaw*, showman, good citizen and newest recruit from Britain to *Round Table*. Throughout the recent war Shaw was commanding officer of mine-sweepers and anti-submarine vessels. He assisted at the Dunkirk evacuation; was awarded a Mention in Dispatches for distinguished service there. Shaw is back now in what the British know as Civvy Street. He has been appointed by the Emery Circuit, manager of the Queen's and St. George's picture theatres in West Bromwich, Staffordshire. Quickly he has got off the mark not only in theatre work but in promotion of civic goodwill. By reason of his naval service he was appointed honorary publicity manager to West Bromwich's recent Victory Thanksgiving Parade.



Ewan Sinclair Shaw

Shaw ran away to sea as a boy; served for five years as a junior officer in the Merchant Navy. He has opened new theatres all over England and in India. In his theatres he has run charity shows, beauty competitions, intelligence quizzes, many and various other promotional ventures.

William Borders Rejoins Publix Great States

William Borders, recently discharged from the Navy, has rejoined Publix Great States as assistant manager of the Paramount theatre in Kankakee, Ill. Bill started as usher at the Luna theatre in that city while attending high school. He progressed as doorman and assistant manager, later transferring to the Paramount. Bill is 20 years old

Haas Back with Warners'

Eight years ago Morton Haas entered theatre business as an usher at the Sheridan Square theatre in Wilkinsburg, Pa. After two years he had advanced as assistant manager of the State theatre in that city. Following a transfer back to the Sheridan, Haas became manager of the State. He served three years in the Army and upon being discharged last January, was assigned as manager of the Regal theatre.



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Set "Kilroy" Distribution

Astor Pictures Corporation recently completed a deal with Pat Patterson and Frank Roy Nicholson, San Francisco producers, to handle distribution of a series of six features known as the Kilroy series. The first will be released about February 15.

Fox Opens New Denver House

Fox Intermountain Theatres dedicated its new Fox theatre in Aurora, Colo., a Denver suburb, October 30.

Of pre-fabricated steel and concrete construction, the theatre boasts a 60-foot tower bearing the theatre's name. It is equipped with the newest in sound, projection and air conditioning and a newly-developed "germ killer" has been placed in the air ducts as a further health safeguard.

For the opening night "Claudia and David" was single-billed, but the house will have a double feature policy.

Frank H. Ricketson, Jr., president of Fox Intermountain, made a speech from the stage opening night as did Harry Huffman, the company's city manager. City officials and military personnel from nearby installations also appeared to offer congratulations.

Uphold Copyright Actions In Nebraska ASCAP Case

The Federal appellate court, in upholding an earlier decision handed down by the U. S. District Court in Lincoln, Neb., last week ruled that individual members of the American Society of Composers, Authors and Publishers may bring suit for copyright infringements in states where anti-ASCAP statutes prevail. Also upheld in the appellate decision was the lower court's award amounting to almost $5,000 for five plaintiffs.

The appeals court declared the purchase of music does not carry with it the right for public performance and that a state statute denying that right is illegal. Since ASCAP refused to do business in Nebraska, the court observed, the plaintiffs exercised their individual rights to file suit for infringement.

Suits were filed in 1943 against Interstate Hotel Company of Nebraska, Peony Park and Lloyd G. Fox, by Remick Music Corporation, Witmark and Sons, Chappell and Company, Jerome Kern and T. B. Harms Company, charging that songs copyrighted by them had been played at public performances by the defendants. The statute in question was repealed last year.

Legion of Decency Reviews Five New Productions

The National Legion of Decency this week reviewed five new productions, approving all. In Class A-I, unobjectionable for general patronage, were: "Crime Doctor's Man Hunt," "Home in Oklahoma," and "Tumbleweed Trails." In Class A-II, unobjectionable for adults, were "Deception" and "Nobody Lives Forever."

Named Swiss Film Editor

Carlo Fedier, MOTION PICTURE HERALD correspondent in Switzerland, November 1 became editor of *Schweizer Film Zeitung,* Swiss motion picture paper published in Zurich.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Verdict

Warners—Period Melodrama

People who've been going to see pictures in which Sydney Greenstreet and Peter Lorre portray sinister characters are the ones toward which a showman may direct his principal appeal in behalf of this period melodrama with expectation of making it pay off. Greenstreet and Lorre furnish not only the top names for billing but also the top, and not altogether characteristic, roles in a meticulous presentation of an 1890 story taken from a novel by Israel Zangwill. It's expertly produced by William Jacobs and directed by Don Siegel, from a slick script by Peter Milne, but the pace of the period in which it's laid detracts somewhat from impact.

The picture opens somberly with the hanging of an innocent man by Greenstreet, who is head of Scotland Yard and a man of high integrity tripped up in this case by the seeming reliability of circumstantial evidence. He is discharged, and replaced by a former subordinate, to whom he offers his services if they should prove wanted. When a man in Greenstreet's circle of friends is murdered, and another friend is accused of the murder, the new head of Scotland Yard convicts the latter, and the death sentence is about to be carried out when Greenstreet proves the conviction falsely arrived at and supplies the facts in the case, most surprisingly.

Previewed at the Academy Award theatre, Hollywood, to a press audience. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, November 23, 1946. Running time, 86 min. PCA No. 11643. Adult audience classification

George Grodman .....Sydney Greenstreet
Victor .....Peter Lorre
Joan Lorring, George Coulouris, Rosalind Ivan, Paul Cavanagh, Arthur Shields, Morton Lowery, Holmes Herbert

Plainsman and the Lady

Republic—Western Special

In the elaborately-prepared "Plainsman and the Lady," Republic, with an eye on box office values, has turned out a Western full of story incident and bristling with outdoor adventure. William Elliott and Vera Ralston head a carefully-chosen cast which also includes Gail Patrick, Joseph Schildkraut and Andy Clyde.

The plot harks back to the frontier days, when, under the banner of progress, a pony express route linking Missouri and California was being forged. Working furtively behind the scenes, in Richard Wormser's screenplay, however, were forces that didn't want their selfish interests upset by a successful express route. The formidable task of seeing the express through falls mainly to Elliott, and across his trail there drop boulders of opposition and skulduggery.

The film, which has the usual quota of gun battles and saloon brawls, has more than the usual plot ramifications. Sharing the main romantic interest are Elliott and Miss Ralston, the former's performance having a sort of rugged appeal, while the latter is always charming as she ranges from the coy to the turbulent.

After the obstacles and misunderstandings, as well as many corpses, are cleared away, success crowns the finale of the film, postally as well as romantically. Apart from a few sequences that move slowly, direction by Joseph Kane (also the associate producer) is brisk and satisfactory. Schildkraut is impressive as the suavely villainous mastermind.

Seen at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, not set. Running time, 87 min. PCA No. 11,764. General audience classification.

Sam Cotten .....William Elliott
Ann Arnesen .....Vera Ralston
Cathy Arnesen .....Gail Patrick
Peter Marquette .....Joseph Schildkraut
Andy Clyde, Donald Barry, Raymond Walburn, Reinhold Schunzel, Russell Hicks, William B. Davidson, Paul Hurst, Charles Judels, Byron Foulger, Jack Lambert, Hal Taliaferro, Stuart Hamblen, Noble Johnson, Eva Puig, Henry Wills

Tumbleweed Trail

PRC—Musical Western

This film, starring Eddie Dean, has several Western melodies and a good quantity of action. Dean in a characteristic role of a singing cowboy gives a pleasing performance. The plot, by Frances Kavanaugh, has excitement and adventure to satisfy Western fans.

Several songs, including "Tumbleweed Trail," "Lonesome Cowboy" and "Careless Darlin'," are sung by Dean and the Sunshine Boys. Again the antics of Roscoe Ates as Dean's partner make for several humorous incidents. The role of the heroine, played by Shirley Patterson, is more important in this film than in the usual western.

Cattle thieves are plotting and scheming to gain possession of a young girl's ranch. They steal her cattle and forge papers to obtain ownership of the land. Dean and his partner save the ranch for the girl. Robert Emmett Tansey produced and directed and Jerry Thomas was the associate producer.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, October 28, 1946. Running time, 57 min. PCA No. 12006. General audience classification.

Eddie .....Eddie Dean
Soapy .....Roscoe Ates
Robin Ryan .....Shirley Patterson
Johnny McGovern, Bob Ducan, Ted Adams, Jack O'Shea, Kermit Maynard, Bill Fawcett, The Sunshine Boys

Carnival

Two Cities: G.F.D.—Fair if not beautiful

Middle-aged addicts of the novel may remember Mr. Compton Mackenzie's little piece upon which this film is based; and the considerable vogue it enjoyed thirty years ago. It told of those carefree London days when young gentlemen—they called them Stage Door Johnnies—were wont to stand persistently waiting for their heart-throbs of the chorus; of the other kind of heart-throbs those young ladies suffered.

Mr. Mackenzie's tale is none the worse for being middle-aged. It still possesses heart and the business of romance. It could—has done on two previous occasions—make a very good film. Trouble with the present exercise is that someone thought he could better Mr. Mackenzie's pretty parable. The effort fails somberly.

Jenny Pearl, in the story, is a near-ballerina. The picture shows her birth—or very nearly that—in a dismal London slum; her "going on the stage"; her falling—or near-falling—for a painter motivated by near-morals—her marriage to an unconsciously near-sadistic religious maniac; her killing at her husband's hands just as she nearly escapes with her original (nevertheless near) lover.

It's one of those films which nearly but never really comes off. In other words, a disappointment which even the skilled approach of Mr. Michael Wilding—he's one of the real promising young men of the screen this side—fails to redeem. Mr. Wilding plays that lover.

British exhibitors will find difficulty in convincing their customers of the film's merit, despite the manifest pains its makers spent over ballet sequences and such-like decorations.

Seen at the New Gallery theatre, London, trade show. Reviewer's Rating: Fair.—PETER BURNUP.

Release date, not set. Running time, 93 min. British adult audience classification.

Jenny Pearl .....Sally Gray
Maurice Avery .....Michael Wilding
Charlie Raeburn .....Stanley Holloway
Trewhella .....Bernard Miles
Irene Dale .....Jean Kent
Florrie Raeburn .....Catherine Lacey
Mrs. Trewhella .....Nancy Price
May Raeburn .....Hazel Court
Fuzz .....Michael Clarke
Maudie Chapman .....Brenda Bruce
Corentin .....Anthony Holles
Ronald Ward, Mackenzie Ward, Bruce Winston, Dennis Arundell, Phyllis Monkman, Amy Veness, Marie Ault, Virginia Keiley, Pamela Foster, Espinosa, Bebe de Roland and the Carpenter Corps de Ballet

Rustler's Roundup

Universal—Western

When Kirby Grant, a singing cowboy, rides into the frontier settlement of Rawhide, he's thinking only of hanging up his guns and settling down to a peaceful existence. The desperadoes of the town, however, cause a change in his plans, and thus a Western adventure of no mean proportions follows.

The film is replete with everything to please the Western regulars, saloon brawls, runaway stagecoaches, skullduggery, fisticuffs and murder.

Kirby gets a marshal's badge pinned to his chest, and with the aid of Fuzzy Knight, cleans up the town, run by a trio of brothers. Picking up clues, the pair trace murders and rustling directly to the brothers. Then comes an arrest, a jailbreak, a recapture, and finally the just deserts for the culprits.

Fuzzy fills the film here with hearty chuckles,

and Jane Adams, fighting for law and order, looks properly pretty. Wallace Ford produced and directed.

Seen at the Venice theatre, in New York's Bowery, where a motley audience was impassive. Reviewer's Rating: Fair.—M. H.

Release date, August 9, 1946. Running time, 56 min. PCA No. 11848. General audience classification.

Bob Bryant .....Kirby Grant
"Pinky" Pratt .....Fuzzy Knight
Jo Fremont .....Jane Adams
Mauritz Hugo, Eddy Waller, Eddie Cobb, Frank Marlo, Charles Miller

Wanted for Murder

20th-Fox—Scotland Yard Drama

Excitement and suspense are crowded into this psychological thriller. Sterling performances are combined with an unusual plot in which the strangler is known to the audience from the beginning. Eric Portman, as the murderer, gives an excellent performance and Dulcie Gray and Derek Farr are good in supporting roles.

This is an Excelsior Film Production which is being released here by Twentieth Century-Fox. In the review from London, printed in MOTION PICTURE HERALD, April 13, 1946, the film is appraised as a "picture that is destined to be one of the assured successes of Britain's film year." This film is a well-made melodrama and should receive audience acceptance in this country. The original running time of 103 minutes has been cut to 91 minutes.

In a London setting, Eric Portman, as the strangler, murders one young lady after another. The cause of his obsession is traced to a character he inherited from his grandfather who was the public hangman in the Victorian era. The story has a rapid pace and Scotland Yard is depicted in a fascinating manner. It is interesting to see the way the clues are gathered and eventually the murderer is discovered. In the killer's desperate attempt to escape, he drowns.

This Marcel Hellman production is a polished melodrama and Lawrence Huntington's direction is responsible for an abundance of suspenseful moments. The screenplay was adapted from the stage play by Percy Robinson and Terence De Marney.

Seen at the 20th-Fox projection room. Reviewer's Rating: Good.—M. R. Y.

November release. Running time, 91 min. PCA No. 11029. Adult audience classification.

Victor Colebrooke.....Eric Portman
Anne Fielding.....Dulcie Gray
Jack Williams.....Derek Farr
Ronald Culver, Stanley Holloway, Barbara Everest, Kathleen Harrison, Jenny Laird, Bill Shine, Bonar Colleano, Edna Wood, Viola Lyel, John Ruddock, Moira Lister, George Carney, Wilfred Hyde White, Gerard Kempinski, Mary Mackenzie, Caven Watson.

Home in Oklahoma

Republic—Roy Rogers Rides Again

One of the most satisfying of the current Roy Rogers starring series, "Home in Oklahoma" combines the elements of the musical Western with those of the murder mystery, without violating the traditions of either. It's a smooth, slick job, for which associate producer Edward J. White and director William Witney deserve credit.

As a sideline to his riding and roping activities, Roy Rogers, in this one, edits a small-town paper. In his role of reporter he uncovers evidence which leads him to believe that the local millionaire ranch owner, supposedly victim of an accident, has been murdered. So Roy sets out to solve the mystery, his efforts helped and hindered by turns by the sleuthing of pretty Dale Evans, cast as a reporter for a big-city paper.

In addition to a tight and plausible plot, Gerald Geraghty's original screenplay offers ample opportunity for the customary chase sequences, and a couple of fights which, for sheer excitement, have not lately been surpassed. One takes place in an undertaking parlor, and here Arthur Space contributes a notable bit. The second fight is staged aboard a freight train, a locale which quite naturally doubles the thrill content. Finale of the picture is a free-for-all which doesn't make much sense, but is bound to entertain the fans.

The musical numbers are pleasing, and delivered in Rogers' usual engaging style, with the support of the Sons of the Pioneers. Among the catchiest tunes are the title song, and "I Wish I Was a Kid Again."

Seen at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, November 8, 1946. Running time, 72 min. PCA No. 11832. General audience classification.

Roy Rogers.....Roy Rogers
Gabby Whittaker.....George Hayes
Connie Edwards.....Dale Evans
Carol Hughes, George Meeker, Lanny Rees, Ruby Dandridge, George Lloyd, Arthur Space, Frank Reicher, George Carleton, Flying "L" Ranch Quartette, Bob Nolan, Sons of the Pioneers.

The Turning Point

Artkino—Stalingrad Battlefront

Something rare in the way of film entertainment is waiting the patron of foreign films in Artkino's latest release here, "The Turning Point." Epic in sweep, the Stalin prize film, which recently won an International Cinema Festival Award at Cannes, records the struggle that raged around Stalingrad and the strategy used by the Russian command to crush the invader.

The story, by its nature semi-documentary, manages to unfold in terms of human interest, as it focuses attention on the military as well as the emotional life of the commanding officer. He had to make the decisions, and the burden of responsibility was heavy.

The city's dogged resistance necessitated the throwing in by Von Klaus of all his strength in a frontal attack. It is here that the Russians brought up their waiting reserves in a flank attack that encircled and crushed the Nazi. These tactical maneuvers are caught in excellent camera work, making the film an exciting war drama.

Mikhail Derzhaven heads a cast which performs with conviction. All told, the picture ranks with the superior pictures from abroad. English titles accompany the picture, which was directed by Frederick Ermler.

Seen at a New York projection room. Reviewer's Rating: Good.—M. H.

Release date, October 26, 1946. Running time, 107 min. General audience classification.

Colonel General Muravyev .....Mikhail Derzhaven
Colonel General Vinogradov.....Pavel Andrievsky
Comrade Lavrov .....Yuri Tolubeyev
Andrei Abrikosov, Alexei Zrazhevsky, Mrak Bernes, Pavel Volkov

Children of Paradise

Korda-Tricolore—For the "Art" Cinema

Most American pictures are tailored to fit the prospective audience. This French film, on the other hand, requires an audience as discriminating as the artists who made it. Such audiences exist in every great American city, and by them it will be acclaimed as one of the finest films ever to come out of France.

Although Jacques Prevert's screenplay has a definite story line, it is not, strictly speaking, a story at all. It is rather an experience of life, from different aspects and angles. As such, it is rambling, leisurely, varied, and profoundly moving. It has, moreover, a vitality not often found on the screen. Prevert's dialogue, sinuous and beautiful, will delight French-speaking members of the audience, while the English subtitles are sufficient to carry the continuity of the scenario, though of necessity they do not impart the mood and colour of Prevert's prose.

Through the medium of Marcel Carne's direction, and the artistry of the players, the spectator is transported to the half-world of Paris in the year 1840, and moves with the performers through the crowded streets, the narrow alleys, the backstage battles and bar-room brawls which lent flavour to the little lives of little people of that day.

Among those singled out for attention are a mime, an actor, an assassin, and a young woman whose beauty and realistic turn of mind impel her to become the *belle amie* of a wealthy nobleman. When, years later, she returns to Paris, she seeks out the mime, a passionately sensitive young man the depth of whose emotion she has never been able to requite.

Their final meeting is no more conclusive than their first, and after a few brief, bitter hours during which the mime's wife learns of her betrayal, and the nobleman is murdered by one of his consort's underworld acquaintances, the story comes to a halt. The beloved disappears into the crowded streets, eluding the lover forever.

There is more than a little evidence that the currently prevalent French philosophy termed existentialism, with its dominant note of pessimism, finds expression in this film. To the beholder, however, it is apparent that there is no reason for pessimism in a nation which has produced so great a genius as Jean-Louis Barrault, the mime, such superb artists as Arletty and Pierre Brasseur, and a director so completely master of his medium as is Marcel Carné.

The picture has been acquired by Alexander Korda for American distribution on a roadshow basis.

Previewed at the Esquire theatre, Hollywood, at a screening for the trade and lay press. Reviewer's Rating: Excellent.—T. B.

Release date, November 15, 1946. Running time, 161 min. No production code seal. Adult audience classification.

Baptiste .....Jean-Louis Barrault
Garance .....Arletty
Frederick .....Pierre Brasseur
Pierre Renoir, Ettienne Decroux, Leon Larive, Fabien Leris, Marcel Herrand, Pierre Palau, Maria Casares, Marcel Pares.

SHORT SUBJECTS

UNUSUAL OCCUPATIONS (Paramount)

No. 1 (L6-1)

Brother Joseph Zoettle, in the Benedictine Abbey of St. Bernard at Collman, Ala., constructs miniatures of ancient and modern architecture. . . . Mrs. Virginia Gardner dresses dolls in shells. . . . Seminole Indians make canoes in the Everglades. . . . Rudolph Von Bahr uses an autogyro as a ski-lift. In Magnacolor.

Release date, October 11, 1946 10 *minutes*

ARMY FOOTBALL CHAMPIONS (Columbia)

Sport Reels (8801)

Here is a review of one of the greatest football teams of all time, sparked by Doc Blanchard, Glenn Davis, Arne Tucker, Dewitt Coulter and other stars. The Army team is followed as it trains for important games with Notre Dame, Penn and Navy. Scenes from these games are included in the short. Among the coaches shown in action are Red Blaik, Herman Hickman and Andy Gustafson. The slow motion camera is employed to show many of the plays.

Release date, September 19, 1946 11 *minutes*

OVER THE SEAS TO BELFAST (MGM)

Fitzpatrick Traveltalks (T-718)

A boatload of British children evacuees return to their homes after the war. Fitzpatrick photographs the King and Queen in color as they review North of Ireland troops for the first time.

Release date, August 31, 1946 9 *minutes*

RHYTHM AND WEEP (Columbia)

All Star Comedies (8402)

The Three Stooges are about to commit suicide by jumping from the top of a 60-story building when they meet three girls up there also intent upon self-destruction. Naturally, this fortunate meeting changes everybody's ideas, and the Stooges then proceed to get mixed up with a vaudeville act which involves several people who have escaped from an insane asylum.

Release date, October 3, 1946 17½ *minutes*

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	3019
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½)	11-29-45	2735
7424	When the Wife's Away (17) (H. Herbert)	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7433	High Blood Pressure (19) (Schilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed on (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
4707	Monkey Businessman (18) (Stooges)	6-20-46	....
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	....
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Schilling & Lane)	7-25-46	3239
7427	Mr. Wright Goes Wrong (19) (S. Holleway)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	....
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½)	10-3-46	3298
8421	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	....
8422	Honeymoon Blues (H. Herbert)	10-17-46	....
8423	Reno-Vated (V. Vague)	11-21-46	....
8431	Society Mugs (16) (S. Howard)	9-19-46	....
8432	So's Your Antenna (17)	10-10-46	....
9433	Slappily Married (J. DeRita)	11-7-46	....
8434	Moron Than Off (S. Holloyway)	11-28-46	....

COLOR RHAPSODIES

7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....
7503	Picnic Panic (6)	6-20-46	3066
8501	Loco Lobo (6)		....
8502	Cockatoos for Two (6)		....

PHANTASY CARTOONS

7701	Simple Siren (6½)	10-25-46	2737
7702	Kongo Roo (6)	4-18-46	3066
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better (6½)	7-4-46	3163

FOX & CROW (Color)

7751	Phoney Baloney (7)	11-1-45	2807
7752	Foxey Flatfoots (6)	4-11-46	....
77753	Unsure Runts (7½)	5-16-46	3066
7754	Mysto Fox (7)	8-29-46	3239

PANORAMIC

7901	The Magic Stone (10)	11-8-45	2940

FILM VODVIL

7952	Randy, Brooks & Orchestra (10½)	10-30-45	2737
7953	Morales' Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	3019
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Saxie Dewell and Orchestra (10)	7-18-46	....
7958	Bobby Byrne & Orchestra (10)	8-15-46	3239

THRILLS OF MUSIC

8951	Jerry Wald & Orchestra (10)	9-12-46	....
8952	Machito & Orchestra (10)	10-17-46	....
8953	Les Elgart & Orchestra	11-28-46	....

COMMUNITY SING

7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow (11) (Leibert	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	....
7662	No. 12 One-zy Two-zy (Baker) (10½)	8-1-46	....
8651	No. 1 The Gypsy (9½) (Leibert)	9-12-46	....
8652	No. 2 It's a Pity (10½) (Baker)	10-10-46	....
8653	No. 3 Surrender (Leibert)	11-14-46	....

SCREEN SNAPSHOTS

7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	3055
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 Famous Fathers and Sons (9½)	6-10-46	3066
8851	No. 1 (Radio Characters) (10)	9-5-46	....
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	....
8853	No. 3 (Rodeo)	11-7-46	....

SPORT REELS

7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rassilin' Roemoes (9½) (Wrestling)	1-24-46	2940
7806	Canine Champion (9½)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-18-46	....
7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (9) (Horse Racing)	6-27-46	....
7810	Deep Sea Fishing (9)	8-15-46	3239
8801	Army Football Champions (11)	9-19-46	3298
8802	Tempin Magic (10)	10-25-46	....
8803	Hi-Li	11-21-46	....

FLIPPY (Color)

7601	Catnipped (7½)	2-14-46	2682
7602	Cagey Bird (6½)	7-18-46	3163
7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

A-702	Purity Squad (20)	11-3-45	2750
A-703	Traffic With the Devil (18½)	8-31-46	3186

FITZPATRICK TRAVELTALKS (Color)

T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas (9)	1-26-46	3007
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	....
T-718	Over the Seas to Belfast (9)	8-31-46	3298
T-811	Glimpses of California (9)	10-26-46	....

PETE SMITH SPECIALTIES

S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (10)	1-5-46	2778
S-755	Gettin' Glamor (8)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (10)	1-19-46	2850
S-758	Studio Visit (10)	5-11-46	....
S-759	Equestrian Quiz (10)	5-18-46	....
S-700	Treasures from Trash (10)	6-8-46	3274
S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (10)	11-2-46	3239

PASSING PARADE

K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper (10)	11-17-45	3007
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (9)	1-19-46	2768
K-776	Our Old Car (11)	5-11-46	2927

MINIATURES

M-783	Musical Masterpieces (10)	4-20-46	2927
M-784	Bikini—The Atom Island (10)	6-15-46	....
M-785	Musical Masterpieces (10)	4-20-46	2927
M-786	Bikini—The Atom Island (10)	6-15-46	....

TECHNICOLOR CARTOONS

W-732	Wild and Woolfy (6)	11-3-45	2710
W-734	Lonesome Lenny (8)	3-9-46	2940
W-737	The Hick Chick (7)	6-15-46	....
W-739	Northwest Hounded Police (8)	8-3-46	....
W-831	Henpecked Hoboes (1)	10-26-46	....

TOM AND JERRY CARTOONS

W-733	Quiet Please (8)	12-22-45	2908
W-735	Springtime for Thomas (8)	3-30-46	2927
W-736	The Milky Waif (7)	5-18-46	....
W-738	Trap Happy (7)	6-29-46	....
W-740	Solid Serenade (7)	8-31-46	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3186
L6-1	No. 1 (10)	10-11-46	3298

GEORGE PAL PUPPETOONS (Color)

U5-2	My Man Jasper (8)	10-19-45	2908
U5-3	Olio for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	....
U5-7	Jasper In a Jam (7)	10-18-46	3239
U5-8	Shoe Shine Jasper	12-20-46	....

POPEYE THE SAILOR (Color)

E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Guile (8)	4-19-46	2987
E5-2	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	11-29-46	....
E5-8	Island Fling (7)	12-27-46	....

POPULAR SCIENCE (Color)

J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2906
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128
J6-1	No. 1 (11)	10-11-46	....

SPEAKING OF ANIMALS

Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	The Lonesome Stranger (10)	6-14-46	3163
Y5-6	Be Kind to Animals (10)	8-30-46	3174

SPORTLIGHTS

R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport (9)	6-21-46	3263
R5-10	Feminine Class (10)	7-19-46	3128
R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	11-1-46	....

MUSICAL PARADE (Color)

FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cities (19)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	11-15-46	3239

LITTLE LULU (Color)

D5-1	Man's Post Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack(7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	11-15-46	3239
D5-6	A Scout With the Gout	12-13-46	....

NOVELTOONS (Color)

P5-1	The Friendly Ghost (7½)	4-5-46	2852
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-4-46	3225

COLOR CLASSICS CARTOONS (Color) (Reissues)

C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

T5-2	Don't Be a Sucker (18)	7-4-46	3263

PACEMAKERS

K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	11-1-46	....

RKO

WALT DISNEY CARTOONS (Color)

64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64-103	A Knight for a Day (7)	3-8-46	3019
64-104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	....
34,108	The Purloined Pup (7)	7-19-46	3163
64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	....
64,111	Lighthouse Keeping (7)	9-20-46	3239
64,112	Bath Day (7)	10-11-46	....
64,113	Frank Duck Brings 'Em Back Alive		3128

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64,302	Battling Bass (8)	10-5-45	2807
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-26-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queen (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	3128
64,313	Steeplechaser (8)	8-9-46	3250
74-301	Skating Lady (9)	9-20-46	3263
74-302	Hail Notre Dame (8)	10-20-46	....
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63,202	Russian Dressing (18)	11-23-45	2746
52,203	Twenty Girls and a Band (18)	1-18-46	2850
53,204	Sea Melody (19)	3-15-46	2927
	EDGAR KENNEDY		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-In-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908
63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	3186
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	....
	LEON ERROL		
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63,704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	3128
63,706	Follow That Blonde (18)	9-27-46	3225
	FLICKER FLASHBACKS		
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007
74,201	No. 1 (9)	9-13-46	3259
74,202	No. 2 (9)	10-25-46	....
	THIS IS AMERICA		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
63,107	No Place Like Home (16)	5-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	3128
63,110	Courtship to Courthouse (15)	7-26-46	3138
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)	9-20-46	3274
63,113	Northern Rampart (18)	10-18-46	3286
	RAY WHITLEY WESTERN MUSICALS		
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2893
73,501	Bar Buckaroos (16)	9-6-46	....
73-502	Cupid Rides the Range (18)	10-11-46	....
	SPECIALS		
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	....
	SPORTS REVIEWS (Color)		
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	3128
7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	....
7353	Playtime's Journey (8)	12-13-46	....
	(Black and White)		
7301	Football Fanfare (9)	8-23-46	3239

Prod. No.	Title	Rel. Date	P.D. Page
	TERRYTOONS (Color)		
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse In Krakatoa (7)	12-14-45	2918
6509	The Talking Magpies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All In the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	....
7502	The Tortoise Wins Again (7)	8-30-46	....
7503	The Electronic Mouse Trap (7)	9-6-46	....
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	....
7506	The Housing Problem (7)	10-25-46	....
7507	The Crackpot King (7)	11-15-46	....
7508	The Uninvited Pests (7)	11-29-46	....
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	....
7510	Beanstalk Jack (7)	12-20-46	....
	MARCH OF TIME		
V12-3	18 Million Orphans (18)	11-2-45	2703
V12-4	Justice Comes to Germany (18)	11-30-45	2726
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviet's Neighbor (18)	11-1-46	3286
	DRIBBLE PUSS PARADE		
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers (8)	5-31-46	3128
	FEMININE WORLD SERIES		
6201	Behind the Footlights (8)	4-5-46	2974
	THE WORLD TODAY		
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

	DAFFY DITTIES (Color)		
....	The Lady Said No. (8)	4-26-46	2987
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	....
	LOEW MUSICOLOR		
....	Tocatta and Fugue (10)	10-15-46	3274

UNIVERSAL

	LANTZ COLOR CARTUNES		
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home (7)	4-15-46	3138
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3159
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	....
2322	Wacky Weed (7)	12-16-46	....
	PERSON — ODDITIES		
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	3263
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262
	VARIETY VIEWS		
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	3225
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
	NAME-BAND MUSICALS		
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Heetie (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	....
2302	Champagne Music (15)	11-20-46	....
2303	Tumblewood Tempos (15)	12-4-46	....
2304	Moonlight Melodies	12-18-46	....
	SING AND BE HAPPY SERIES		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018
2381	A Bit of Blarney (11)	9-30-46	3225
	SPECIAL FEATURETTES		
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2827
	THE ANSWER MAN		
2391	No. 1 (10)	10-21-46	....
2392	Nature's Atom Bomb	12-30-46	....

WARNER—VITAPHONE

	TECHNICOLOR ADVENTURES		
2801	Fashions for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River	11-16-46	....
	TECHNICOLOR SPECIALS		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Dog (20)	12-28-46	....
	FEATURETTES		
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days	11-23-46	....
	SPORTS PARADE (Color)		
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Sea Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs	11-9-46	....
3504	American Sports Album (10)	12-21-46	....
	MELODY MASTER BANDS		
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt and His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (10)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	....
	BLUE RIBBON HIT PARADE (Color)		
2301	A Sunbonnet Blue (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf (7)	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3091
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	The Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles? (7)	12-7-46	....
	MERRIE MELODIES CARTOONS (Color)		
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3128
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Thee I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace	11-2-46	....
2711	Roughly Squeaking	11-23-46	....
2712	One Meat Brawl	11-30-46	....
2713	Goofy Gophers (7)	12-7-46	....
2714	Gay Anties (7)	12-21-46	....
2715	Scent-imental Over You (7)	12-28-46	....
	"BUGS BUNNY" SPECIALS (Color)		
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit	11-9-46	....
	VITAPHONE VARIETIES		
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hollywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940
3401	So You Want to Save Your Hair (10)	11-16-46	....
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck? (10)	12-14-46	....

MISCELLANEOUS

	The Secret Battle (Telenews)	7-26-46	3174
	Moscow Music Hall (Artkino) (31)	9-6-46	3239
	Rebirth of Stalingrad (Artkino) (19)	10-28-46	3286
	Woman Speaks (Film Studios of Chi.)		
	Vol. 1, Release 1	8-46	....
	Vol. 1, Release 2	9-46	....
	Vol. 1, Release 3	10-46	....
	Vol. 1, Release 4	11-46	....

SERIALS

COLUMBIA

7180	Chick Carter Dectective (15 episodes)	7-11-46	....
8120	Son of the Guardsman (15 episodes)	10-24-46	. . .

REPUBLIC

581	The Phantom Rider (12 episodes)	1-26'46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
....	Son of Zorro (13 episodes)	....	....

UNIVERSAL

1781-1793	The Scarlet Horseman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3299-3300, issue of November 9, 1946.

Feature product listed by Company on page 3287, issue of November 2, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	....	.....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3264
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3264
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	....	.....	....	....	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3018
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	....	.....	....	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3228
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3288
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	(T) Nov. 12,'46	....	.....	....	....	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m.	Aug. 24,'46	3162	....	....

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Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3288
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard (T)	Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3264
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carnival (British)	GFD	....	Sally Gray-Michael Wilding	Not Set	93m	Nov. 9,'46	3297	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3264
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Children of Paradise (French)	Korda	....	Jean-Louis Barrault-Arletty	Nov. 15,'46	161m	Nov. 9,'46	3298	....	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
Cisco and the Angel	Mono.	....	Gilbert Roland-Martin Garralaga	Jan. 11,'47	....	.....	....	3287	....
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3264
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3288
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3288
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Nov. 10,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3288
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....

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Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3288
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	(T) Nov. 7,'46	....	.....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	...
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	....	.....	....	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3264
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fantasia (R.) (Spl.) (Color)	RKO	....	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	(T) Nov. 6,'46	....	.....	....	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	3264
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3288
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3228
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	...
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3288
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3264
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	(T) Aug. 27,'46	117m	Sept. 7,'46	3185	2628	3288
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (Brit.)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3288
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3228
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	125m	Nov. 2,'46	3286	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	....	.....	....	....	....
Lady in the Lake	MGM	....	Robert Montgomery-Audrey Totter	(T) Nov. 25,'46	....	.....	....	....	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3187	....
Laughing Lady (Brit.)	Brit. Natl.	....	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lighthouse	PRC	....	John Litel-June Lang	Dec. 10,'46	....	.....	....	....	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	...
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Nov. 14,'46	....	.....	....	3274	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	....	Ginger Rogers-Burgess Meredith	Nov.,'46	....	.....	....	3274	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	....	Jon Hall-Rita Johnson	Nov.,'46	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	(T) Nov. 18,'46	....	.....	....	3066	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3288
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Dec. 7,'46	....	.....	....	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3288
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	(T) Nov. 18,'46	....	.....	....	3031	...
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
My Heart Goes Crazy (Brit.) (col.) (formerly London Town)	U-I	....	Syd Field-Peter Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3288
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	....
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3228
Notorious Gentleman (British)	U-I	1066	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	....
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3288
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3127	...
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overlanders, The (British)	GFD	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....

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PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (British)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	...
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	87m	Nov. 9,'46	3297	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (French)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'46	56m	Nov. 3,'45	2703	2670	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Jan. 24,'47	....	.....	....	....	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (Color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Monte Cristo, The	Col.	....	Louis Hayward-Barbara Britton	(T) Nov. 19,'46	....	.....	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	.....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	....	Claudette Colbert-Walter Pidgeon	Not Set	....	.....	....	3274	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.		Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	....	.....	....	3240	....
Silver Stallion (Reissue)	Mono.	....	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	(T) Nov. 12,'46	....	.....	....	....	....

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Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	...
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Jan. 10,'47	....	.....	....	2870	..
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3264
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3264
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Scheherazade (color)	Univ.	....	Brian Donlevy-Yvonne de Carlo	Dec.,'46	....	.....	....	....	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	....	.....	....	3240	....
Song of the South (Spcl.) (Col.)	RKO	....	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	3287	....
Step By Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3288
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	3288
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	....	.....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	....	Elyse Knox-Phil Regan	Dec. 21,'46	....	.....	....	3240	....
Swell Guy	Univ.	....	Sonny Tufts-Ann Blyth	Nov.,'46	....	.....	....	3274	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Dec.,'46	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	.....	....	3090	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (Color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3264
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3288
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

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Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	(T) N.Y. Oct. 28,'46	....	.....	....	2963	...
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3288
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trap, The	Mono.	607	Sidney Toler-Mantan Moreland	Nov. 30,'46	....	.....	....	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Turning Point, The (Russian)	Artkino	....	Mikhail Derzhaven-Pavel Andrievsky	Oct. 26,'46	107m	Nov. 9,'46	3298	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3264
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3288
Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3288
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	.....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAGON Wheels Westward	Rep.	564	"Wild" Bill Eliott-Bobby Blake	Dec. 21,'45	55m	Jan.19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marquerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'46	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct.26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	82m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild West (color) (formerly Melody Roundup)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	....	.....	....	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	(T) Jan.,'47	....	.....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.'46	106m	Feb.23, '46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucile Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Till the Clouds Roll By

The Magnificent Rogue

The Fighting Frontiersman

Dick Tracy Versus Cueball

That Brennan Girl

Woman to Woman

The Devil's Hand

Universal Launches New Company as First Major in Non-theatrical Field

Supply Makers and Dealers Preview New Equipment and Markets at Toledo Meeting

Better Theatres

How a Front Design Can Help to Sell

The Cashier—Your Customer Contact

War's Quonset Hut Makes a Theatre

Stage Equipment Inspection

Abroad:

Johnston Urges World Council

Portugal Enacts Quota Law

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M-G-M NEWS IS GOOD NEWS!



EXTRA!
"Rage In Heaven" sets new all-time Sunday record at Capitol, N.Y.

BERGMAN AND BOB BIG!

Ingrid Bergman and Robert Montgomery are spellbinding the crowds with "Rage In Heaven" at the big Capitol Theatre on Broadway. First time in history that a Reprint plays M-G-M's Ace New York house. Packing them in everywhere!



RUNAWAY HORSE!

"Gallant Bess" continues to pay off at every gate! Big opportunity for showmanship! Filmed in Action-Cinecolor! A top audience show!



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Naturally it is M-G-M which has captured the highly valued Christmas-New Year's booking at Radio City Music Hall. "Till The Clouds Roll By" Technicolor Musical of Jerome Kern's life and songs is a Big Show for a big Showshop. 13 Top Stars, 13 Top Featured Players, 26 Songs and Numbers! Something to look forward to.



"THE YEARLING" WORLD PREMIERE!

M-G-M will shortly make announcement of the most important World Premiere in years. No picture in recent film history has had such advance praise. It has already been selected as their Prize Picture by Louella Parsons in Cosmopolitan, Thornton Delehanty in Redbook, Jack Moffitt in Esquire, Dorothy Kilgallen in Modern Screen and more every day.



VAN DOES IT AGAIN!

"No Leave, No Love" is delighting every Van-fan from Coast to Coast. Van Johnson adds another gay musical hit to "Thrill Of A Romance" and "Easy To Wed."



REMINDER FOR THE FUTURE!

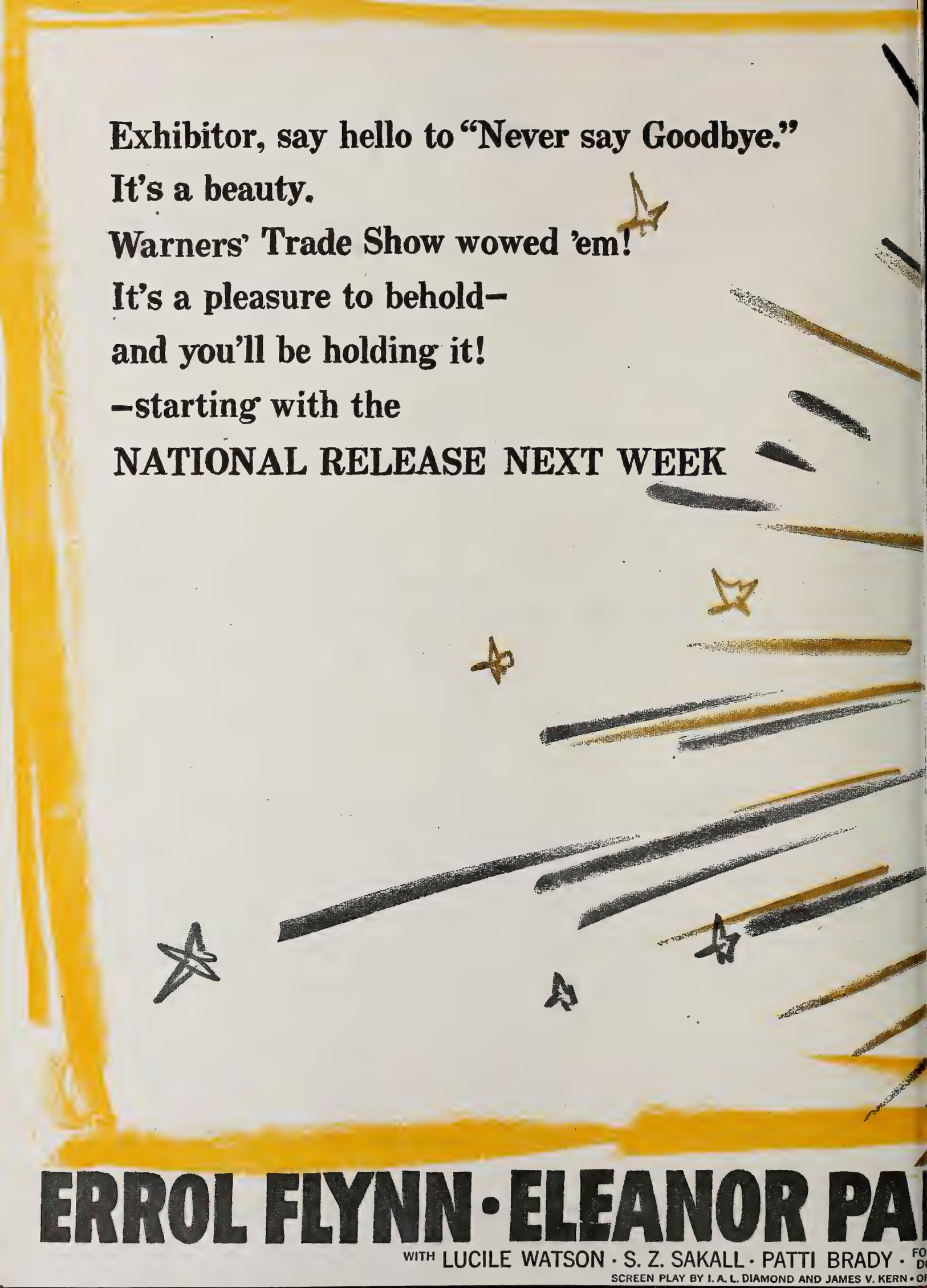
This week we screened an amazing attraction "Lady In The Lake." It reveals a unique technique in screen story-telling, the most startling innovation since talking pictures began! *YOU* are co-starred in the picture with Robert Montgomery and a sterling cast. You'll see what we mean! It's powerful, suspenseful. daring, revolutionary!



YOU CAN SAY IT AGAIN AND AGAIN!

The Big Ones Come From M-G-M. The Big Ones Come From M-G-M. The Big Ones Come From M-G-M. Ditto! Ditto! Ditto!

Exhibitor, say hello to "Never say Goodbye."
It's a beauty.
Warners' Trade Show wowed 'em!
It's a pleasure to behold–
and you'll be holding it!
–starting with the
NATIONAL RELEASE NEXT WEEK



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WITH LUCILE WATSON · S. Z. SAKALL · PATTI BRADY · FO DO

SCREEN PLAY BY I. A. L. DIAMOND AND JAMES V. KERN · OR



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Warner
OF TALKING PICTURES

ER IN "NEVER SAY GOODBYE"

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BEN AND NORMA BARZMAN • ADAPTION BY LEWIS R. FOSTER

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Word of this motion picture has spread to the earth's far corners—

- word of its story of love and hatred, so intense and so profound it rises above all other love stories.
- word of its magnificent theme, told with such compassion and humanity it gives added stature to W. Somerset Maugham's inspired work.
- word of one man's dramatic regeneration in his search to satisfy the hunger that lies in every human heart.

Conceived and produced in greatness, this film alone has the power to elicit from all who see it, the comment:

"THE GREATEST MOTION PICTURE I HAVE SEEN IN MY LIFE!"

20th CENTURY-FOX





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GENE TIERNEY
JOHN PAYNE
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Clifton WEBB
Herbert MARSHALL

Darryl F. Zanuck's Production of W. SOMERSET MAUGHAM'S

The Razor's Edge

Produced by DARRYL F. ZANUCK
Directed by EDMUND GOULDING
Screen Play by LAMAR TROTTI

World Premiere
November 19th
ROXY



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *Terry Ramsaye, Editor*

Vol. 165, No. 7 — November 16, 1946

THE PEOPLE'S ART

THE American theatre screen is enjoying a happy and successful season of entertaining the customers for entertainment in the terms of their desire. This means that the motion picture hereabouts is tending to its business with competence, and profit, even during altercations and impending alterations under Federal decrees pertaining to the trade. Overseas in many lands, beset with politics and sequels to the war more poignant than ours, there is a new upsurge of propagandistic demand that the motion picture take over their problems—a movement decidedly in diminuendo here.

From Portugal, for instance, come tidings of new decrees, called legislation, which, effective with the new year, make the screen there entirely an implement of government and instrument of nationalism, as completely as it was in Italy, Germany and Japan, and as it is in Russia. The government will decide what is shown and what is said on the screen, and it all must be said in Portuguese. There will be a special Portuguese Office of Information newsreel.

Last Saturday Premier Antonio de Oliveira Salazar made a speech, spread across the first pages of the Portuguese papers, denouncing democracy and praising Russia's accomplishments in war and peace. Previously the press had not been permitted to quote the premier in praise of Russia.

OVER here the lay press is getting around to some animated discussion of the outgivings that Comrade Ilya Ehrenberg of Russia has been delivering to his homeland after a sojourn as the guest of the United States. In his discussion of America's "idiotic films", he remarked: "If by chance a good film is turned out, it must be hidden from the bosses, lest they destroy it."

Having invented that vicious absurdity, it would seem that Mr. Ehrenberg might just as well have set up a list of titles of such pictures to document his charge. His fiction is incomplete.

It would never do for that Moscow journalist to try to tell his people that the customers are "the bosses" over here. That might start what Japan used to call "dangerous thinking".

There lingers in our Washington a bureaucratic design, relic from the far Left, still addressed to having the theatre screen of the United States tell the people what some yet undefined authority considers they should hear in the way of social messages. Both the roots and personnel of that design go back to ideological adventures which were specially empowered by the inevitable dictation patterns of our war machine. The special controls of those grim days are fading fast away.

EXAMINATION of the marquees of the well-patronized theatres of the period will show that our millions are going to the shows to see a show—not for the study of social issues or political problems.

Something of what the people think about the design for living in these United States, and what they have decided for the while in the face of all and many indoctrinations, they recorded at the polls the other day.

And what they want in their theatre is being daily voted at the box office. Indicative, indeed, is the success of the widely diversified array of pictures in the revivals called back to the screens, including: "Captains Courageous", "Sun Valley Serenade", "Rage in Heaven", "The Plainsman" and "The Westerner".

Mr. Bosley Crowther of the *New York Times* observes that they are pictures "which you would hardly call socially minded".

But in truth they are most positively that. They directly reveal a people who live near enough to contentment to have no desire to bathe in social and political issues at the theatre.

In democratic America thinking is a one-man job—not a communion to be conducted by, for and to gatherings of a thousand or two diverse people looking for diversion in a theatre.

■ ■ ■

SIDELINES

FOR many the year the motion picture theatre was seeking places along the traffic streams to put itself in the way of business. Then, after a while, it was discovered that the theatre was itself creating traffic streams and pulling people its way by the allure of lights and gay display. So it came that other businesses, especially retail specialty shops, came up to nestle alongside and sell things to the picture customers as they came by.

The next phase found the theatres putting in sidelines in lobby and foyers—popcorn, peanuts, confectionery.

Now a new wave of retail development is underway. It might be called the "snack bar" movement. There are impending experiments in gadget novelties, souvenirs and dollars.

It is just possible that there is a day in sight when some theatre lobbies will look considerably like the chain drugstore, complete with circulating library, alarm clocks and tourist cumshaw of all sorts.

Whimsically, it is to be recalled that it has long been held that on the international scene "trade follows the films". Maybe that goes for Hometown, too.

■ ■ ■

A sort of extravagant, but subdued, carnival abandon seems to take the countryside when the leaves come showering down in autumn afternoon sunshine. The valley of the Silvermine, where the last of the Berkshires fade to the shore country, is bestrewn with the confetti of Indian summer. The carpet underfoot is crisp, rustling like a nervous manuscript, with every move of every footed wild thing in the woodlands. A tea-like aroma comes up from the stirring of the trail to blend with the soft resinous odor distilled from the pines by the pervading October glow. It reaches for memory of the summer through the growing haze like a faded pressed flower come upon in a book that has been long upon the shelf. It is a time for sauntering. Only the days are in a hurry.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Lost in Russia

THE U. S. EMBASSY in Moscow has been showing English films at Sunday afternoon private showings instead of American films, according to Francis deWolfe, chief of the State Department's Telecommunications Division, who recently returned to Washington from Russia. His explanation of such a state of affairs is this: American pictures are not being shown because of a mixup caused by the Embassy failing to return prints to the U. S. companies who loaned them. Carl E. Milliken, head of Motion Picture Association's international department, admitted in New York that such a situation had existed but the situation has all been cleared up now. Currently five American features are on their way to the Embassy for exclusive Embassy use and regular shipments of pictures to U. S. officials in Russia will continue to be made. Mr. Milliken reported that during the war about 42 American features were sent to the American Embassy and that some of them have not yet been accounted for.

UNIVERSAL takes over in sub-standard film market Page 13

MICHIGAN Allied unit charges majors withhold product Page 14

EQUIPMENT dealer groups map plans at Toledo convention Page 29

BERNSTEIN organizes 16mm circuit in Great Britain Page 34

JOHNSTON, overseas, proposes world film council Page 35

ON THE MARCH—Red Kann in comment on industry affairs Page 36

PARAMOUNT seen headed for year's profit of $46,000,000 Page 36

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MPEA Newsreel

DISTRIBUTION of an American newsreel in all countries served by the Motion Picture Export Association is now under consideration, spokesmen for the Association said in New York Wednesday. Patterned after the United Newsreel in Japan and "Welt in Film" in Germany and Austria now being released by AMG, selected subject matter for each issue would be culled and consolidated from the footage of member companies' newsreels. Processing of prints would be done in European laboratories with commentary in respective native languages.

Early newsreel coverage is anticipated in Holland, Czechoslovakia, Hungary and Rumania, countries in which MPEA is already distributing, or will soon be distributing, features and short subjects.

New Company

MONOGRAM is entering a different type of operation. A new company, Allied Artists Corporation, will release through Monogram. Its pictures will be expensive and of quality. They will include Roy Del Ruth's "It Happened on Fifth Avenue," forthcoming King Brothers pictures, and others.

The announcement came Wednesday in Los Angeles from Samuel Broidy, president, following the board of directors' annual meeting. Mr. Broidy said:

"This new organization will not in any way affect the ambitious production and distribution plans of Monogram, which will continue along the same lines. Allied Artists will enlist for its productions the most important producers, directors, actors and writers in Hollywood—many of whom have expressed decided interest in becoming active participants."

Autobiography

MESSMORE KENDALL, builder of New York's Capitol theatre, has just published a book of reminiscenses called "Never Let Weather Interfere." In it he tells how he happened to become a builder of theatres. In 1916 he was asked to build two theatres on ground owned by the Wendel estate at Broadway and Fifty-first street. The first step was the ground. He leased an acre at $60,000 a year and then said he could put up the building for not less than $375,000. The theatre was to be a legitimate theatre. But before the construction started he visited Culver City and became so enthusiastic over motion pictures that he decided his new theatre must be for pictures, not for actors. Morris Gest, producer of "The Miracle," didn't like the idea, according to Mr. Kendall, and commented: "Let pictures stick to the nickelodeons. They are all right for a certain class of people, but not for the general public." But Mr. Kendall went ahead on plans for a picture palace. Then, reports the author-builder, "There came a time when $1,000,000 more was needed to complete the building." He got all the money in five minutes by merely endorsing a note—without security—and the building went up. It appears to have been successful.

Lofty Standards

FANNIE HURST, the novelist, had some harsh things to say about radio last Thursday when she addressed the Radio Executives Club meeting at the Roosevelt Hotel in New York. Hitting at "stale, lustreless" soap operas "run off by the yard," the "dreary grind of third rate music," and the "sub-adolescent giveaway" programs, Miss Hurst warned the executives that advertisers were often ruining radio. The advertisers' hand, she said, "has become the whip hand" of the industry. "That hand is dangerously over-reaching itself." She suggested that unless something were done to cure the industry's ills the public would revolt. Evidences of such a revolt are already at hand, she pointed out, saying that since the war there has been an increasing volume of criticism leveled at radio. However, she is not against advertisers backing radio—it is just that present standards are not "lofty enough."

Tip

London Bureau

J. Arthur Rank, addressing guests at a London dinner for Adolph Zukor last week, told how on his Hollywood trip he was taken to Santa Anita racetrack. His hosts tipped him what they declared to be a cast-iron certainty. But Mr. Rank had other ideas. He picked a horse owned by Louis B. Mayer just because, as he said, it was by an American dam from an English sire. It won by a short head.

No Go

THE JAMES MASON-David E. Rose alliance is definitely over, says Mr. Mason in London. These two gentlemen had teamed for the production of several pictures, but now, says Mr. Mason, any negotiations between him and Mr. Rose have been completely abandoned and Mr. Rose has no authority to act on Mr. Mason's behalf. Mr. Mason is England's top-ranking star, who made a hit in America with "The Seventh Veil." He and his wife sail for America on the Queen Elizabeth on November 22. They will stay for a while in New Canaan, Conn., and thereafter proceed to Bermuda. Mr. Mason maintains that he must have his freedom to work when, how and for whom he pleases.

High Fees

THE ROCHESTER, N. Y., City Council Tuesday passed an ordinance raising the annual municipal license fees from $50 to as much as $900 for houses seating more than 2,000. Theatre managers' immediate reply was that the fees were out of all proportion to those charged in other cities of comparable size.

The new schedule, effective January 1, follows: houses seating 500 or less will be taxed $100 annually; up to 1,000 seats, $200 annually; up to 1,500 seats, $400; up to 2,000 seats, $600, and over 2,000 seats, $900 annually.

Rochester City Manager Louis B. Cartwright said the increases were necessary because of the increased costs of inspection by the municipal building and fire bureaus.

Powell

MICHAEL POWELL, who with Emeric Pressburger is one of J. Arthur Rank's "experimental" producers and did "Stairway to Heaven," shown the other day to the King and Queen at a Command Performance (see page 12), thinks Hollywood, "with all due respect" to its technical ability, has in the past few years lost its way. "Our way of making pictures will stimulate them. We are not going to slant our pictures for this market," he said in New York Wednesday, "because they'd lose their flavor. I do not think we will make a picture in Hollywood unless it was something we'd *have* to make there."

Mr. Powell feels "there's no use making new pictures unless we can undercut the market; that doesn't mean money; it means new design." He is presently intrigued by possibilities of color-with-black and white as well as other techniques possible in films, and said that after experiments with Agfacolor and the English Tricolor, "there's nothing to touch Technicolor yet."

Mr. Pressburger is editing "Black Narcissus" now, Mr. Powell said; and their company, The Archers, will next make "The Red Shoes" in Technicolor; "The Small Back Room" in black and white; and "Green Days," in black and white. Mr. Powell, on a six weeks visit to the Western Hemisphere, will go to Mexico, Peru, Brazil, the Pacific Coast, and Canada.

Star Billing

FOR THE FIRST time in its history, New York's Music Hall has changed its marquee billing during the run of a picture. This break with precedent was made in deference to Larry Parks' performance in Columbia's "The Jolson Story." When the picture opened, Mr. Parks was a featured performer, now he is billed as a star. Making a ceremoney out of the change, the Music Hall management put the New York musical comedy star, Betty Garrett, Mr. Parks' wife, up on a stepladder and let her spell out the family name on the marquee.

SELZNICK vs. UA

Discord within the United Artists group of producers and partners reached a climax this week when attorneys for Mary Pickford and Charles Chaplin indicated action was to be taken against David O. Selznick for "breach of contract". The action is expected at the board meeting in New York November 21. It would advise the company to refuse to distribute "Duel in the Sun" and to refuse to transfer stock to Mr. Selznick.

Mr. Selznick's agreement with United Artists is understood to provide for ten pictures, in two blocks; that, upon delivery of the first block, he is to become a one-sixth partner, and that, upon delivery of the second, he would become one-third partner.

Mr. Selznick has delivered three pictures and has released some others to RKO, the Chaplin-Pickford interests assert.

Daniel T. O'Shea, president of Vanguard, Mr. Selznick's independent producing company, had this to say: "If perchance the United Artists board supports this weird and suicidal maneuver, we shall have much to say of great interest to the trade—and it will not be limited to our plans concerning 'Duel in the Sun'."

PEOPLE

J. J. Nolan and Leon Goldberg were elected vice-presidents of RKO Radio Pictures at a board of directors meeting in New York last week.

Robert W. Coyne, executive director of the American Theatres Association, will be the principal speaker at the Federal Reserve Bank dinner in Bangor, Me., Tuesday evening.

Floyd Crowder, distributor of Monogram Pictures in China, left New York for California last weekend to await transportation to China.

Wayne Morris, Warner Brother star, arrived in Washington Monday, for a seven-day period of active duty as a member of the Naval Reserve Policy Board.

Harold Greene has been appointed general manager of both Triangle and Comet Productions, it was announced last Friday by United Artists in New York.

Howard Winner, Pathe News cameraman and war correspondent, has been promoted to production cameraman for RKO Pathe's "This Is America" and "Sportscope" series.

Antonio Sastre has been appointed vice-president and general manager of Circuito Teatral Paramount, S.A. in Cuba., it was announced last Wednesday by Clement S. Crystal of Paramount International.

Stuart H. Aarons, of the Warner home office legal staff, has received the Philippine Military Merit Medal for services performed during the war.

Hal Wallis, producer of "The Searching Wind," will speak on motion pictures at the Sixth Nobel Anniversary Dinner to be held at the Hotel Astor in New York December 10.

Kenny Schultz, for some years associated with Evergreen Theatres in Portland, Ore., has been named purchasing agent for the Sterling theatre circuit.

Ira Gross, formerly with Warners' exploitation department, has been named to handle exploitation for PRC in the Pittsburgh area.

Walter T. Brown was elected chairman of the film chapter of the American Veterans Committee at a meeting in New York Wednesday.

S. G. Rose, president of Victor Animatograph Corp., Davenport, Ia., is in Mexico discussing distribution of Victor equipment with distributors.

Joseph Minsky has been named Eagle-Lion Films district sales representative for Philadelphia, Washington and Pittsburgh, with headquarters in Philadelphia.

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THIS WEEK the Camera reports:



IN LONDON, at the luncheon at which Adolph Zukor, Paramount board chairman, installed J. E. Perkins as managing director for Great Britain: left to right, Tony Reddin, theatre and advertising director; Mr. Perkins; George Weltner, Paramount International president, and, at the right, Peter Burnup, Quigley Publications London editor.
See page 34.



Metropolitan Photo

IN NEW YORK, another emissary of the large British organization of J. Arthur Rank arrives: Ian Cremieu Javal, head of 16mm distribution and production. Left to right at the *S.S. Aquitania* pier, Don Fraser and Jock Lawrence of the Rank organization and Mr. Javal.



Reni Newsphoto

THE WASHINGTON VARIETY Tent 11 elects 1947's board of governors. At the left, front row, are A. E. Lichtman, Harry Bachman, Jake Flax, Frank LaFalce; rear row, Frank Boucher, George Crouch, J. E. Fontaine, who was 1946 chief barker; Jerry Price, Sam Galanty, Carter T. Barron and W. Vincent Dougherty. Nathan D. Golden, 1947 chief barker, and Art Jacobson were away from town when the picture was made.



By the Herald

STAMPS are on their mind. A picture of what is possibly the first stamp collectors' group in the film industry—New Yorkers who gathered last week for luncheon at the Warwick Hotel and found much more than film rentals and situations to talk about. Seated are Nat Cohn, Columbia, steering committee chairman; Edwin Aaron, and Henderson Richey, MGM; John Wenisch, and Sid Weiner, Film Classics; Albert Deane, Paramount International. Standing, Howard Levy, MGM; Joseph Seiden, Cinema Studios; Jack Levy, National Screen Service; Sidney Kulick, Bell Pictures; Leon Bamberger, and R. C. Maroney, RKO; Jack Hoffberg, Hoffberg Productions.



By the Herald

PAT WALLACE, general story editor for the J. Arthur Rank group of producers, has been visiting New York. A daughter of the late and great Edgar Wallace, mystery novel writer, she made no purchases on a brief trip, but will now be visiting this country more often, she said.



REGIONAL MEETING of northeast Nebraska members of the Allied Independent Theatre Owners of Iowa and Nebraska, at the Waldorf Hotel, Norfolk, Nebraska, November 5. It was one of several scheduled for that state and Iowa. In the rear row, R. E. Paulson, Mel Kruse, meeting chairman; John Preston, John McQuiston, John Noffsinger, Harold Bowers, Carl Mansfield, Howard Brookings, president; C. A. Craig, Alfred Carlson, Ed Opocensky, Bick Downey, executive secretary, and Vernon Johnson; seated, J. L. Irwin, Leonard Leise, Mrs. John Noffsinger, Ann Schreiber, Pat Plummer, Jeannette Schoeneman, Mrs. R. E. Paulson and Mrs. Rose Nebuda.



AS THE PRC FILM "Strange Holiday" opened at the Mayan theatre, Los Angeles, formerly a legitimate theatre: Sid Pink, left, the owner of the house, greeting Eddie Dean and Shirley Patterson, starred in the company's outdoor musicals. The premiere had all the trimmings.



IN ALBANY, new Warner Club upper New York State officers convene: Around the table are Patricia Wirth, membership vice-president; Charles Smakwitz, governor; Mildred Belkin, secretary; Leo Rosen, president; Bertha Kotlow, treasurer.



IN MGM'S PENTHOUSE projection room, New York, during a press screening of "Till the Clouds Roll By": left, Jack Hylton, Britain's musical maestro and a theatrical producer, and Irving Berlin, right.

WILLIAM J. GERMAN, right, this week was elected president of J. E. Brulatour, Inc., exclusive distributor of Eastman Kodak Company film for the motion picture industry. Mr. Brulatour died Oct. 26. Mr. German had been vice-president and general manager.



AT COMMAND PERFORMANCE

of a motion picture — the first such in England. It was the Powell - Pressburger J. Arthur Rank picture, "A Matter of Life and Death", which in this country will be "Stairway to Heaven", and some 50,000 persons packed Leicester Square in front of MGM's Empire theatre. One hundred were injured. Those who stayed on their feet and entered the house saw a "Cavalcade of Movies", featuring British, Swedish, French and Hollywood stars. The latter included Pat O'Brien, Ray Milland, Joan Bennett, Maria Montez, Reginald Gardner and Pierre Aumont. Proceeds, some $120,000, went to the Cinematograph Trade Benevolent Fund. The King and Queen and the two Royal Princesses made the theatre with difficulty. Said King George: "We arrived practically on two wheels."



London News Agency

HOLD THAT LINE. London bobbies meet "an amazing situation".



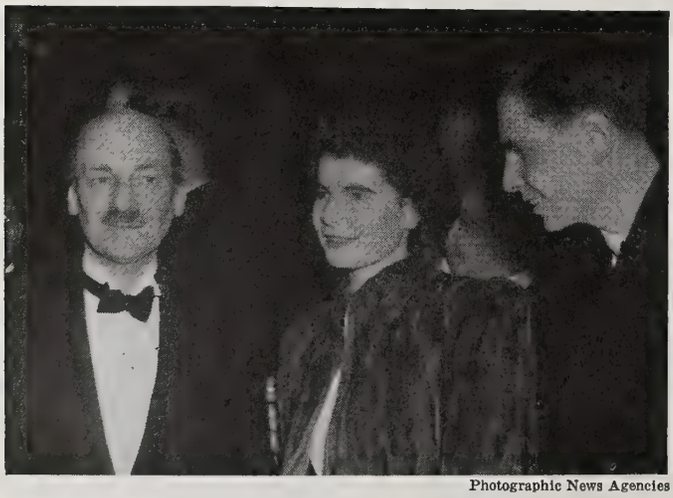
London News Agency

TWO STARS meet: Dorothy Malone, left, American, and Deborah Kerr, British.



London News Agency

THE KING, in uniform, greets Sam Eckman, Jr., MGM managing director for Great Britain, as the King passes down the line. At the right rear, behind the King, may be seen J. Arthur Rank.



Photographic News Agencies

THE PRIME MINISTER attends: Clement Attlee, with his son and daughter.



Photographic News Agencies

THE QUEEN greets Reginald Gardner, one of the actors included in the Hollywood contingent. Background, Roger Livesey and the King.

UNIVERSAL TAKING OVER IN SUB-STANDARD FIELD

New Unit Gets Bell & Howell Library; First Major to Embrace Whole Market

Universal Pictures this week entered the sub-standard motion picture field with the formation of a new wholly-owned subsidiary United World Films, Inc., for the production and distribution of 16mm and 8mm entertainment, educational and religious films, and by the purchase of the entire 6,000-subject Filmosound sub-standard library of the Bell and Howell Company. The announcement was made Wednesday in New York by N. J. Blumberg, Universal president.

The new company is unique in that it marks the first time a major American distributor has put its weight behind the entire non-theatrical field.

Acquire Bell & Howell Personnel and Offices

To further its distribution setup, Universal not only acquired Bell and Howell's product but that company's entire operating personnel and its branch offices in Chicago, New York, Washington and Los Angeles, together with the dealer and agency concontracts of the Bell and Howell distributing system.

Further, United World will distribute J. Arthur Rank sub-standard product in the United States. Universal is, of course, already closely affiliated with the Rank Organization in the distribution of its feature product through the recent merger of Universal and International Pictures. As a matter of fact "United World" is an old discarded name which the three organizations had left over ever since the dissolution of an unsuccessful merger of Rank, Universal and International interests into United World Pictures.

Conferences are currently under way in New York between Universal executives and Ian Cremieu-Javal, representing the Rank interests, on the development of United World Films' production and distribution plans.

Matthew Fox Chairman Of New Subsidiary

Chairman of the new company is Matthew Fox, who will still hold his position as executive vice-president of Universal Pictures.

James M. Franey is president. A former colonel on General Eisenhower's staff, he was Assistant Chief of Staff for Personnel and Administration in the European Theatre of Operations and supervised the distribution of entertainment and training films to the troops.

William F. Kruse, a member of the Bell and Howell Company for the past 17 years,



JAMES FRANEY



WILLIAM KRUSE

and Edward L. McEvoy, former head of Universal Picture Company's short subjects department, are vice-presidents.

Edmund L. Dorfmann, producer of many series of educational films and president of the American Institute of Motion Pictures since 1938, is vice-president in charge of production. He has produced theatrically for Paramount and Columbia and non-theatrically for Government agencies.

Mr. Kruse, who has handled all film matters for Bell and Howell since 1933, is currently president of the non-theatrical Allied Film Association and is on the governing board of the Film Council of America. He has been active in film work with the Department of the Interior.

Universal Statement Cites Market Increase

Mr. McEvoy has been producer and manager of short subjects and non-theatrical operations for Universal for the past three years.

The following statement was issued by Universal Pictures:

"The marked increase in the 16mm and 8mm market, stimulated by the ever growing desire on the part of the public to acquire information through motion pictures, inspired the transaction whereby Universal acquires the Bell and Howell 16mm and 8mm films.

"Bell and Howell felt that Universal had conceived a real public service program in relation to the distribution of this type of film and for that reason finally selected Universal from a large list of other interests in the motion picture field.

"The affiliation which Universal enjoys, worldwide, with the J. Arthur Rank Organization also was an important factor in the consummation of the deal.

"Although details of working plans are not final, each week will see developments which will rapidly bring out not only the complete organization for the distribution of the films, but production as well," the company's statement concluded.

Officials of both companies emphasized the fact that the impetus gained in the 16mm and 8mm domain through the use of small gauge film by the armed services during the war was greatly responsible for an overnight interest on the part of the public in viewing 16mm films which contain subject matter that cannot be seen under any other conditions.

Encyclopedia Britannica Films Elects Fletcher

C. Scott Fletcher, executive director of the Committee for Economic Development, has been elected president of Encyclopedia Britannica Films, Inc., to succeed E. H. Powell. Other executives include: Dr. V. C. Arnspiger, executive vice-president; Dr. Melvin Brodshaug, vice-president in charge of research; James A. Brill, vice-president in charge of production; H. R. Lissak, vice-president in charge of domestic sales, and Dr. Theodore M. Switz, vice-president in charge of foreign sales. The organization plans to expand its visual educational program.

Roshon Gets 16mm Rights To 188 from Monogram

A deal has been concluded with Monogram by Russell C. Roshon Organization, Chicago, for the 16mm rights to 188 pictures. Roshon in addition will release 12 PRC pictures and two from United Artists in November. Roshon has added its 22nd branch in Little Rock, Ark., and its 23rd in Houston.

ALLIED LAUNCHES CAMPAIGN TO PUBLIC ON WITHHOLDING

Richey Attacks Film Controls by Court or Federal Legislation

The board of directors of Allied Theatres of Michigan this week charged that distributors today are deliberately withholding product from exhibitors to create an artificial shortage, bringing about price increases. The meeting, Monday night, in the Book Cadillac hotel in Detroit was first in a three-day series comprising the organization's twenty-seventh annual convention. National Allied this week launched a national campaign by its members to take the same charges to the general public.

The meeting was highlighted by an attack on governmental film controls when Henderson M. Richey, Metro-Goldwyn-Mayer's director of exhibitor relations, took the floor to tell the delegates that there can be no lasting benefit to exhibitor, producer, or distributor, from controls which are imposed upon the industry by legislation or court action.

Denies Motion Pictures Are a Public Utility

Denying that "motion pictures are a public utility, like the railroads, or that it is now or ever has been necessary to put a control over this one branch of the amusement business," Mr. Richey, in referring to the current anti-trust suit, said Tuesday:

"You can't legislate success in the film industry, nor can you create a box office attraction by an act of Congress.

"Some of the demands of the Government today are contrary to ever known precedent in this business—for instance, a ban against road showing.

"Every top film through decades of motion picture history has been of road show calibre, and if the Government succeeds in this prohibition, it will level off production below present standards of quality."

According to Mr. Richey, Government interference in the industry will mean "chaos." There will be "no lasting benefit" from the controls which are expected to come out of the court action, he observed.

Myers Predicts Auction Selling Won't Come

Predicting that auction selling would never be put into operation, Abraham F. Myers, Allied States' general counsel, addressed the meeting on the New York anti-trust case thus:

"No matter what the [final court] order may provide, it seems inevitable that there will be an appeal by one side or the other, possibly by both, and even if the District Court should stand by its brain-child [auction selling] as a matter of pride, I am confident that the plan will not pass muster in the Supreme Court."

Reverting to matters political, Mr. Myers attacked President Truman and the Congress for failing officially to declare war's end so that the present emergency 10 to 20 per cent increase on admission taxes could be abolished by Congress.

Although not specificially mentioning American Theatres Association, Mr. Myers made indirect address at that organization for its attempts to "gain repeal of the admission tax by direct action."

Attacks Circuits Method in Seeking Tax Reduction

He said: "Exhibitors and all leaders who have had experience in legislative work must be genuinely disturbed by the announced purpose of an exhibitor organization composed of and financed by the great chains to seek repeal of the admission tax by direct action. The activity of such a group, boasting a $250,000 budget, will drive from the Congressmen's minds the recollection of the modest home-owned neighborhood and small-town theatres with which he is familiar and supplant it with visions of the great chain-operated metropolitan first-runs, which, on the basis of their financial statements, have small claim to the sympathy of tax collectors."

Michigan Allied's opinions on product mirror Allied States' belief that theatres throughout the country soon will be closing because of the "film shortage." So firm is Allied in this belief that it has prepared and distributed to its membership standard press stories to be used if Allied's member theatres must close for lack of product.

One of the prepared stories begins: "Withholding the release of new motion picture features completed and ready for exhibition by the distributors of most Hollywood product has caused the management of the . . . theatre to close the theatre each . . . and . . . rather than book in inferior pictures to fill this gap. This temporary change of policy is to begin next . . . and to continue until further notice. This scarcity of product appears to be a deliberate maneuver on the part of Hollywood interests to shorten the market so that they can get more money from the public while actually delivering less film," said . . . of the . . . theatre. 'Our theatre will not become a party to this extortion.' "

The Michigan Allied board charged that percentage terms are exorbitant and went on record as preferring flat rental terms. The board also condemned the use of local checkers.

The announcement of a new booking and buying combine, which will be offered to all members of Michigan Allied, highlighted Wednesday's session.

Tri-States Hits Local Checkers

The Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee voted unanimously Tuesday in Memphis as being opposed to local checkers. The votes came from more than 200 exhibitors attending the two-day meeting which ended Wednesday.

The discussion on checkers was an active one with Henry Reeve, president of the Texas Theatre Owners, advising the exhibitors not to buy pictures when local checkers were used or when the percentage asked by the film salesmen was higher than that asked for the same picture in other sections of the country. Local checkers were accused of using the information they obtained as a basis for going into the theatre business on their own and of selling the information to those who might be interested in opening a competitive theatre.

Herman Levy, general counsel for the Motion Picture Theatre Owners of America, addressed the meeting on the subject of the New York anti-trust suit.

Wednesday, Fred Wehrenberg, national president of the Motion Picture Theatre Owners of America, spoke in favor of clean family-type pictures. He said the 16mm field was moving ahead in leaps and bounds and constituted a major threat to the industry.

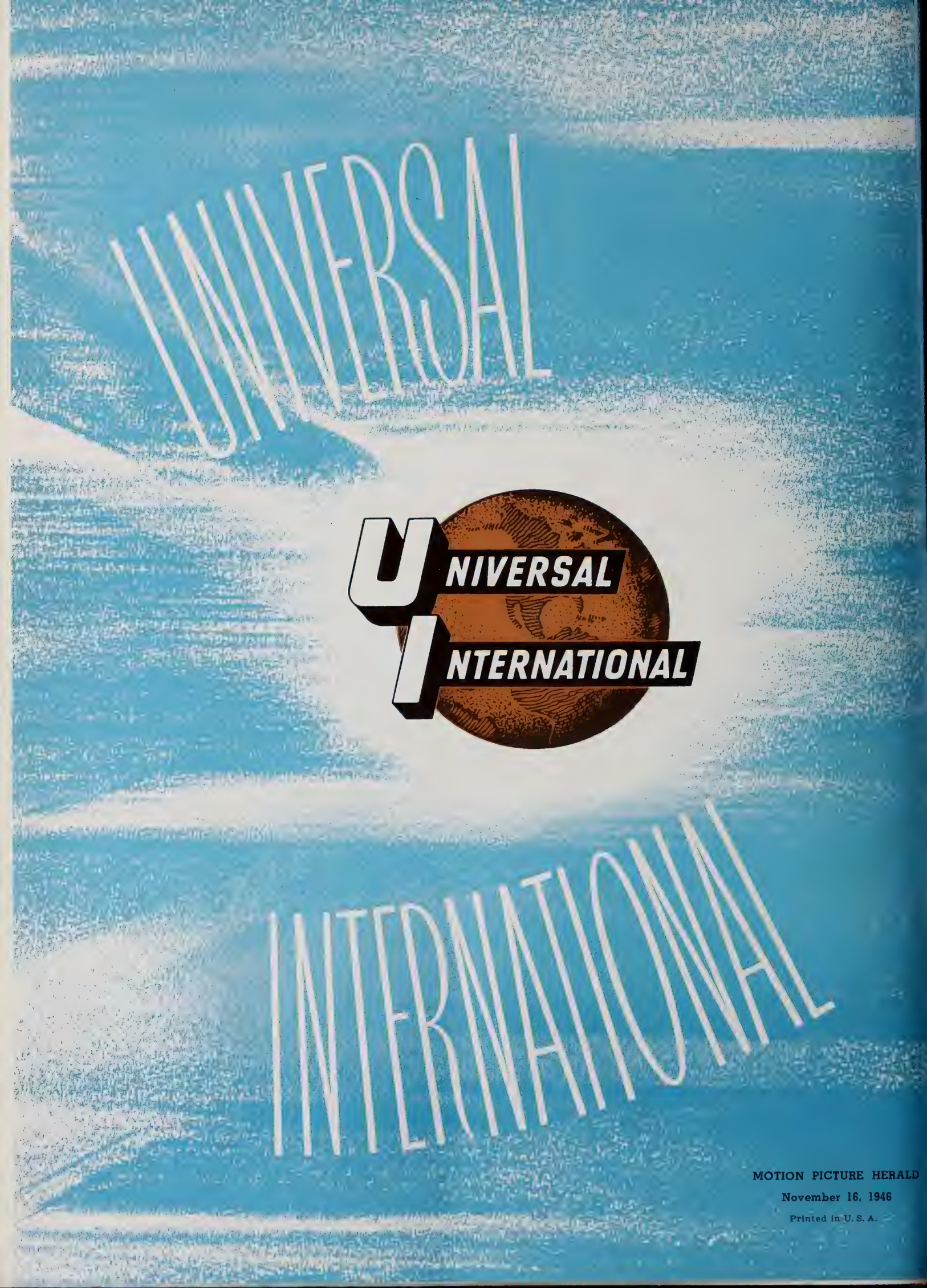
Prior to Mr. Wehrenberg's talk Arkansas exhibitors asked to be excused from paying dues as they had already joined the American Theatres Association. After considerable discussion it was voted to leave the matter up to the next meeting of the board.

Elected were: R. X. Williams, Lyric theatre, Oxford, Miss., president; Arthur Rush, Houston, Miss., W. E. Malin, Augusta, Ark., and W. F. Ruffin, Jr., Ruffin Amusement Company, Covington, Tenn., vice-presidents. W. F. Ruffin, Sr., president of Ruffin Amusement, was elected chairman of the board of directors.

North Central Allied Group To Discuss Affiliation

Top subject for discussion at North Central Allied's meeting in Minneapolis November 18 will be affiliation with national Allied States Association. Trade problems will be given secondary consideration. The entire morning session will be devoted to an outline of national Allied's aims with Jack Kirsch, national Allied president, the principal speaker. Insiders believe that affiliation is a cut-and-dried issue, with only president Benjamin Berger's position in national Allied remaining to be pledged by Mr. Kirsch in return for affiliation.


Presenting..
the NEW
Mark of Merit
in Entertainment...



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November 16, 1946
Printed in U. S. A.

Announcing with pride...

THE MOTION PICTURES

OF THE COMING YEAR

FROM

UNIVERSAL INTERNATIONAL



CLAUDETTE COLBERT • FRED MacMURRAY

The Egg and I

From the Novel by BETTY MacDONALD

with **MARJORIE MAIN • LOUISE ALLBRITTON**
PERCY KILBRIDE • BILLY HOUSE • RICHARD LONG

Screenplay by Chester Erskine and Fred F. Finklehoffe
Directed by CHESTER ERSKINE
Produced by FRED F. FINKLEHOFFE



JOAN FONTAINE

Winds of Chance

Screenplay by KARL TUNBERG
Produced by JOSEPH SISTROM

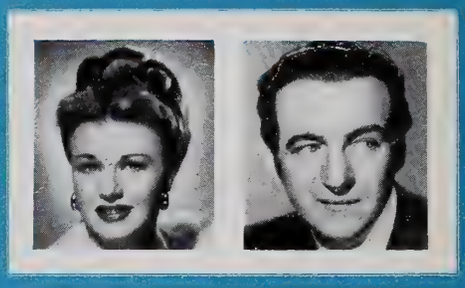


RONALD COLMAN

Assigned to Syria

Based on W. SOMERSET MAUGHAM'S "Ashenden"

Screenplay by JAMES HILTON
Directed by COMPTON BENNETT
Produced by JOSEPH SISTROM



JACK H. SKIRBALL and BRUCE MANNING
Present

GINGER ROGERS • DAVID NIVEN

Magnificent Doll

and BURGESS MEREDITH

with **PEGGY WOOD • HORACE McNALLY**
ROBERT H. BARRAT

Copyright by Hallmark Productions, Inc.
Original Story and Screenplay by Irving Stone
Director of Photography: Joseph Valentine, A.S.C.
Directed by FRANK BORZAGE
Produced by JACK H. SKIRBALL



JACK H. SKIRBALL and BRUCE MANNING
Present

JOAN CRAWFORD

Portrait in Black

From a Play by Ben Roberts and Ivan Goff

irected by CAROL REED • Produced by JACK H. SKIRBALL



OLIVIA de HAVILLAND • LEW AYRES

In NUNNALLY JOHNSON'S

The Dark Mirror

with THOMAS MITCHELL

RICHARD LONG

Produced and Written for the Screen by NUNNALLY JOHNSON
Original Story by VLADIMIR POZNER

Directed by ROBERT SIODMAK



WALTER WANGER Presents
A FRITZ LANG Production

JOAN BENNETT • MICHAEL REDGRAVE

Secret Behind the Door

Screenplay by Silvia Richards • From the Novel by Rufus King
Produced and Directed by FRITZ LANG
A DIANA PRODUCTION

Based on the Broadway Stage Success



EDVARD GRIEG'S

Song of Norway

in TECHNICOLOR

Original story idea by Homer Curran and Edwin Lester
Libretto by Milton Lazarus
Lyrics and Musical Adaptation by Robert Wright and George Forrest



OLIVIA de HAVILLAND

The SAM WOOD Production

The Story of Ivy

Screenplay by Charles Bennett • From a Novel by Marie Belloc-Lowndes
Produced by WILLIAM CAMERON MENZIES
Directed by SAM WOOD



MARK HELLINGER Presents

SONNY TUFTS • ANN BLYTH

Swell Guy

WITH RUTH WARRICK

WILLIAM GARGAN • THOMAS GOMEZ • MARY NAS
Screenplay by Richard Brooks • Based on a Play by Gilbert Emery
Director of Photography: Tony Gaudio, A.S.C.
Directed by FRANK TUTTLE
A MARK HELLINGER PRODUCTION



YVONNE DE CARLO • BRIAN DONLEVY
JEAN PIERRE AUMONT

Song of Scheherazade

in TECHNICOLOR

EVE ARDEN • PHILIP REED • JOHN QUALEN
and CHARLES KULLMAN
Star of the Metropolitan Opera Company
Written and Directed by WALTER REISCH
Director of Photography: Hal Mohr, A.S.C.
Produced by EDWARD KAUFMAN
Associate Producer: Edward Dodds



WALTER WANGER Presents

SUSAN HAYWARD • LEE BOWMAN
MARSHA HUNT • EDDIE ALBERT

Smash-Up

with CARL ESMOND • CARLETON YOUNG

Screenplay by John Howard Lawson • Additional Dialogue by Lionel Wiggam
Original Story by Dorothy Parker and Frank Cavett
Directed by STUART HEISLER
Produced by WALTER WANGER



MERLE OBERON • GEORGE BRENT

CHARLES KORVIN • PAUL LUKAS

Temptation

with

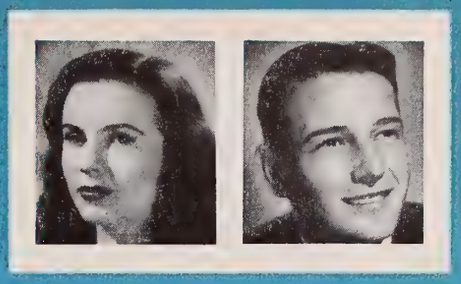
ENORE ULRIC • ARNOLD MOSS • LUDWIG STOSSEL

Screenplay by Robert Thoeren

From the Novel "Bella Donna" by Robert Hichens and the Play by James Bernard Fagan

Directed by IRVING PICHEL

Produced by EDWARD SMALL



DEANNA DURBIN • TOM DRAKE

WILLIAM BENDIX

I'll Be Yours

with

ADOLPHE MENJOU

Director of Photography, Hal Mohr, A.S.C.

Directed by WILLIAM A. SEITER

Produced by FELIX JACKSON

Associate Producer: Howard Christie



A NUNNALLY JOHNSON Production

Mr. Peabody and the Mermaid

From the Novel "Peabody's Mermaid"

by Guy and Constance Jones

Produced and Written for the Screen

by NUNNALLY JOHNSON



Mexican Hayride

Based on Michael Todd's Broadway Stage success by Herbert and Dorothy Fields

with A Galaxy of Stars headed by

BUD ABBOTT • LOU COSTELLO

Music and Lyrics by Cole Porter



BUD ABBOTT • LOU COSTELLO

Buck Privates Come Home

in TECHNICOLOR



MARIA MONTEZ • ROD CAMERON

Pirates of Monterey

with **MIKHAIL RASUMNY • PHILIP REED • GILBERT ROLAND**
TAMARA SHAYNE • GALE SONDERGAARD
Screenplay by Sam Hellman and Margaret Buell Wilder
Original Story by Edward T. Lowe and Bradford Ropes • Director of Photography: Hal Mohr, A.S.C.
Directed by ALFRED WERKER • Produced by PAUL MALVERN



EDNA FERBER'S

Great Son

A MICHAEL TODD Production



YVONNE DE CARLO • GEORGE BRENT

Slave Girl in TECHNICOLOR

with **CARL ESMOND • ALBERT DEKKER • LOIS COLLIER**
ANDY DEVINE • BRODERICK CRAWFORD • ARTHUR TREACHER
Original Screenplay Written and Produced by MICHAEL FESSIER and ERNEST PAGANO
Directed by CHARLES LAMONT



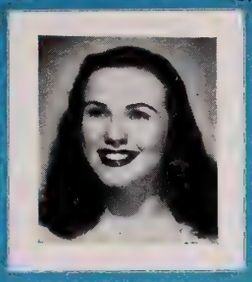
WALTER WANGER Presents

A FRITZ LANG Production

Winchester 73

in TECHNICOLOR

From a story by Stuart Lake
Produced and Directed by FRITZ LANG
A DIANA PRODUCTION



TECHNICOLOR

DEANNA DURBIN

Up in Central Park

Based on the Broadway Play by Herbert and Dorothy Fields

Music by SIGMUND ROMBERG • Lyrics by DOROTHY FIELDS

Produced by FELIX JACKSON



DOUGLAS FAIRBANKS JR.

In His Production Of

The Exile

in TECHNICOLOR

From the story "His Majesty, The King" by Cosmo Hamilton



PHYLLIS CALVERT • ROBERT HUTTON

In RACHEL FIELD'S

Time Out of Mind

ELLA RAINES • EDDIE ALBERT

Directed by ROBERT SIODMAK • Produced by JANE MURFIN



JACK H. SKIRBALL and BRUCE MANNING

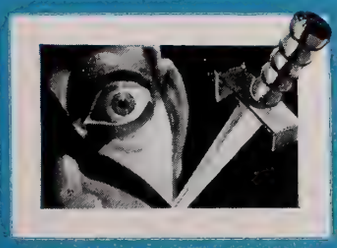
Present

Sunny River

in TECHNICOLOR

Based on the Broadway Play by Oscar Hammerstein II and Sigmund Romberg

Produced by JACK H. SKIRBALL



The Art of Murder

Written for the Screen by

RUTH GORDON and GARSON KANIN

author of "Over 21" ***author of "Born Yesterday"***

From these great ...the promise

DANIELE AMFITHEATROF
CHARLES BENNETT
COMPTON BENNETT
HOWARD BAY
FRANK BORZAGE
S. P. EAGLE
GILBERT EMERY
CHARLES ERSKINE
DOUGLAS FAIRBANKS Jr.
EDNA FERBER
MICHEAL FESSIER
RACHEL FIELD
HERBERT & DOROTHY FIELDS
FRED F. FINKLEHOFFE
MARTIN GABEL
RUTH GORDON
FERDE GROFE
OSCAR HAMMERSTEIN I.
STUART HEISLER
MARK HELLINGER
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NUNNALLY JOHNSON
GARSON KANIN
RUFUS KING
STUART LAKE

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JANE MURFIN
ERNEST PAGANO
DOROTHY PARKER
IRVING PICHEL
WALTER REISCH
MIKLOS ROZSA
SIGMUND ROMBERG
WILLIAM SEITER
ROBERT SIODMAK
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ANTHONY VEILLER
WALTER WANGER
MARGARET BUELL WILDER
SAM WOOD


UNIVERSAL INTERNATIONAL
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UNIVERSAL INTERNATIONAL
THE NEW
MARK OF MERIT
IN MOTION PICTURE
ENTERTAINMENT...

EQUIPMENT GROUPS PREVIEW NEW SUPPLIES AND MARKET

Cooperation Is Theme at Toledo Meet of Dealers and Manufacturers

by GEORGE SCHUTZ
Editor, Better Theatres

The idea tentatively launched a year ago in the concurrent conventions of the theatre equipment manufacturers and dealers organizations in Chicago, that distribution channels and practices in the theatre supply field should be stabilized through co-operative action of their organizations, is regarded as having been well established by the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association at their joint meeting from November 8th through the 11th in Toledo.

To consolidate their efforts in this objective was a primary purpose of this convention, the first to be jointly planned, and the occasion found both organizations with a large membership.

Organization Growth Marked in Year

The meeting could indeed be called the initial one of a theatre equipment manufacturers' organization having a membership sufficiently representative for effective collaboration. From not much more than a dozen firms, a revived post-war Manufacturers Association, with Roy Boomer employed as executive secretary, it grew to upwards of 80 members since the 1945 convention.

An effort of the dealers to have the manufacturers adopt a policy of distributing exclusively through dealers approved by the Dealers' Association failed to win acceptance by the manufacturers group, on the grounds that each manufacturer should enjoy the right to pass on the responsibility and legitimacy of a distributor for his particular products. In the executive session in which the dealers' proposal was considered, the manufacturers did express, however, an intention to work closely with the Dealers' Protective Association in the authentication of dealers whom they would recognize. The Protective Association's basic formula for a bona fide dealer is one having "a store, a substantial stock of general theatre supplies, and repair facilities."

Convention Attended by Some 457 Persons

With the first representative equipment exhibit since before the war, this convention was expected to lure well over 400 persons, and it did, the registered total being 457, of which 180 were manufacturers and their representatives, the rest dealers and guests.

The exhibit, which filled the main ballroom and smaller adjoining space of the Secor Hotel, where all but social activities were held, displayed products of 53 companies occupying 60 booths.



TESMA AND TEDPA—at the two-hotel convention in Toledo, some of the principals: left to right, Roy Boomer, secretary-treasurer of TESMA; Charles P. Hughes, president of Fort-A-Cide Corporation, whose TESMA resolution assailing Communism in Hollywood was adopted by both groups; Oscar F. Neu, president of TESMA and of Neumade Products Corp.; and Ray S. Colvin, president of TEDPA.

Officers of both organizations during the past year were continued, but the Manufacturers Association elected a board of directors composed of Harry Strong, Strong Electric Corporation, Toledo; Carl Weber, Weber Machine Corporation, Rochester, N. Y.; E. J. Vallen, Vallen, Inc., Akron; Robert Engel, DeVry Corporation, Chicago; and Erwin Wagner, Wagner Sign Service, Chicago. Mrs. Charlotte Boomer was appointed press representative. The continuing officers are:

TESMA: Oscar Neu, Neumade Products, Inc., New York, president; William Gedris, Ideal Seating Company, Grand Rapids, vice-president; and Roy Boomer, secretary-treasurer.

TEDPA: Ray Colvin, Exhibitors Supply Company, St. Louis, president.

Chicago Selected as 1947 Convention Site

Chicago was chosen as the site of the 1947 joint convention, in September.

A resolution was passed both individually and jointly by the two organizations, condemning activities of groups within the industry that threaten to place communistic propaganda on the screen, and it put this relatively obscure gathering on the national press service wires and into the pages of leading newspapers. The resolution specifically referred to the efforts of Hollywood writers to organize a counterpart of music's ASCAP for the control of literary output in the United States.

In another resolution adopted by the Manufacturers Association, the manufacturers agreed to refuse to advertise in souvenir programs.

Prominent among special speakers during the convention were Martin Smith, president of the MPTO of Ohio, and Jules Lippman, president of the Textileather Corporation and of the Toledo Chamber of Commerce, who spoke briefly at the annual banquet at the Commodore Perry Hotel Sunday evening; and Nathan D. Golden of the U. S. Department of Commerce.

Urges Development of Foreign Markets

Addressing a joint business session, Mr. Golden urged the manufacturers to take immediate steps to develop the present extraordinary opportunities for American theatre equipment in foreign markets. He pointed out that some manufacturers in European countries that have begun to recover from the effects of war, are already circulating advertising in these markets in the hope of overcoming by early action the greater acceptance that American equipment has come to enjoy abroad.

The banquet, scheduled as the chief social event, had to share that position with a supper and entertainment of overwhelming proportions given the previous evening at a country roadhouse by Harry Strong.

Companies having exhibits, and persons representing them, were:

Gull Industries, Cleveland (black light equipment and materials)—James Ullman.

National Super Service Company, Toledo (vacuum cleaning equipment)—Mark S. Walker.

Kneisley Electric Company, Toledo (rectifiers)—Dick Kneisley.

Owens-Corning Fiberglas Corporation, Toledo (glass fabric)—Paul Austen.

Retiscope Screen Corporation, New York—Dr. Warren Millais, Rex Ancord.

(Continued on page 32)

A REVOLUTIONARY INNOVATION IN FILM TECHNIQUE!

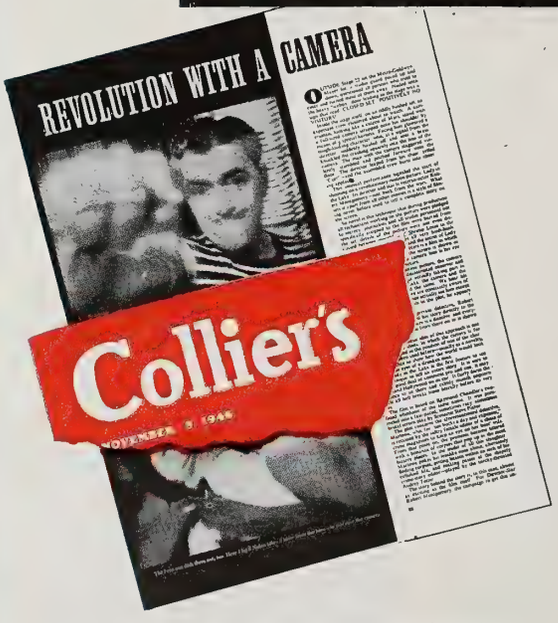
M-G-M's "LADY IN THE LAKE"

1926

THE SCREEN TALKS!

1946

THE CAMERA ACTS!



ABOVE: The first publicity story is in Collier's which breaks months of secrecy during production. M-G-M's innovation will be the most discussed film topic in years!

HOW THE THRILLING STORY IS TOLD!

When Robert Montgomery plays the central character of the detective in M-G-M's absorbing mystery melodrama, the audience literally steps into his shoes and carries forward the action by a most ingenious use of the camera. Until you see for yourself the startling method of story-telling (and what a story!) you cannot realize what an exciting experience is in store for the fans. It is truly a milestone in movie-making and M-G-M is proud to have done it first!

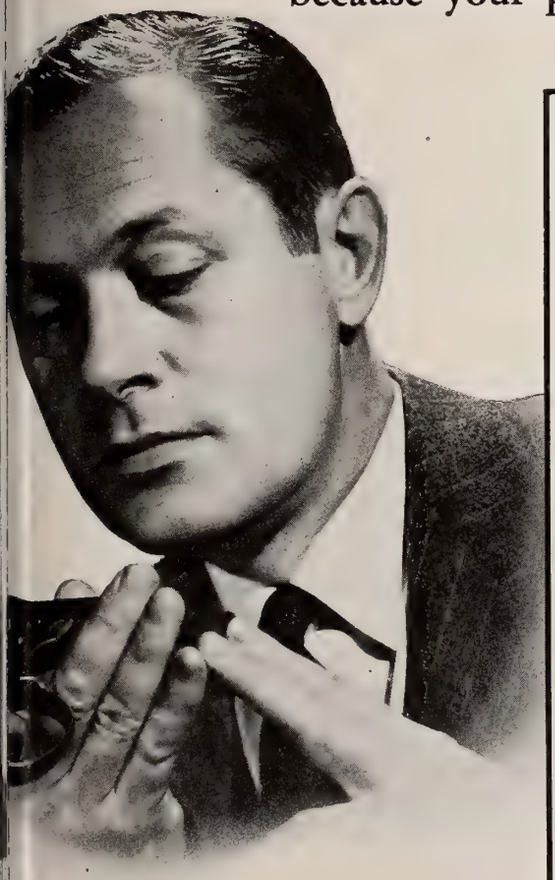


ABOVE: Teaser poster with unique billing!

THE TRADE SHOW OF M-G-M's "LADY IN THE LAKE"

Why You Must Not Miss It!

Be prepared for the biggest advance in screen story-telling since talkies began. The critics will write reams about it. Collier's Magazine is first to give the inside story to millions. And M-G-M has employed it to produce a history-making thrill picture. Come and see for yourself because your patrons will lose no time in asking about it!



I-G-M presents ROBERT MONTGOMERY
"LADY IN THE LAKE" with Audrey
otter • Lloyd Nolan • Tom Tully • Leon
mes • Screen Play by Steve Fisher • Based
n the Novel by Raymond Chandler • Directed
y ROBERT MONTGOMERY • Produced
y GEORGE HAIGHT • An M-G-M Picture

ALBANY	20th-Fox Screen Room, 1052 Broadway	MON. 11/25	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	MON. 11/25	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	MON. 11/25	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	MON. 11/25	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 11/25	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	MON. 11/25	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 11/25	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	MON. 11/25	1 P.M.
DALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	MON. 11/25	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	MON. 11/25	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 11/25	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	MON. 11/25	1 30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 11/25	2 P M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	MON. 11/25	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	MON. 11/25	1:30 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	MON. 11/25	10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	MON. 11/25	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 11/25	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 11/25	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	MON. 11/25	1 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 11/25	10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 11/25	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	MON. 11/25	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 11/25	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 11/25	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	MON. 11/25	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 11/25	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	MON. 11/25	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 11/25	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	MON. 11/25	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 11/26	1 P M.

EQUIPMENT

(Continued from page 29)

Fort-a-Cide Corporation, Chicago (germicidal sanitary supplies)—Charles P. Hughes.

Blue Seal Cine Devices, Inc., Flushing, L. I. (projection and sound equipment)—Bergi Coutner.

Fontaine Manufacturing Corporation, New York (cue markers)—Roland Fontaine, Edward Dawson.

Textileather Corporation, Toledo (coated fabrics).

Wagner Sign Service, Inc., Chicago—Erwin Wagner, Elizabeth Day, Lou Sherman, Budd Hutto.

Strong Electric Corporation, Toledo (projection lighting equipment)—Dick Meyers.

LaVezzi Machine Works, Chicago (projector parts)—Thomas LaVezzi.

Da-Lite Screen Company, Chicago—G. Heck, William Hoffman.

Neumade Products, Inc., New York (film safes, rewinds, etc.)—Lee Jones, Howard Totten.

DeVry Corporation, Chicago (projection and sound)—William C. DeVry, Robert Engel, Joe Norman, Bill Dute, Henry Fisher, Ira Fleming.

Radiant Manufacturing Corporation, Chicago (screens)—Adolph Wertheimer.

Forest Manufacturing Corporation, Newark (projection lamps and rectifiers)—James Elderkin.

Reeves Instrument Corporation, New York (splicers)—J. S. Winick, J. Cunningham, Irving Merkur.

Kollmorgen Optical Corporation, Brooklyn, N. Y. (lenses)—J. A. Fetherston.

RCA Victor (projection and sound)—in charge of booth, Adolph Goodman, Ralph Heacock, Carl Johnson, Jack Bryan, T. G. Whitney, Barney Sholtz.

Aero Metal Products Corporation, Chicago (changemakers)—Ray Sherman.

Essannay Electric Manufacturing Company, Chicago (changeovers)—Larry Strong.

Tele-Radio Corporation, Newark (rectifier tubes)—I. A. Frucht.

Automatic Devices Company, Allentown, Pa. (curtain tracks and controls, motor-generators)—Mr. and Mrs. Abram Samuels.

Vallen, Inc., Akron (curtain tracks and controls)—E. J. and Robert Vallen.

Ballantyne Company, Omaha, Neb. (projection and sound)—Robert Hoff.

Adler Silhouette Letter Company, Chicago—Ben Adler, Dick Strauss, H. P. Brooks, M. M. Rehaut.

Ideal Seating Company, Grand Rapids—Mrs. William Gedris, Ed Blanchard.

Altec-Lansing Corporation, Hollywood (speaker systems)—Bert Sanford, Walter Simons, H. S. Morris.

Century Projector Corporation, New York—W. D. Hausler, L. W. Davee.

Weber Machine Corporation, Rochester, N. Y. (projection and sound)—Carl Weber, Carl Weber, Jr., R. Stanley Goodman.

General Register Corporation, New York (ticket issuing equipment)—George Mead, Lou Grozcic.

Compco Corporation, Chicago (sand urns)—Sam Zagel.

American Mat Corporation, Toledo—Fred Saxton, Jack Luscombe.

Motiograph, Chicago (projection and sound)—Fred, Thor and Douglas Matthews, Jack Balke, J. E. Huckleberry, R. T. Van Niman.

Krispy Kist Korn Machine Company, Chicago—Mr. and Mrs. S. T. Jacobson.

U. S. Air Conditioning Corporation, Minneapolis—L. P. Hanson, O. L. Korshus.

Wenzel Projector Corporation, Chicago (projection and sound)—Fred Wenzel, Charles Williams.

"Korn King" by Kingery, Cincinnati (popcorn machines)—W. O. Lindsay.

Electroaire Corporation, Long Island City, N. Y. (ozone generating equipment)—H. A. Goldstein.

Atlas Products Company, Chicago (sand urns)—J. P. Dumit.



***THEATRE EQUIPMENT** manufacturers line up for the camera at the Toledo convention.*

Black Light Products, Chicago—Miss J. R. Richardson, L. S. Kohtz.

The Theatre Equipment Section of RCA Victor had arranged to hold its annual sales meeting in Toledo at about the same time, and the TESMA-TEDPA convention was attended by a large RCA delegation headed by J. R. Little, head of the section, and E. C. Cahill, president of the RCA Service Company.

"Night of Stars" Show Yields $110,000

The 13th annual performance of "Night of Stars" before an audience of 20,000 at Madison Square Garden, New York, Tuesday night, realized more than $110,000 for aid to Jewish persons overseas, for the upbuilding of the Jewish homeland in Palestine, and the assistance to those in the U. S., Sylvan Gotshal, chairman, announced. The entire proceeds of the performance were turned over to the $100,000,000 campaign for United Jewish Appeal for Refugees, Overseas Needs and Palestine, which is a combined fund-raising organization for the Joint Distribution Committee, the United Palestine Appeal and the United Service for New Americans. Under the direction of Marvin H. Schenck, chairman of the producing committee, consisting of executives in the amusement industry, hundreds of celebrities of stage, screen and radio participated.

Myers and Kirsch To Attend Wisconsin ITO Meet

Jack Kirsch, president of Allied States Association, and Abram F. Myers, counsel for that organization, will head a group of independent exhibitor leaders attending the convention of independent Theatre Owners of Wisconsin and Upper Michigan to be held in Milwaukee at the Schroeder Hotel November 22-23. Others who will attend include Trueman Rembusch, president, Associated Theatre Owners of Indiana; Col. H. A. Cole, president, Allied Theatre Owners of Texas, and Sidney E. Samuelson, general manager of Allied Independent Theatre Owners of Eastern Pennsylvania.

Plan Oregon Drive-In Theatre

Construction plans are now under way for a $100,000 drive-in theatre in Salem, Ore., according to an announcement by Albert and William Forman, operators of the Grand, State and Liberty theatres in that city. A 20-acre tract of land has been purchased for the development.

San Francisco Tivoli Becomes First Run

The Tivoli theatre, one of San Francisco's landmarks, and a moveover house of the Blumenfeld Circuit, became a first run October 30.

On of the leading theatres at the time of the fire and earthquake in 1906, the Tivoli presented such personalities from its stage as Ferris Hartmann, Joe Fogarty, Alice Neilson, Truly Shattuck, and offered opera with Tetrazzini. After the fire, the Tivoli was rebuilt and operated by Turner and Dankin.

When the Blumenfeld Circuit bought the Tivoli, a 1,450-seat house, they remodeled it and slated it for legitimate stage productions. However, its location near Market Street, surrounded by shooting galleries, discouraged the "carriage trade." The Tivoli policy was changed, converting the theatre to a moveover house running the first runs from the Orpheum and United Artists. Under the supervision of Jack Blumenfeld, general manager for the San Francisco houses, the theatre is being completely remodeled and repainted. House will maintain the same admission scale.

MPTOA Arbitration Plan Would Not Charge Majors

Motion Picture Theatre Owners of America, in its *amicus curiae* intervention in the New York anti-trust suit, asks that the court include a provision for arbitration in its final decree, but does not ask that that system be financed by the defendants, as the HERALD reported in its November 9 issue. The organization asks that the number and classifications of arbitrable matters be as extensive as possible, that the system of arbitration be simplified, that it not be financed by the defendants and that the arbitrators be "men versed in the complexities of this industry."

Reade Plans Three More Reserved Houses

Walter Reade, who recently opened his Park Avenue theatre, New York, plans three more long term subscription houses. He said annual-reservation de luxe theatres were planned for Back Bay, Boston; the "Main Line" in Philadelphia and at an as yet unselected location in Washington.



IT'S CINCINNATI'S FAVORITE MOTION PICTURE!

***The* JOLSON STORY** is the FAVORITE MOTION PICTURE of every town it plays!



with LARRY PARKS • EVELYN KEYES • William Demarest • Bill Goodwin • Screenplay by Stephen Longstreet • Directed by ALFRED E. GREEN • Produced by SIDNEY SKOLSKY

A COLUMBIA PICTURE IN **TECHNICOLOR**

FORM BRITISH 16mm MOBILE CIRCUIT

Bernstein Plans Call for Seven Self - Contained Units; Others to Follow

London Bureau

Mobile sub-standard operation this side receives a considerable fillip with the news that Sidney L. Bernstein, creator and controller of the selective Granada Circuit, has gone into the field. Mr. Bernstein has formed a subsidiary company called Century Mobile Cinemas; has made plans for seven travelling units covering circuits of village halls in the counties of Surrey and Sussex.

Mr. Bernstein and his staff have spent months perfecting the organisation and surveying the area of his new activities. He states that he is ready to put 50 circuits at work as soon as the present seven get under way.

Units Self-Contained

The units are completely self-contained. Each van maintains double equipment. Projectors carry 750-watt lamps with 12-watt sound output. A manager-operator is in charge of the van. Local assistants and usherettes have been hired and stand-by for the arrival of the van on a given night.

One night stands generally will be the practice with a common admission price of one shilling and ninepence, children being admitted to their special morning performances at one shilling. Average seating capacity of the halls booked by the circuit runs between 200 and 250.

A new type of portable screen with loud speakers on either side has been devised specially for the new enterprise. Portable Automaticket machines are also carried.

Take Ex-Service Men

Manager-operators have been recruited from Granada's existing projection staff or from ex-service men who worked Army 16mm equipment during the war. It's a widely sought-after job, many of the applicants stating that they welcome—particularly after military service—the opportunity of taking to the road and operating, to a large extent, under their own responsibility.

Mr. Bernstein, it is understood, has made extensive booking arrangements with Gaumont British and MGM whereby the latest 16mm releases of both companies will be available to his customers.

It is generally assumed that the dimensions of the Bernstein enterprise will put a spur into the Kinematograph Renters' Society plans for the formation within the Society of a special sub-standard section. Talks to that end have been proceeding for the past three months. Both mobile and "static" exhibitors are exceptionally anxious to get their position regularised. Operators of 35mm foresee all kinds of trouble over barring clauses and the like unless the K.R.S. takes a strong line in the matter. The new mobile organisations likewise look for protection against unscrupulous pirates.

Develop New 16mm Units

Meanwhile and with complete lack of ostentation a new type of 16mm projector and film which, their maker claims, will revolutionise sub-standard operation, have been demonstrated to a select audience in the Yorkshire town of Barnsley. The occasion was an Educational Visual Aids Exhibition organised by the British Science Masters Association and opened by Ellen Wilkinson, the country's Education Minister, and fervent advocate of the use of motion picture in schools and colleges.

Inventor of the new system has contrived to include a 35mm sound track on 16mm film, thereby—as he maintains—overcoming the distortion which at present characterises sub-standard sound tracks optically reduced from 35mm negative. Moreover, he carries two reels of film on one spool, the film being printed in alternate frames each upside-down—so to say—to the other.

The sound track for the first set of alternate frames is printed down one side, that for the alternate pictures on the opposite side. At the end of the run of the first reel it is only necessary to put the spool back on to the top spool arm and re-thread it, when the second reel, with its attendant sound track and series of pictures, automatically comes into position.

Claims Greater Life

The system's inventor claims also that his film, when used in conjunction with the Harper projector, has a far greater life than the standard 16mm film. This, he says, is due to the system of perforation which is of 35mm dimensions and pitch.

Orthodox motion picture operators were not bidden to the demonstration, which was organised for the benefit of teachers only. The system will undoubtedly create a stir among 16mm users, when news of it gets around. It will assuredly be subjected to rigorous tests. In the meantime, your London Bureau being privileged to inspect the prototype of the projector and listen to its sound reproduction goes on record with being very considerably impressed thereby.

Government Film to Pictorial

Pictorial Films, Inc., will produce an educational documentary short subject on the history and functions of the United States Post Office Department. Production was to have started this week. The picture will be the first of a series to be produced by Pictorial on each of the Cabinet offices.

20th-Fox Opens S. Africa Office

by R. N. BARRETT
in Johannesburg

Twentieth Century-Fox has established a new branch office in Nairobi, South Africa, and has acquired 24 theatres throughout that territory. Negotiations were carried out by Edward F. Lomba, managing director of 20th-Fox Films, Ltd.

▽

Metro - Goldwyn - Mayer's "The Green Years" broke box office records at the Metro theatre, Johannesburg, with a run of five weeks.

▽

Increased admission prices have gone into effect in the Transvaal Province of South Africa.

▽

Gainsborough Studios, England, have shelved their project of producing a feature with South Africa as a background. The film was to have been "Diggers' Republic," a story about the Kimberly diamond fields, starring Stewart Granger.

Perkins Installed as Head Of Paramount in Britain

J. E. Perkins was formally installed as chairman and managing director of Paramount in Great Britain, succeeding David Rose, at a dinner held November 7 in London to initiate 58 English employees into the Paramount 25-Year Club. Adolph Zukor, chairman of the board, presided and gave each of the 58 new members a scroll, membership badge, wrist watch and a leather-covered album containing portraits and brief sketches of each member of the club. The executive group, headed by Mr. Zukor, touring British cities, includes George Weltner, Paramount International president; Fred E. Hutchinson, United Kingdom general sales manager; T. C. Reddin, British advertising and publicity director.

Audience Controls Screen, Editor Tells Reviewers

"The motion picture as it is, the property of the people, the whole people, who pay for it, can do with some letting alone as a democratic product," Terry Ramsaye told the Town Club at their autumn meeting at the Park Central in New York Wednesday. He urged that "pressure groups and 'highbrow' critics represent special interests and points of view which can properly expect to be served only in the ratio of their importance as elements of the audience."

The Town Club is an organization of several hundred club women and social leaders from suburban communities surrounding New York City. It includes many who are members of local community motion picture organizations. The speaker was introduced by Mrs. Alice C. Massa, program chairman, and also a member of the Staten Island Better Films Council.

Films to Be Part Of Reciprocal Trade Parleys

Motion picture quotas, preferences and discrimination will be part of the discussions next spring when the United States begins simultaneous reciprocal trade agreements with 18 key trading nations.

This largest trade negotiation which the U. S. has ever undertaken, affecting thousands of products, including motion pictures, has as its aim the expanding of multilateral trade by a mutual reduction of tariffs, according to the announcement made in New York Friday by Winthrop Brown, chief of the State Department's division of Commercial Policy.

Prior to the negotiations all businesses will be given a chance to indicate what they desire to be incorporated into the agreements, what discriminations they have found, and to report anything that stands in the way of their exports.

To Take Opportunity

It is a certainty that the industry will take advantage of this invitation for the preferences and discriminations the industry has encountered abroad are many. Eric A. Johnston, Motion Picture Association president, prior to his trip abroad, reported that in almost every country abroad "we are having difficulties with restrictions and exclusions."

Public hearings on the negotiations will open before the Committee for Reciprocity Information January 13. The closing date for submission of briefs and applications to be heard is December 21.

Only Russia, alone out of the 18 countries, has not yet formally accepted the U.S. invitation to the trade parleys, which will be held in Geneva.

Those countries accepting are Australia, Belgium, Brazil, Canada, Chile, China, Cuba, Czechoslovakia, France, India, Lebanon, Luxembourg, the Netherlands, New Zealand, Norway, Union of South Africa and the United Kingdom.

The entire British Commonwealth was included in the list so that the very important matter of English preferences could be dealt with.

Very Small U. S. Tariff

Currently the U. S. places a small tariff of approximately one cent a foot on imported motion pictures, according to Carl E. Milliken, head of the Motion Picture Association's international department. However, even this tariff is not charged if negatives are brought into this country and the prints made here. This, reported Mr. Milliken, is the practice for all "important" pictures.

The MPA, Mr. Milliken added, is committed to support the elimination of all barriers to the expansion of America's film business and thus regards the proposed negotiations with favor.

JOHNSTON URGES WORLD COUNCIL

Tells British His Proposed Unit Would Safeguard Freedom of Screen

by PETER BURNUP
in London

A proposal for the establishment of an international film council devoted to safeguarding the freedom of the screen and the free interchange of motion pictures among all countries was made at a London industry banquet Thursday by Eric A. Johnston, president of the Motion Picture Association.

Mr. Johnston, suffering from a severe cold, left his sick bed against his doctor's advice to make the speech. Later that night he contracted pneumonia. As a result his European tour has been cancelled and he is expected to return to the United States by the end of next week.

Proposal Widely Debated

His proposal is the cause of much excited debate in local film circles, since he suggested that leaders of the motion picture industries in the United States and Great Britain take the initiative in organizing the council, with other countries invited later to participate.

Mr. Johnston outlined his proposal at a luncheon in his honor at the Dorchester Hotel, with Reginald Baker, president of the Kinematograph Renters Society, as chairman. Members of KRS, the Cinematograph Exhibitors Association and the British Film Producers Association attended.

"It is our sacred obligation," the MPA president told the gathering, "to see that this potent instrument (motion pictures) is used for good and not for evil, and that it remains forever free."

Screen Must Be Free

"The screen," he continued, "must be free to portray faithfully and to explore intelligently the whole realm of human knowledge and activity. It must be free from repression and it must be free from reprisal. It must be free from propaganda. . . .

"Only a free screen truly reflects free institutions and the lives of free people. The screen must be as free as the free press, free radio, freedom of thought, action, expression and religion. Vest the screen with freedom's armour so it can truly battle for free people and institutions," Mr. Johnston urged, so that the industry, internationally, can "fight the good fight in the cause of a more prosperous world."

Going from the general to the specific, Mr. Johnston said he hoped that America and England always would remain competitive, but said it was both countries' duty, jointly, to make picture-conscious the millions of people who have not yet seen a motion picture. He asserted that there is ample room for the expansion of the picture market to a world audience of 200,000,000 people weekly.

"The whole world is your market and ours," he told his British listeners.

His speech created a profound impression. It is the principal talking point in all sections of the industry. However, it is generally agreed that considerable discussion will be necessary before the project can be launched. But the common comment here is that the bigness of the idea is characteristic of the man.

Should Be Industry Affair

While some here believe that an international council might function within the ambit of a governmental organization—perhaps supplanting the film work of the United Nations—Mr. Johnston reportedly does not favor the idea, preferring to keep it solely an industry matter.

Prior to his speech, Mr. Johnston talked with the Prime Minister and with other Government ministers. While the subjects of those talks must necessarily remain confidential, Mr. Johnston is said to be extremely pleased with the conversations.

He had a series of discussions with representative industry personalities of all kinds, including prominent independent exhibitors like John Xavier Prendergast. He and his aides, Joyce O'Hara and Gerald Mayer, assistant in MPA's foreign department, are believed to have gathered an extremely full and intimate picture of the English film pattern.

Russia Is Using Czech Studios For Propaganda, Brandon Says

Czechoslovakia is rapidly becoming a propaganda film center for the Russians who are using the Nazi-built production facilities to make "left-wing" films on health, social problems and other topics, Thomas Brandon, of Brandon Films in New York, said in Washington last week upon his return from a tour of Poland, Czechoslovakia and other European countries. Mr. Brandon emphasized that the United States should find some way to get more documentary films into Europe. He asserted that barriers imposed upon cultural films should be eliminated as rapidly as possible if we are to get the way of democracy over to the people abroad.

Film Art Buys French Film

Film Art Distributors, new foreign film distribution unit, has announced the acquisition of the American franchise for "Barcarole D'Amour" French film starring Charles Boyer and Annabella.

ON THE MARCH

by RED KANN

HOLLYWOOD

LOTS of buzzing here about The Great Enterprise Mystery, meaning who gets the distribution of "Arch of Triumph"—its negative cost is about $3,300,000—and the five others which will comprise the Einfeld-Loew lineup for the first year. Principal buzzing has it a deal is practically set under which United Artists will release in the United States and Canada and Metro elsewhere around the globe.

Split arrangements of this kind are not unknown. For instance, there are those cases where distributors who compete in the home market take on each other's product in certain foreign territories although it is customary for UA to assume worldwide releasing rights when a contract with a producer is struck. The internal structure at MGM, on the other hand, makes it understandable how that company might become interested in an outside series for its overseas branches yet not for the sales staff at home which seldom has had to merchandise any attractions aside from those made directly by the company once the limited program of foreign language imports is discounted.

Meanwhile, Charlie Einfeld, who can appreciate Hollywood excitement like the best of them, appears calm and collected on the outside with only the slightest of confidential tips that he's excited on the inside. "Ramrod" is being scored. "Arch" is finished. "The Other Love" is in progress. "The Burning Journey" rolls shortly so that Enterprise will have three completed and probably one more on the stages by the time distribution arrangements are unfurled to the roll of publicity drums. There was talk at one stage with Paramount, at another with 20th Century-Fox, at a third with Columbia.

By current plan, "Arch" won't reach release until April—the eye is on Easter playing time—and may be handled as a roadshow. What with one picture and another, accumulated charges and the like, the investment in Enterprise is around $9,000,000 today.

All out and not a dime in—yet.

◆ ◆

"Brief Encounter," that excellent British film which has been doing so well at the Little Carnegie in New York, is registering strongly at the Esquire here. Producers and directors, on the prowl for a size-up of production trends in foreign studios, have been standing on line to get a look.

Those who have caught it are impressed almost without variance. One producer remarked the other day, "What an attraction that might have been with Garson and Pidgeon!" Another rejoined, "Don't be silly. Garson and Pidgeon never would have been submitted to such plain and unglamorous roles in Hollywood." Said a third, "And Garson and Pidgeon wouldn't submit, either."

As Robert Siodmak walked into the dining room which International brought to Universal, Bill Goetz greeted him with, "Meet the 'Director of the Month' at Universal-International." Siodmak took his mock bow gracefully.

Later on the stage where he was testing for "Time Out of Mind," Siodmak was urging a non-contract player on Goetz. "Just like a director. The other pasture is always greener," said Bill. "Maybe I ought to demote you to 'The Director of the Week.'"

Cracked Leonard Goldstein, who was standing by, "Keep on talking, Bob. You'll end up as the 'Director of Last Week.'"

◆ ◆

In case you've wondered about what is a producer, this may help:

Larry Weingarten was fumbling around for a definition and drew this from Goetz: "A producer is a person who has no single talent, but the talent of all. He can't act as well as the actor. He can't direct as well as the director. He can't photograph as well as the cameraman. But he can tell all of them how good or bad they are."

A producer must be quite a fellow.

◆ ◆

Hollywood reflects satisfaction over the reception of its representatives, including Joan Bennett, Ray Milland and Pat O'Brien, at the recent command performance in London and notes this marked the first time royal patronage had been extended to motion pictures.

But Hollywood, familiar with royalty and never abashed by it, also thinks it was a long time coming. They get pretty impatient here on occasion.

◆ ◆

Harry Kurnitz is clearing house on the tale of a piece of manpower pretty avidly sought by a producer. "Here, take a look at this globe. We'll send you anywhere you want to go. You name it."

Twirling the world by his wrist, the other replied, "Got any other globes?"

◆ ◆

Edwin Schallert, in his Los Angeles Times column, observes Robert Taylor does an interpretation "rated as remarkable" in "Undercurrent."

He doesn't say who did the rating.

◆ ◆

Radio spots airwaved locally on behalf of the Marcal theatre run of the film go on to say, "If you haven't seen Jane Russell in 'The Outlaw,' you haven't lived. . . ."

Some of us seem to be getting along reasonably well.

◆ ◆

Arthur B. Krim, youthful president of Eagle-Lion, says he now knows he has arrived.

His new studio office carries a private washroom.

Paramount's Net For Year Heads For $46,000,000

Paramount Pictures, Inc., estimates for the third quarter ended September 28, 1946, net profit of $12,085,000 after all charges and taxes, and a nine-month net of $33,877,000, likewise after all charges, it was announced by Barney Balaban, Paramount president, last week. At the third quarter earning rate, the company is headed for an all-time company record of close to $46,000,000 for the year, it has been indicated.

Included in the third quarter net is $1,891,000, representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially-owned subsidiaries.

$5,354,000 in 1945 Period

Earnings for the quarter ended September 29, 1945, were $5,354,000, including $1,270,000 share of undistributed earnings of partially owned-non-consolidated subsidiaries.

Earnings for the nine months ended Septemper 28, 1946, include $6,031,000 as the share of earnings of subsidiaries. Earnings for the first nine months of 1945 were estimated $13,841,000, including a $2,868,000 share of non-consolidated subsidiaries, the company reports.

Prior to the two-for-one stock split July 8, 1946, there were outstanding 3,752,136 shares of common stock, which was increased to 7,504,272 shares outstanding at September 28, 1946. Computed for all periods on the basis of such 7,504,272 shares, the $12,085,000 estimated earnings for the third quarter represent $1.61 per share, which compares with 71 cents per share for the corresponding quarter of 1945, while the $33,877,000 of estimated earnings for the nine months represents $4.51 per share, which compares with $1.84 per share for the first nine months of 1945.

Set $2 Dividend Rate

The board of directors established a regular dividend rate of $2 per share per year, payable quarterly, and declared a dividend of 50 cents per share for the fourth quarter. It also declared an additional dividend of 25 cents per share. Both the regular and extra dividend are payable December 27, 1946, to holders of record December 6, 1946.

The company's product inventory, Mr. Balaban said this week, has increased $8,000,000, attributed to the "improved quality of the pictures and a rise in costs of both labor and materials, and includes an estimated amount of unpaid retroactive labor salary adjustments at the studio." He said a "policy of acquisition of the common stock of the corporation has been approved by the board. The board has not fixed a definite number of shares to be acquired, nor has it set a price or a time either as a commencement or a termination date, for their acquisition."



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A COLUMBIA PICTURE IN **TECHNICOLOR**

PORTUGAL IMPOSES FILM QUOTA LAW

As of January 1, Theatres Must Play Home Films One Week of Every Six

by JOAO DE MORAES PALMEIRO

in Lisbon

A new quota law will go into effect in Portugal January 1, requiring all theatres to devote one week out of each six weeks' playing time to Portuguese product.

The sweeping provisions of the new Government decree on film legislation, published October 29, govern licenses, censorship, laboratory work, distribution and exploitation of 16mm pictures, exhibition contracts, foreign ownership of theatres, and official newsreels.

Penalties Are Severe

Its major provisions:

Each Portguese theatre is compelled to screen Portuguese production in the proportion of at least one week for each five weeks devoted to foreign product except during those periods when national product is not available. Theatres not abiding by this rule will be fined or even closed.

Portuguese product is defined as those pictures produced in the native tongue, made entirely in Portuguese laboratories in Portugal belonging to Portuguese companies. Foreign technicians will be allowed to work in Portuguese laboratories only with special permission from the Office of Information.

All pictures entering Portugal must obtain a special license from the Board of Public Entertainments and must be passed by the censor. The cost of each license, including censorship fees, start at about $400 for a feature exceeding 1,800 metres (about 5,900 feet) which is to be single-billed.

To Protect National Industry

Money obtained from these licenses will be used to set up a special fund for the Portuguese cinema to protect the national industry. The money will be used for subsidies to native producers, cash prizes for the best productions, to promote the studies abroad of native film artists and technicians and to install a National Cinema Library.

It is forbidden for any theatre in Portugal to be owned or exploited by any foreign company or individual.

Contracts for exhibition of Portuguese features have to be made on a 50-50 basis during the first week of exploitation of the picture. Reductions proportionate to the revenue are permissible, however.

Exhibitors must always give native product special preference notwithstanding previous arrangements with foreign distributors.

Native producers must notify the exhibitor six weeks in advance of the exact playdate of his picture.

The Portuguese Office of Information will undertake a special newsreel service and temporarily will handle the entire distribution, exploitation and production of all 16 mm pictures in Portugal.

The law forbids the screening in the country of any foreign picture dubbed in the native language or spoken in Portuguese which originates from a foreign laboratory. Exception will be made for Brizilian pictures.

Narration Must Be Portuguese

All foreign short documentaries, cultural shorts or newsreels must have a Portuguese narration.

If long features are superimposed with Portuguese subtitles in foreign laboratories and then shown in the country an additional license fee of $40 for each 300-metre reel will be charged. The same fee will be charged for documentaries or newsreels dubbed in foreign laboratories.

The Portuguese Government may undertake to negotiate special deals with any foreign countries for the interchange of technical and artistic talent which would promote the interests of both countries.

World Wide Acquires Seven Italian Films

World Wide Film Corporation has acquired seven Italian films produced by Lux Film in Rome for American distribution. They are: "A Yank in Rome," an English-Italian bi-lingual film about a GI on leave in Rome; "Rossini," a partial biography of the Italian composer; "L'Elisir D'Amore," a story based on the popular opera by Donizetti; "Two Anonymous Letters," a drama of the Italian underground; "Gelosia," based on the Italian classic of the life of Marquis Antonio di Roccaverdina; "The Sin of Papa Martin," a story of a father's self-sacrifice for his son; and "Marco Visconti," an historical story of a Milanese militia leader and his love affairs.

Russia Expects to Produce From 80 to 100 Features

Russia expects to be producing from 80 to 100 full-length features a year by the end of the current Five-Year Plan, according to a report in the *Foreign Commerce Weekly*, U. S. Commerce Department publication. The country's pre-war output was approximately 40-45 features. By 1950, reports the weekly, there probably will be 46,700 "permanent motion picture exhibition places" in the country, since a large number of theatres are scheduled to be constructed in new workers' settlements and in rural areas.

Seek Admission Control in Rio

By Rio Correspondent

The local Price Control Commission is working for control of admission prices in Rio de Janeiro and it is understood that the commission plans to class theatres according to installations, locality, etc., and order maximum admissions proportionately.

Admission prices in Brazil are among the lowest in the world, but it is the general impression that the Government is trying to force control of prices at theatres because the Government knows that black market prices cannot exist at the theatres.

Up to now the Government has regulated all commodities, but has been unable to enforce its regulations. Now the Government is charged with attempting to make capital of getting admission prices under control.

There have been sporadic strikes here against the high cost of living, with theatre admissions singled out for particular attention. In some instances theatres have been forced to close in small cities in the interior.

U. S. Product Leads Field in Finland

The Department of Commerce has reported that approximately 67 per cent of all motion pictures exhibited in Helsinki, Finland, from July 28, 1945, to February 7, 1946, were produced in the United States. These accounted for 50.7 per cent of the total playing time. In the 12 months prior to July 28, 1945, only 52 per cent of the pictures exhibited in Helsinki were produced in the U. S. France has requested that 100 pictures be given entry into Finland annually. However, according to reports from Washington, it is doubtful that any more than 20 French features will be imported.

Siritzky-Pagnol Deal for Eight French Pictures

Siritzky International Pictures has closed a deal with Marcel Pagnol, French producer, whereby the company acquires exclusive American distribution rights to eight more of the French producer's films, it was reported in New York last week by Joseph Siritzky. Mr. Siritzky said his company now holds American distribution control of all films that have been made by Mr. Pagnol. The eight films, which will be imported shortly, will be subtitled in English.

Foreign Screen Handling 15 in Latin America

Foreign Screen Corporation will distribute 15 features in the Latin American territory during 1947. Heading the list are six Pathe of London features including: "A Yank in London," "Man from Morocco," "The Night Has Eyes," "Night Boat to Dublin," "Suspected Person" and "Tower of Terror." Its own production, "African Vengeance," will be included.

Germany's First Post-War Film Now in Release

by HUBERTUS ZU LOEWENSTEIN
in Berlin

Germany's first post-war picture, "Murderers Among Us," has just been released. A production of Deutsche Film A. G., at Babelsberg, near Berlin, in the Russian zone, it has a screenplay written by Wolfgang Staudte, who also directed. Herbert Uhlich was in charge of production.

"In spite of all difficulties," Mr. Uhlich told the press, "we have been able to complete our work without much delay. We cannot take up matters where we left off. Nor is this our intention. We have to make an entirely new start."

And of difficulties there were plenty. There were no telephones, no automobiles, no sound-proof equipment, few nails and little glass or wood. And all this was aside from the problem of getting hold of cameras, lights and other mechanical equipment from the other three zones of occupation.

Despite these difficulties, Deutsche Film now has another picture in preparation—a German-Swiss production—and will soon open studios in Berlin-Johannistal.

"Murderers Among Us" has a strong anti-Nazi and post-war theme. It tells the story of the efforts of small craftsmen to rebuild their businesses in bombed-out Berlin. One man succeeds in establishing a small factory. Then one of his employees recognizes him as a man who, under the Nazi regime, was a mass murderer. The employee first wants to take personal revenge, but then realizes that he has no right to judge and execute, that crimes against the community are the community's business.

The new German-Swiss film in preparation is a biography of the Swiss educator and philanthropist, Pestalozzi.

▽

A new semi-monthly magazine, *Theatre*, with the subtitle, *Film and Radio*, has made its first appearance in Berlin. It is well printed and illustrated and contains topical articles on the theatre and motion pictures as well as reviews of the new plays and pictures.

Ten Managers Appointed By Redwood Theatres

In a wide turnover and promotion of personnel, Hal Honore, assistant general manager for George Mann's Redwood Theatre Circuit, San Francisco, has appointed the following theatre managers: Lee Bradley, Ceres theatre, Ceres; Lester Horton, Rialto, Eureka; Walter Westernoff, State, Eureka; Don Cowen, Pelican, Klamath Falls, Ore.; James Gellatly, Pinetree, Klamath Falls; Frank Johnson, Lyric, Modesto; Addison McClung, Princess, Modesto; William Hayden, State, Ukiah, and William Blizzard, Porter, Woodland.

Wobbers Get 99-Year Lease On San Francisco Theatre

The Geary theatre, San Francisco, has been leased for 99 years by the Wobber brothers, William and Herman. The lease also includes adjoining commercial properties. The Geary and its adjoining Curran theatre are operated by the Wobbers and Homer Curran. The Curran site is owned jointly by the two parties. William P. Wobber, spokesman for the group, has reported the long term lease was negotiated with the idea of continuing operation of the theatre and that improvements costing an estimated $1,000,000 will be made within the next five years.

U. S. Preparing Plans for Appeal

Washington Bureau

The Department of Justice is currently preparing its plans for an appeal in the U. S. vs. Paramount et al anti-trust suit now up before the three judges of the New York statutory court for final judgment and a final decree.

Although the court is not expected to hand down its decision much before the beginning of the year, the Department is going ahead with its appeal plans confident that the judges will not rule for divorcement which the Department asked for time and time again during the hearings.

Only stumbling block to the appeal now apparent is the court's and the defendant's evident wish that the New York court retain jurisdiction over the case.

As plans stand now, a period of 60 days will be granted the Government and the major defendants in which to prepare the appeal. Government attorneys will file on the theory that the relief given by the court does not eliminate the alleged monopoly in the industry.

Philadelphia Tax Brings $1,951,447 in Nine Months

Philadelphia's City Treasurer, Ralph W. Pitman, announced that receipts from the city amusement tax, 10 per cent on admissions, had increased $639,024 for the first nine months of 1946, compared to the same period in 1945. Total collected so far in 1946 is $1,951,447. The collections for the first nine months of 1945 totaled $1,312,422.

Reconvert Burlesque House

The Globe theatre, a Boston burlesque house, closed recently to be converted into a motion picture theatre. The theatre, which is in the heart of the downtown section, will show first runs on double feature bills.

Concerts for Tacoma House

A series of concerts are being sponsored by Sidney Dean and Frederick Gamble at their Lakewood theatre, Tacoma, Wash.

Coyne Says ATA Intervention Not Policy Violation

Still answering criticisms on American Theatres Association's intervention in the New York anti-trust suit, Robert W. Coyne, ATA executive director, once again pointed out last weekend that the organization's action does not violate the original statement of policy: no interference in intra-industry matters.

Mr. Coyne's explanation is that competitive bidding "transcends the field of trade practices" and is of such importance that ATA intervened to fight against the court-ordered practice in an effort to protect its membership.

He believes that if competitive bidding had been in the news when ATA was formed last spring in St. Louis the exhibitors would have demanded a stand on the issue at that time.

This week Mr. Coyne, a former field director of the Treasury Department's War Bond program, was again on tour for the Treasury. Tuesday and Wednesday he was in Maine making three addresses sponsored by the Department in which he discussed bond ownership in peacetime.

ATA will likely hold its next meeting the first part of December in New Orleans, although time and place has not yet been definitely settled. The board has still to name successors to Rotus Harvey and Fred Schwartz, who have resigned as vice-presidents and directors.

Begins Second Decade Of Picture Courses

With the opening of its autumn term, New York University has begun its second decade of motion picture instruction and it claims that this is the longest record of sustained instruction in motion pictures of any college or university in the country. The courses are in history and appreciation of motion pictures, production, screen writing, script study, theatre management and television. Robert Gessner, chairman of the department, has been elected to a full professorship and Theodore Huff, formerly film curator of the National Archives, has been appointed to the staff as assistant professor in motion pictures.

Bell Heads Union

The Philadelphia Moving Picture Machine Operators, Local 307-A, IATSE, recently elected the following officers for two-year terms: Milton Bell, president; Charles Douglass, vice-president; Harvey Smith, Jr., business manager.

PRC Names Gross

Ira Gross, former member of Warners' exploitation department, has been named to handle exploitation for PRC in the Pittsburgh area.

THEATRES FACING LOCAL TAX RISE

Election Result, Promise of Possible Cut in U. S. 20% Rate Seen as Cause

Following last week's Republican sweep and indications that the 20 per cent Federal admission tax on amusements might be reduced, state legislators and local municipalities apparently were preparing plans to impose additional taxes on theatre admissions to fill local treasuries.

After the tabulation of election returns it was reported from Washington there were strong possibilities the 20 per cent wartime tax would be reduced. Representative Harold Knutson (R. Minn.), who will become chairman of the influential House Ways and Means Committee, is a long-time advocate of reducing the present excise tax to 10 per cent. Also a member of the Banking and Currency Committee, which passes on tax legislation, Rep. Knutson would be able to impose his wishes in the tax reduction matter because of his power in the Ways and Means Committee, combined with his membership and seniority in the Banking Committee.

Foresee Local Imposts

If and when the Federal admission tax is reduced, it is feared by many exhibitors and their organizations that local governments will immediately impose additional levies for public works, schools, veterans' bonuses and other benefits.

Within the past week one city has imposed additional taxes on theatres and another city and one state were studying additional taxation programs.

In Piedmont, Ala., an amusement tax levy of one cent on each 10 cents admission was levied by the City Commissioner on theatres and other amusements operated for profit within the city's corporate limits. A levy of one-half cent on each 10 cents of admission was made on amusements operating outside the city limits but within police jurisdiction.

To Seek Atlantic City Tax

Mayor Joseph Altman of Atlantic City, N. J., announced last weekend that he would ask the state legislature to authorize local sales taxes. The tax as outlined by the mayor would be placed on amusements, including theatres, hotel room rentals, liquor and tobacco.

In Tulsa, Okla., the City Council has announced plans to consider a local ticket tax of one cent on each 10 cent admission or fraction thereof. The proposed ordinance would exempt admissions paid by children under 14 years of age.

Meanwhile, Senator H. E. Dillinger of Placerville, Cal., has announced his intention of introducing a bill in the state legislature seeking additional taxes on tobacco, liquor and horse racing. The Senator said he devised this plan to alleviate the mounting property tax burden on theatre exhibitors and other business men in the state.

Deflationary Period Is Seen by Nelson

Donald M. Nelson, president of the Society of Independent Motion Picture Producers, in Chicago from Hollywood last week, told the Rotary Club there that he thinks there will be a deflationary period some time in the future but that it will not be too severe. He predicted it would be followed by a readjustment period and that American business then would come through with a period of solid, substantial production.

Mr. Nelson attacked the Government by criticising what he termed its dual role as both prosecuting attorney and judge in its relations with management. He also demanded relaxation of Government controls over industry. Mr. Nelson asserted that management respects labor's right to collective bargaining, but resents "collective bullying."

He said "labor should be permitted to strike, but the right to strike must be balanced by certain responsibilities under the law which the Government has not yet imposed on unions."

Disney Industrial Subject Shown By Dow Chemical Company

"Treasure from the Sea," an industrial subject produced by Walt Disney for The Dow Chemical Company, was previewed last week in New York at a cocktail party for newspaper and trade paper representatives. The one-reel subject in color shows the possibilities and uses of magnesium and the effect that this light metal will have on both the consumer and industrial fields. The showing launched the national distribution of the subject, which has been assigned exclusively to the Princeton Film Center.

AVC Showing Trailers On Housing, Employment

The problem of veterans' housing and employment are being given publicity through sound trailers, it has been announced by Walter Brown, chairman of the motion picture chapter of the American Veterans Committee. Two trailers, prepared by National Screen Service Corporation, have been made up and are currently being sold in package form to AVC councils. Each runs a minute and a half. The first is concerned with housing; the second with the establishment of an employment information service for veterans.

MGM Contract Forms in Use

New Metro-Goldwyn-Mayer contract forms, providing for the company's single feature sales policy adopted last July, have been sent to exchanges, it was announced in New York this week as it was learned that the company is continuing to take competitive bids for its product in a limited number of situations.

The new contracts embody only mechanical changes and do not alter selling practices, it was said. The old form, used for block selling, required an additional clause to be stamped on it denoting the fact that the sale of one feature was not conditioned upon the sale of the other. That contract is now printed into the new forms. Other minor changes were also made.

The Penn theatre, in Ambridge, Pa., which has been closed for two years, outbid the Publix-Notopolous and the Warner circuit for "Holiday in Mexico," which will be shown when the theatre reopens Thanksgiving Day. MGM is reportedly taking other bids where the exhibitor insists upon the bidding procedure.

Paramount Ties "Mast" To Schools, Libraries

Paramount Pictures has initiated a library and high schol program of advertising for its "Two Years Before the Mast." The company has made arrangements for more than 100 library displays of 11 by 14-inch stills from the production, which will be accompanied by captions telling the story of the picture. These will be used by libraries for book exhibits of sea stories including "Two Years Before the Mast." Additionally, the company is preparing to distribute more than 16,000 36-page study guides on the book and the film to 3,500 libraries and high schools in cities of more than 50,000 population.

Columbus First Runs Raise Admissions by Five Cents

A five-cent increase in week night admissions has been announced by Columbus, Ohio, downtown first run houses, effective November 7. The increase brings the price to 65 cents, the same as that charged for weekends. There will be no increase in weekend rates or matinees, it was said. This is the first general downtown increase in more than a year. Neighborhood houses raised their rates five cents last spring.

New Mexico Ticket Tax Revenue $12,668 in Month

Collections of the two per cent state sales tax from theatres and other amusements in New Mexico during September, 1946, totaled $12,668, or 1.48 per cent of the total $858,155 collected during the month, according to the New Mexico State Bureau of Revenue.



ALBANY

Ideal weather aided "Gallant Bess" and "The Cockeyed Miracle" at the Palace, and "The Verdict," plus "Gentleman Joe Palooka," at the Strand. The Ritz had another Warner holdover from the Strand, "Deception." Second picture was "The Missing Lady." "White Tie and Tails," first slated for the Ritz, opened instead at the Grand; with "Madonna of the Seven Moons." Warner and Fabian are still pooled in Albany. . . . Colonial, local uptown independent recently reopened under the management of Jack Holt and Jake Olshansky, lawyers, has put into effect a continuous policy weekdays. It started with night shows, except Saturday and Sunday—the same schedule which the nearest opposition, Hellman's Paramount, follows. Colonial has four changes weekly.

The Grand played to very profitable business in a revival of C. B. DeMille's "The Plainsman," starring Gary Cooper, and "The Jungle Princess," with Ray Milland and Dorothy Lamour. This No. 2 Fabian first run, located close to the newer and larger Palace, has in the past two years found "a pot of gold" in reissues. . . . Bess, MGM's educated horse, goaled kids and adults in Albany, Troy and Schenectady appearances. Floyd Fitzsimmons, Metro exploiteer, made tieups with Fabian top houses in the tri-city area, as a buildup for the film, "Gallant Bess."

ATLANTA

Business is good in Atlanta at all theatres with good autumn weather. . . . Mr. and Mrs. W. S. Thornton of Carbon Hill, Guinn and Winfield, Ala., visited Film Row. . . . Floyd K. Harton has sold his theatre, the Twigg, to Steve B. Causey, in Jeffersonville, Ga. . . . Tony Houshman has been transferred from the Paramount exchange in Indianapolis to the Atlanta office as assistant office manager. . . . "Notorious," playing at the Fox theatre and moving over to the Roxy for the second week, is breaking all records. . . . Opening at the Loew's Grand, "Rage in Heaven" looks like it will go two weeks. . . . There is no business recession here in Atlanta's entertainment industry. Considered a barometer of business conditions in general here, it is maintaining its wartime level, and theatre managers, night club owners and concert impresarios expect this pace to carry right through the winter.

The Ritz theatre at Fort Pierce, Fla., has a manager that rides all over the theatre in a wheel chair. He is Rupert Buchanan, a casualty of the late war. . . . The Sunrise theatre, Fort Pierce, Fla., a unit of the Florida State Theatres, is planning its 18th birthday. . . . The Gulf theatre at Venice, Fla., has been sold to Victory Retty, of Detroit. . . . Joe Taylor has been appointed manager of the Springs theatre in Sulphur Springs, Fla. . . . The Capital theatre in Trenton, Fla., is undergoing an extensive repair and renovation program. . . . J. B. Waters of Waters Theatres Company, Birmingham, Ala., and T. W. Williams, also of Birmingham, opened their new theatre in Vincent, October 25.

BALTIMORE

Reissued "Rage in Heaven" is pulling strong at the Century. "Thrill of Brazil" opened big at the Hippodrome. "The Dark Mirror" holding up strong at Keith's. "Margie" is jamming the New theatre. Reissued "King's Row" is pulling strong at the Stanley. "Johnny in the Clouds" opened well at the Little. "I've Always Loved You" is drawing strong in fourth week at Mayfair. The over-all picture of business is fairly good. Harry E. Reddish of the Durkee Circuit, who had been in film business for about 30 years, died of a heart attack. Harpo Marx and Bert Wheeler appearing in person at night clubs. November 4, the Maryland in Hicks' circuit offered a stage show, "Another Part of the Forest," presented by Consolidated Radio Artists, Inc., of New York, who have leased the theatre for the season. . . . Although Baltimore exhibitors carried on fight against Daylight Saving, the voters passed that measure on the ballot November 5. . . . Induction of new members at Baltimore Variety Club, Tent No. 19, took place at general meeting November 8. Check for $1,000 presented Maryland School for Blind by William K. Saxton, chief barker; L. Garman, Elmer Nolte and Joe Poltilove for use for athletic equipment.

BOSTON

Harry Browning and Arthur Moger are taking a prominent part in the Tub Thumpers campaign to aid for the War Nurses' National Memorial, funds for which are now being solicited under the guidance of Martin E. Adamo. . . . Irving Berlin will be guest of honor at the next Tub Thumper Dinner, November 21, at Steuben's Blue Room. . . . Kay Shaeffer, Paramount cashier, who is recuperating from a recent illness, visited the local office last week and said she hopes to be back at work soon. . . . Bud Lewis, Paramount salesman for Rhode Island and Western Massachusetts, is in the Boston City Hospital. . . . Alfred Swett, who managed the Falmouth theatre during the summer season, has been appointed manager of the State theatre in Taunton. . . . Gene Autry, currently appearing in the Rodeo at the Boston Garden, visited the Greater Boston Community Fund headquarters last week for the Youth Serenade, an event that is held annually.

WHEN AND WHERE

November 18: North Central Allied mid-year convention at the Hotel Nicollet in Minneapolis.

November 19–20: Associated Theatre Owners of Indiana meeting at the Severin Hotel in Indianapolis.

November 22–23: Independent Theatre Owners of Wisconsin and Upper Michigan meeting at the Schroeder Hotel, Milwaukee.

November 25–26: Allied Motion Picture Theatre Owners of Western Pennsylvania meeting at the William Penn Hotel, Pittsburgh.

December 2–3: Theatre Owners of Oklahoma annual convention at the Shirvin Hotel, Oklahoma City.

January 26–28: Theatre Owners of North and South Carolina convention in Charlotte, N. C.

CHARLOTTE

H. D. Hearn, owner of Exhibitors Service, announces that his service in the near future will do all the buying and booking for the Pastime Amusement Company of Charleston, S. C. The Pastime now operates four theatres in Charleston and are building another in that city. Mr. Albert Sottile, who has been active in the operation of these theatres, has announced that he will retire. . . Ralph Perry, bookkeeper for Exhibitors Service, has resigned and has been replaced by Mrs. Sarah Eskridge. . . . Paramount has added two new employees, David Carpenter in the accounting department, and Stella Boyles as booking stenographer. . . . Nick Lamantia, southern division manager for J. Arthur Rank Productions, was in the local Universal offices a few days this week. . . . Out-of-town exhibitors seen on Film Row in Charlotte this week included: R. D. Hardister of Badin, N. C.; D. Holt of Troy, N. C.; Bill Conn, of Gastonia, N. C.; E. L. Hearn, Albemarle, N. C.

CHICAGO

Sid Rose, local branch manager with United Artists, is recuperating at home from a recent heart attack. . . . Vic Bernstein, Monogram salesman-booker, has been appointed athletic chairman of the Chicago B'nai B'rith Cinema Lodge. . . . Lionel Keene, who recently sold out his theatres in Atlanta, Georgia, was a recent Film Row visitor. . . . Abe and Ray Goldstein have sold their Olympic theatre in Cicero to a group headed by Van A. Nomikos, circuit owner. It is reported that $100,000 was paid for the 10-year lease of the Olympic. . . . John Semadalis will now book pictures at his five theatres, having resigned from the Allied Booking and Buying Circuit. Semadalis, however, retains his membership in the Illinois Allied organization itself. . . . Tom Gilliam, 20th Century-Fox branch manager here, was guest at a luncheon held here by 20th Century-Fox advertising and publicity heads. Jack Rose, partner of the Manta-Rose Circuit, and Jack Kirsch, national Allied head, were elected national canvasman and alternate at the recent Illinois Variety Club election. Alvin S. Raymer and Lester C. Simansky were elected clowns and J. Harold Stevens, George B. Topper and Erwin R. Fensin were elected as alternatives. New canvasmen elected were George B. Topper and Ben Lourie.

(Continued on page 44)



Another Crow
King of th

Alka-Seltzer selects Roy Roger
to succeed radio's famous Nationa
Barn Dance Program following
run of 13 consecutive years of pop
ularity on the air.

"SATURDAY NIGHT ROUNDUP"

Starring ROY ROGERS · GEORGE "Gabby" HAY

DALE EVANS · PAT BUTTRAM · BOB NOLAN a

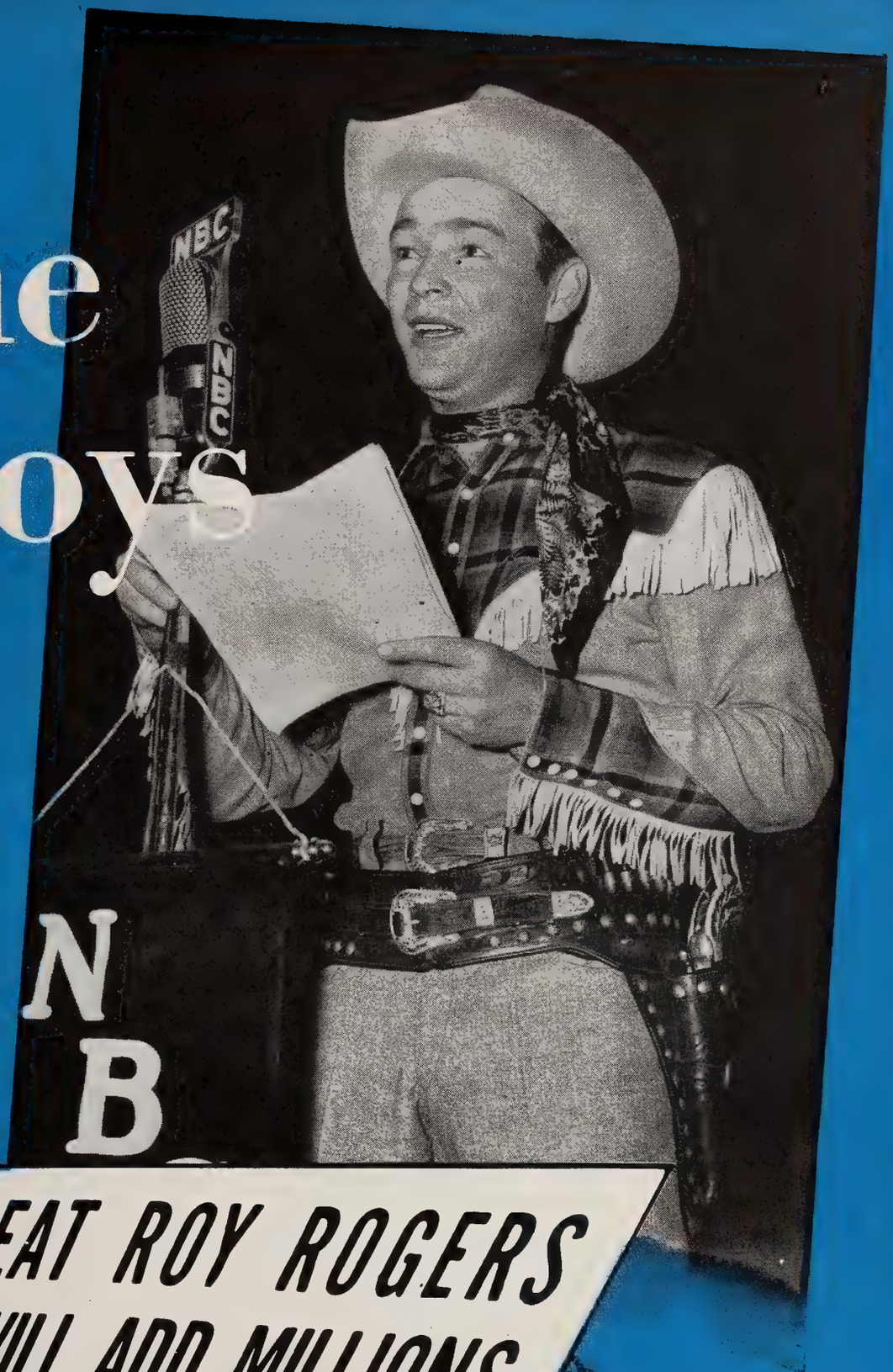
the SONS of the PIONEERS · COUNTRY WASHBU

Same Day Same Time

Saturday night - 9 to 9:30 EST - ov
the entire NBC network of 158 s
tions coast-to-coast, including Cana

KEEP YOUR BOX OFFIC

for the Cowboys



N
B

THIS GREAT ROY ROGERS AIR SHOW WILL ADD MILLIONS OF FANS TO THE MILLIONS WHO NOW SEE HIM ON THE SCREEN IN REPUBLIC PICTURES!

YE ON REPUBLIC.....



CINCINNATI

Ross Williams was reelected president of the Cinema Club of Cincinnati at a recent meeting of the organization, formed several years ago for social purposes by film salesmen in the Greater Cincinnati territory. John P. Eifert was chosen vice-president, and Peter Niland was retained as secretary and treasurer. Mannie Naegel, Charles Palmer, Ed Salzberg and Harry Sheran were elected directors. Mr. Williams, Mr. Eifert and Mr. Salzberg were selected as delegates to the Coliseum of Motion Picture Salesmen of America convention, at St. Louis. . . . Irving Sochin, general manager of Theatre Owners, Inc., which buys and books product for independent exhibitors in the territory, reports recent addition of the Uptown and Fairview theatres, units of the local Gerves Circuit, bringing the total membership to around 30 houses. . . . Marc Wolf, vice-president of Theatre Managers, Inc., Indianapolis, and E. L. Mendelssohn, branch manager of Universal in Indianapolis, were recent Cincinnati visitors. . . . The new Oxford theatre, at nearby Oxford, Ohio, which has been dark for some time, is being reopened for Saturday and Sunday showings, to relieve the congestion at the Miami-Western theatre, both houses being units of the Nat Galley circuit.

CLEVELAND

Charles Raymond, Loew's theatre division manager, announces the appointment of Maurice Drucker as manager of Loew's Ohio theatre. . . . Danny Kaye will be here November 23 for the 12th annual Press Christmas Fund party in the Public Auditorium, with all receipts going to buy food, clothing and toys for children of needy families. . . . Dave Miller, Universal district manager, is over the flu and has taken up his residence in Buffalo, covering the Buflafo, Albany and New Haven offices. . . . Cleveland Motion Picture Exhibitors Association members voted a voluntary and temporary two and a half per cent pay increase to operators. This is independent of the four-year wage contract, which has until 1949 to go, and provides for a two and a half per cent annual increase. . . . Salesmen's Club of Cleveland, headed by Leonard Mishkind, has completed plans for an industry dinner dance to be held at the Statler Hotel on November 30.

Motion Picture Council of Greater Cleveland, Mrs. E. F. Carran, president, announced an open forum meeting in the Cleveland Public Library Auditorium November 14 on the subject of state censorship. Participating will be Richard Griffith, executive secretary, National Board of Review; Dr. Clyde Hissong, head of the state department of education and chief of the Ohio Board of Censors, and Hettie Gray Baker, censorship director, 20th-Fox. Dinner at the Cleveland Hotel will follow the discussion.

COLUMBUS

Election day meant a noticeable falling off in business in downtown theatres and the Ohio State-Pitt football game last Saturday at Ohio Stadium drew 74,000 to the giant horseshoe plus uncounted thousands at their radios. . . . Van Johnson's "No Leave, No Love" took top money position at the Ohio with "Sister Kenny" doing above average at the Palace and "Home Sweet Homicide" attracting fair business at the Broad . . . the Grand suddenly switched bookings last Saturday, bringing in "Black Beauty" replacing "Claudia and David" . . . the Grand ordinarily starts new shows Mondays. . . . Manager Jerry Shinbach of the Palace is battening down the hatches in preparation for the four-day personal appearance of Mickey Rooney scheduled to start December 12. . . . Mt. Vernon, Ohio, found the 1909 curfew ordinance, which was revived by the police for the Hallowe'en season, so effective that city officials have decided to continue enforcing it. The old law provides children under 15 must be off the streets and out of public amusement places by 9 P. M. or be taken home by police and the Juvenile Court notified. . . . B. F. Keith-Columbus Company, operators of the Palace, has appealed to the Ohio Supreme Court a decision by the State Board of Tax Appeals fixing valuation of $638,986 on the land and theatre building. . . .

DENVER

Frank H. Ricketson, Jr., Fox Intermountain president, also Central City Opera House Association head, was honored at testimonial dinner by the latter group and presented original Lester Varian lithograph of Central City scene. He was praised for his efforts in behalf of the annual play festival each summer in the 68-year-old opera house in Central City, Colo., old mining town. . . . Heaviest blizzard of years put a crimp in grosses. . . . John Borg, 40, Telenews assistant manager, died after several weeks' illness.

C. U. Yaeger has opened the new Lamar, Lamar, Colo., with "Boys' Ranch." . . . Frank Barnes, owner Sioux, Crawford, Neb., underwent operation at Rochester, Minn., St. Mary's Hospital, by Dr. Charles Mayo. . . . Adolfo Squibel planning theatre in Tierra Amarillo, N. M., spending about $10,000. . . . Out-of-towners seen on Film Row included George Nescher, Springfield, Colo.; John Greve, Eagle, Colo.; Robert Smith, Steamboat Springs, Colo., and Dewey Gates, Johnstown, Colo.

DES MOINES

A double feature at the Paramount drew the largest crowds among Des Moines theatres last week. The bill included "Three Wise Fools" and "Night Editor." . . . The Iowa theatre, Bloomfield, Ia., has installed a new heating plant. . . . New salesman at Warners is Morton P. Eichenberg, Jr., who comes from Omaha. . . . N. E. Steinberg, Republic district manager, and Vito DePinto, of the Hollywood studios, were guests of the Republic exchange last week. . . . The Garwin theatre, Garwin, Ia., has been purchased by Jack Comfort of Waterloo, and has been renovated. . . . Russell Brandon of Woodbine, Ia., has purchased the theatre at Cumberland, Iowa, and took over the management November 1. . . . R. C. Schrost, owner of the Strand theatre, Ackley, Ia., since 1938, has sold the house to R. A. Neitzke, formerly of Longmont, Col.

HARTFORD

Among the holdovers on Connecticut screen are: "I've Always Love You," "Mr. Ace," "No Leave, No Love." . . . Theatre managers throughout Connecticut gathered at the Fairfield Inn., Fairfield, November 13, to honor Earl Morin, who retired recently as an inspector of motion picture establishments for the Connecticut State Police. . . . Louis LaVorgna, projectionist at Plaza theatre, New Haven, died last week. He went to work as a projectionist back in 1905, when the Bijou, New Haven, was first opened. . . . Harry E. Thayer, 62, who operated the first motion picture theatre at Farmington, N. H., also died last week.

Film Group, Inc., has been organized at Springfield to turn out public relations and educational shorts and television programs on films. Edwin H. Kasper, Kasper-Gordon, Inc., Boston, radio production and transcription studios, is the president. . . . Hartford visitors: Bill Heeley, UA exploitation representative; Harry F. Shaw, division manager, and Lou Brown, division publicity-advertising director, Loew's Poli-New England Theatres.

INDIANAPOLIS

Film business here is bucking the stiffest competition it has ever had for the amusement dollar. Twenty-five assorted events are booked at local show cases for the month of November. Sonja Henie's 1947 Ice Revue, which opened November 14 for two weeks at the Coliseum, is the most powerful counter attraction. Grosses were generally lower in the last week. A plain $13,000 for "Claudia and David" at the Indiana was the best figure. Rain cut down that important weekend business. . . . William E. Reiley, 63, former Hays office attorney in Hollywood, was killed Saturday in a fall down the basement stairs of a store in the local Keith theatre building. He apparently lost his footing and struck his head on the floor. Reiley had just finished a conference with Sam Roberts, part owner of Keith's, and had rushed next door to hear the last quarter of the Army-Notre Dame game. . . . The Rodeo, formerly the Alamo, opened as an action house by the Cantor circuit November 15. Don Wright has been named manager. Downtown activity will be 100 per cent when it gets going. . . . A dinner dance, November 19, and annual banquet, November 20, will be the social highlights of the Associated Theatre Owners of Indiana convention at the Severin. . . . Out-of-town film men on the row last week included John Micu and Roger Scherer, Fort Wayne; T. J. Arrington, New Haven; Arthur Clark,

(Continued on page 46)

RKO's PIC-TOUR OF THE MONTH



AMOROUS FENCING between country lass LORETTA YOUNG and bachelor Congressman JOSEPH COTTEN, imparts delicious tongue-in-cheek humor to RKO's eagerly-awaited *The Farmer's Daughter*. Giving added lustre to triple-threat star cast is ETHEL BARRYMORE.



AH-H-H! Action on set of RKO's *The Locket* is halted when director John Brahm succumbs to fragrance of LARAINE DAY's bridal bouquet. This powerful drama of one woman and three men co-stars ROBERT MITCHUM, BRIAN AHERNE, GENE RAYMOND.



DOESN'T NEED 'EM, nevertheless GEORGE RAFT dons specs for really good look at photos of ten breath-taking brunettes, pivotal figures in RKO's *Nocturne*, suspense drama starring Raft and lovely LYNN BARI. Hollywood showplaces give picture authentic filmland glamor.



ELOPEMENT TANGLE in RKO's *Honeymoon* fails to lower high spirits of SHIRLEY TEMPLE and GUY MADISON, who seek to marry in gay Mexico City. Aiding lovers and adding to hilarity is suave co-star FRANCHOT TONE. Vicki Baum comedy is basis for film.

THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE

RKO RADIO PICTURES

Month after month RKO keeps telling a multi-million national magazine audience about its forthcoming shows. Above is ad. No. 12 in the popular "Pic-Tour" series. It appears in LIFE, Nov. 4; WOMAN'S HOME COMPANION, December, and LOOK, Nov. 26 — total circulation, 11,078,699.

(Continued from page 44)

Bloomington; William G. Wallace, Veedersburg; Nick Paikos, Tipton; Tim Cleary, Wabash; Don Hammer, Franklin, and Albert B. Thompson, North Vernon.

KANSAS CITY

Stormy winter weather has come to the Midwest. The last week of October had a few scattered storms, then the week of November 3 found storms hitting other sections, ending up with nearly the whole area having bad weather, though temperatures not yet below-freezing generally. The first touch of winter always cuts attendance drastically, especially in the small towns, then trade gradually recovers.

Children's matinees, especially Saturday morning "kiddie shows," that used to draw big, have been disappointing this autumn in general. A few theatres which have built up regular children's matinees over the years are having nearly as good attendance for them as in the past; but theatres which have to put on specials have not done so well. . . . Woody Longan, recently with the Dickinson circuit, has joined Screen Guild Productions of Kansas City. . . . Earl Plumlee, who has been city manager for Theatre Enterprises, Inc., at Springfield, Mo., has been given the post of city manager at Paola, Kan., the Springfield post being filled by Melvin Bigley, formerly at Nebraska City, Neb., where Stanley McSwain has resumed his old position upon return from military service.

MEMPHIS

Downtown first run theatres report business better than usual. Warners held over "Nobody Lives Forever" for a second week. Palace held "Three Little Girls in Blue" for a second week. Malco opened with "The Plainsman," and reported good attendance for the first fed days. Loew's State reported brisk attendance with "No Leave, No Love." . . . Ritz theatre, Memphis' only suburban first run, had to turn patrons away for the first few nights of "Dead of Night." Manager Dave Flexer of the Ritz wired from New York that he had booked "Henry V" for his show opening December 4. . . . Carolyn theatre, Piggott, Ark., opened November 7. . . . Carl Christain, Cabot theatre, Des Arc, Ark., and Tuckerman Theatre, Star City, Ark., and W. A. Pruitt, Associated Theatres in Mississippi, were Film Row visitors.

MINNEAPOLIS

"The Killers" and "My Darling Clementine" grabbed top grosses of the week in the Loop, both being held over, while "Sister Kenny" failed to measure up to expectations in its "home town." It was a good week for holdovers as business generally ran above average. . . . Jack Heywood of New Richmond, Wis., and A. H. Kaplan, Minneapolis exhibitor, have been named to the advisory board of North Central Allied, replacing the late W. A. Steffes and Ben Friedman. . . . Ben Berger, head of Berger Amusement Company, and two associates, Ted Bolnick and Ted Karatz, purchased the Loeb Arcade, four-story Loop office building, for a price "in excess of $300,000." . . . Walter O. McFall, formerly with Warners, has joined the Minneapolis Monogram staff and



has been assigned to the northern Minnesota and North Dakota sales territory.

OKLAHOMA CITY

The Plaza held a late show for the Classen High School pep club after their big football game last week. . . . In town and on the row from over the state last week were Wesley and LeRoy Hodges from Anadarko; John Thomas from Kingfisher, Don Abernathy from Fairview, J. R. Brown from Shamrock, Tex., A. R. Walker from Broken Arrow, C. S. Humphrey from Britton, John McClay from Salina, J. E. Jones from Sand Springs, Ora Peters from Wapanucka, L. A. White from Weatherford, and John Terry from Perry. . . . Voette Moussa is the new booker at the Universal office. . . . Theatre Owners of Oklahoma, Inc., annual convention set for Skirvin Tower Hotel December 2, 3. . . . L. C. Griffith improving nicely following that stroke some time back. . . . New May theatre, seating 1,000, has opened.

OMAHA

Orrin Tucker's Orchestra on stage and "Faithful in My Fashion" rang the box office bell for better than $23,000. Receipts generally were warmer and weather cooler. . . . J. J. Dietch of the Paramount home office theatre department stopped here briefly en route to Salt Lake City. . . . Mrs. B. B. Holdridge, wife of the exhibitor at Shenandoah, Ia., died in an Omaha hospital. . . . Louis Gerelick, father of salesman Jules Gerelick of the Milwaukee Paramount office, also died here during the week. . . . F. T. Murray, head of branch operations for Universal, and Edward Heiber, district manager from Kansas City, visited here. . . . Rita LaHood is the new general clerk at Columbia. . . . G. E. McGlynn, MGM branch manager, is back from a physical checkup at Rochester, Minn., and plans to gradually move back into full-time work at his position.

PITTSBURGH

Despite numerous counter attractions, which included the opening of the professional basketball season, two boxing shows, a professional football game which attracted 40,000, and three sellout concerts in Syria Mosque, theatre business is definitely on the upswing. The big surprise among the downtown houses was the showing made by "Holiday in Mexico," which goes for a second week in Loew's Penn theatre. In addition to that attracion, "Canyon Passage" and "Three Little Girls in Blue" all are being held over, which means they are doing better than average business, since there is a backlog of first run pictures. . . . However, the theatres must depend upon home patronage since the hotel employees' strike is now in its fifth week and with little signs of settlement, so there is a dearth of visitors to the town seeking entertainment. . . . John McGreevey, veteran booker and executive of the Harris Theatres, is being kept doubly busy since he was named business manager of the Pittsburgh Ironmen, local entry in the Association of Professional Basketball Leagues. . . . Sister Kenny was in Pittsburgh for the initial showing of "Sister Kenny," which is being sponsored by the Pittsburgh *Sun-Telegraph* and the Variety Club for the Infantile Paralysis Fund. . . . The town is getting quite a play in reissues. This week saw "Kings Row," "Lady in the Dark," "The Lady Vanishes" and "Wild Bill Hickok Rides."

PHILADELPHIA

Business had a definite upswing throughout the city, with "Two Years Before the Mast" pulling a tremendous $52,000 at the Mastbaum. . . . Managers in Reading, Pa., are really concerned about lack of display advertising space in the town's papers, due to newsprint shortage. December, usually an off month with them, is approaching rapidly, and the exhibitors feel that without the display advertising, business will take a bigger drop than usual. . . . Samuel Felt, owner of the Laurel, near Reading, has postponed to next year the building of his 650-seat theatre in Temple Borough, Berks County. . . . New members admitted to the Motion Picture Associates in Philadelphia were Hugh Formato, PRC; John D. Holman, Paramount; Clayton E. Bond, UA; Nathan Rosen, 20th Century-Fox; Herman Hirshorn, Monogram; John J. Scully, Jr., Universal; and Lawrence E. Goldmeier. . . . The lease of the Strand was extended to Warners for another five years, from 1957 to March 31, 1962, at a yearly rental of $30,000. . . . Dave Rosen, Clark Film Supervisor, won a trip to New York from the Masonic Equity League. . . . The Variety Club Heart Fund show, starring Frank Sinatra, November 21 at Convention Hall, looks like a sure success.

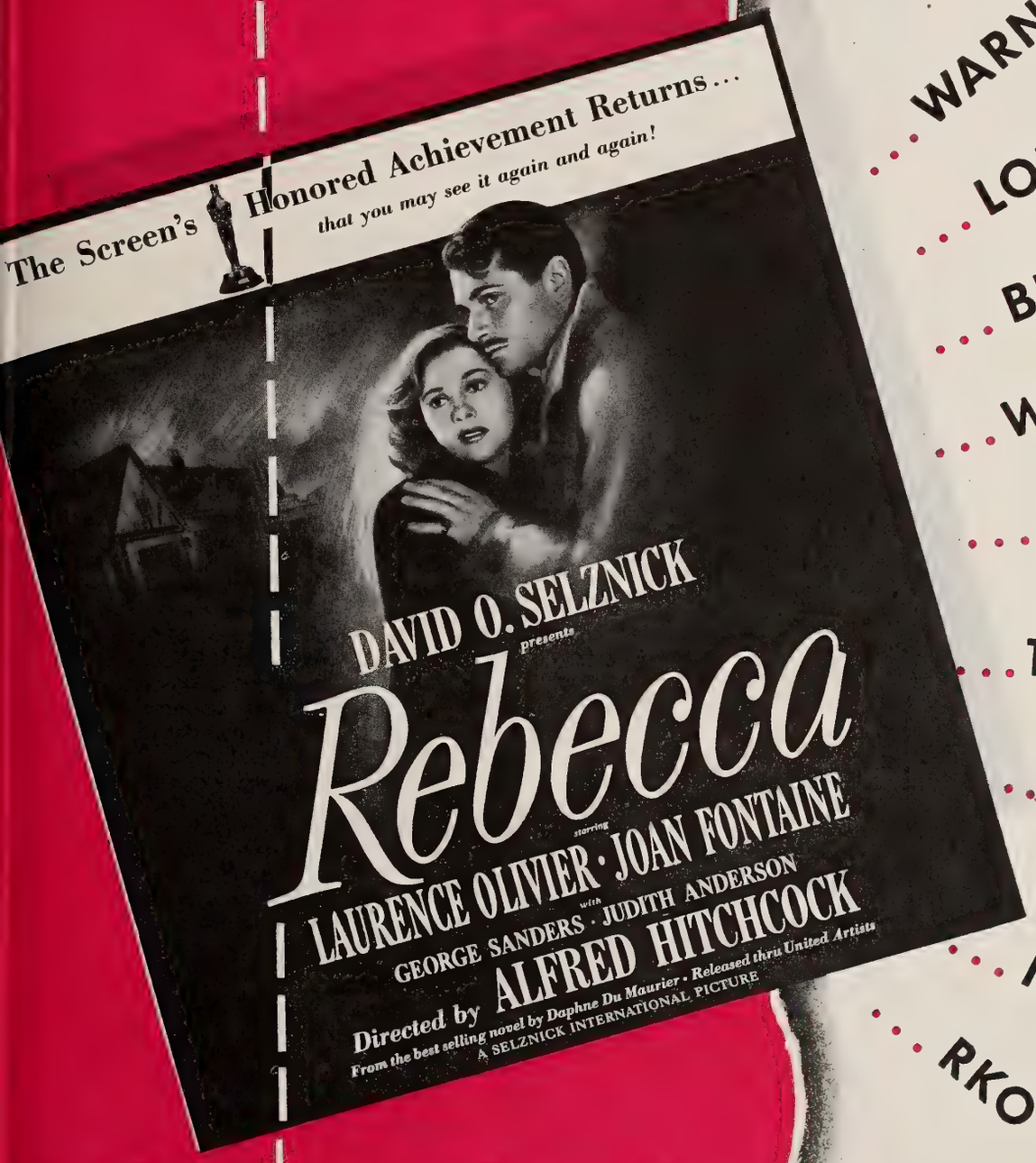
PORTLAND

With clear cold weather Portland's downtown business took an upward spurt with "Three Little Girls in Blue" at the Paramount held for second week; "Till the End of Time" at Orpheum registered good business; "Cloak and Dagger" moved to the Music Box for a second week.

Theatre projects continue to be blue-printed in spite of still-prevalent restrictions on building, with a strong preference for drive-ins in Pacific Northwest centers. C. L. Theuerkauf and Chester N. Nilsson of Tacoma outline plans for a 700-car drive-in in South Tacoma on a 35-acre tract on Pacific

(Continued on page 48)

HAVE YOU BOOKED



...WARNERS HAS!

...LOEW'S HAS!

...BRANDT HAS!

...WOMETCO HAS!

...ODEON HAS!

...TRI-STATE HAS!

...MINNESOTA AMUSE. HAS!

...INTERSTATE HAS!

...RKO HAS!

..thousands of theatres and circuits have!

You get it from UA

(*Continued from page 46*)

Highway. Project represents expenditure of $100,000. . . . As a tribute to America's war dead, Portland's new sports arena will include a 1,500-seat modern theatre, a people's project, according to Mayor Earl Riley. . . . Eugene Theatre Company, affiliated with Evergreen Theatres, has sought permission to construct $300,000 house, which will be operated in conjunction with their McDonald and Rex theatres in Eugene, Ore.

SAN ANTONIO

The National theatre offered the latest Jorge Negrete production, "Canaima," in an advance preview showing November 1, drawing capacity business. . . . Interstate is preparing their new Spanish house in McAllen for an early opening. . . . W. T. Miller, 64, widely known outdoor showman who worked with the late Will Rogers and Tom Mix, died November 3. Interment was in Bellville, Illinois. His wife and sister survive. . . . "Mississippi," a reissue starring Bing Crosby and Joan Bennett, was revived for a three-day engagement at the Empire theatre. . . . Azteca Film Exchange visitors included Ernesto Ramirez, Roma theatre, Roma, Texas; T. J. Jackson, Jackson Circuit, Robstown; Jorge Madrid Campos, vaudeville booking representative, Mexico City, and Frank Lucchese, Harlem theatre, Austin, Texas.

SAN FRANCISCO

Business took a sudden spurt upward this week. The Fox did a solid $46,000 with "Two Years Before the Mast." . . . Frank Giovanni replaces Frank Meisner, retiring owner-operator of the Plaza theatre, Healdsburg. . . . George Mann, Hal Honore and C. J. Chapman took time off from their executive duties to visit the San Francisco Fine Arts Exhibit held in the Civic Center. . . . Theatre men are congratulating each other on the recent defeat of the dog racing bill. . . . Two hundred girls turned out for the first party since the war of the Film Colony Club. Party was held at the California Theatres Association offices, and cocktails and buffet supper completed the evening. . . . Recent visitors on Film Row: Charley Gray, Livermore theatre; Jack Hillman, Morgan Hill theatre; Gabriel Sedillo, Mendota, Mendota; Frank Panero, Panero Circuit; Bill Peters, Manteca theatre; Tom Bellissis, negotiating for purchase of a new theatre; Mark Harrison, booking for his Cameo and Roxy theatres.

TORONTO

The Canadian Government loosened up to the extent of granting the concession, under continued wartime controls, to theatres of applying holiday prices for Remembrance Day, which had been proclaimed a statutory holiday for the first time since pre-war days. . . . Box office was fair to good all around, despite a couple of rainy days and an outdoor sports wave. . . . The Imperial theatre played "Meet the Navy," film version of the Royal Canadian Navy's wartime touring revue, but many people just looked at the theatre-front display. . . . By booking coincidence, two theatres were playing International Pictures, Famous Players' Shea's having "The Stranger," and Loew's Uptown showing "The Dark Mirror," and both performed nicely.

Because Toronto Tent No. 28 of Variety Clubs of America has had a hindered start through inability to secure permanent quarters, the local membership decided to extend the term of chief barker J. J. Fitzgibbons, president of Famous Players, and other officers to the end of 1947, subject to headquarters approval. . . . The Tent has optioned two downtown sites for a new clubhouse, to be erected when materials are available. . . . Morris Stein from Toronto head office, and District Manager R. S. Roddick conducted the first Eastern Canadian managers regional conference Nov. 6-7 down in Halifax, followed by a similar meeting Nov. 13-14 at Montreal, where District Manager T. R. Tubman assisted Stein. . . . On the first anniversary of his Odeon Movie Club, Manager W. C. Tyers of the Capitol, Niagara Falls, Ont., announced a membership of 1,663 juveniles.



WASHINGTON

Washington theatre business was good, with excellent business reported at Loew's Palace for the first week of "Two Years Before the Mast." Picture was held over for another week. New pictures opened in all the first run houses, with "Deception" at Warners' Earle, "White Tie and Tails" at RKO Keith's, "I've Always Loved You" at Loew's Capitol, and "Henry V" at the Little theatre. "Rage in Heaven," a reissue, which played for two weeks at Loew's Palace, was moved over to the Columbia theatre for another downtown week, and "Strange Love of Martha Ivers," after only one week at Warners' Earle, was carried over to their Metropolitan theatre for another downtown run.

Mrs. Marjorie Dawson, head of the community relations department of the Motion Picture Association, was guest speaker at a meeting of the D. C. Motion Picture Council at Warner Theatres offices. She spoke about the new Children's Film Library project inspired by Eric Johnston. Council members representing more than 20 Washington organizations were invited. . . . Tickets for "Henry V" at the Little theatre are now being sold five weeks in advance, with the sale approximating $30,000. Members of various educational groups were invited to a special screening at the National Press Club.

Schneider Stock Sale Is Listed In SEC Report

The sale of 11,018 shares of Columbia Pictures common by Abraham Schneider, vice-president and treasurer of Columbia, highlighted the activity in film industry stock by officers during the September 11-October 10 period, according to a report last week by the Securities and Exchange Commission.

The largest transaction of common shares of Paramount was reported by Anson Goodyear, who disposed of 3,000 shares to a trust fund for his children. This trust now holds 4,000 shares. Stanton Griffis, chairman of Paramount's executive committee, purchased 800 shares of Paramount, bringing his holding to 10,000 shares. Stephen Callaghan purchased an additional 200 shares, bringing his total to 800. Henry Ginsberg, Paramount's executive producer, acquired 300 shares and now holds 1,300 shares. Maurice Newton sold 100 shares.

In Warner Brothers, Morris Wolf acquired 1,450 shares of common through a stock splitup last August. Mr. Wolfe's trust added 167 shares through the split, and Robert W. Perkins, Warner vice-president and general counsel, acquired 500 shares in the split. Samuel Carlisle, assistant treasurer, acquired 100 shares; Herbert Freston acquired 150 shares; Harry M. Kalmine, president of Warner Brothers Theatres, acquired 100 shares.

At Twentieth Century-Fox, Thomas J. Connors, vice-president in charge of sales, disposed of 1,000 shares of common, leaving his holdings at 5,100. Murray Silverstone, president of 20th-Fox International, added 1,800 shares.

Only transaction in Universal was the purchase of 100 shares by Budd Rogers.

In Loew's the only transaction was the sale of 45 shares by Howard Dietz.

At Monogram, Edward Morey disposed of 900 shares of common, and George D. Burrows acquired 100 shares of common.

Washington Governor Cites RKO's "Highway Mania"

A special screening of "Highway Mania" was held by RKO Radio's Seattle exchange for Governor Mon C. Wallgren and Colonel E. M. Llewelyn, State Traffic Safety Commissioner, at Olympia, Wash. The screening resulted in the full endorsement by the Governor and Commissioner. The office of the Commissioner will issue instructions to the local Safety Commission advising them of the playdate and requesting their cooperation in getting newspaper and radio publicity. Under this plan, as handled by Robert Haley, RKO Radio field man in Seattle, all theatres will be advised by letter suggesting that they contact their local authorities and this is being followed up by personal contact by Mr. Haley where possible.

Short Product in First Run Houses

NEW YORK—Week of November 11

CAPITOL: Hi-Li ..... ***Columbia***
Glimpses of California ..... ***MGM***
Feature: Rage in Heaven ..... MGM
CRITERION: Rural Rhapsody ..... ***Universal***
Silent Tweetment ..... ***Columbia***
Feature: Dark Mirror ..... Universal
GLOBE: Enric Madriquera ..... ***Warner Bros.***
Of Thee I Sting ..... ***Warner Bros.***
Feature: Angel on My Shoulder ..... United Artists
HOLLYWOOD: Gooty Goofers ..... ***Warner Bros.***
Battle of Chance ..... ***Warner Bros.***
Feature: Deception ..... Warner Bros.
PALACE: Wet Paint ..... ***RKO***
Motor Maniacs ..... ***RKO***
Feature: Nocturne ..... RKO
RIALTO: Rocket to Mars ..... ***Paramount***
Feminine Class ..... ***Paramount***
Feature: Decoy ..... Monogram
RIVOLI: Musica-Lulu ..... ***Paramount***
Be Kind to Animals ..... ***Paramount***
Double Rhythm ..... ***Paramount***
Feature: Two Years Before the Mast ..... Paramount
ROXY: Electronic Mousetrap ..... ***20th Cent.-Fox***
Winter Holiday ..... ***20th Cent.-Fox***
Czechoslovakia, the Soviet Neighbor ..... ***20th Cent.-Fox***
Feature: Margie ..... 20th Cent.-Fox
STRAND: The Mouse-Managed Cat ..... ***Warner Bros.***
So You Want to Play the Horses ..... ***Warner Bros.***
Feature: Nobody Lives Forever ..... Warner Bros.
WINTER GARDEN: The Answer Man ..... ***Universal***
Feature: The Killers ..... Universal

CHICAGO—Week of November 11

ORIENTAL: Robin Hood ..... ***Warner Bros.***
Feature: Angel on My Shoulder ..... UA
ROOSEVELT: Army Football Champions ..... ***Columbia***
Feature: Three Little Girls in Blue 20th-Fox
STATE-LAKE: Mousemerized Cats ..... ***Warner Bros.***
Feature: Deception ..... Warner Bros.
WOODS: Ten Pin Magic ..... ***Columbia***
Feature: The Dark Mirror ..... Universal

Cites History of Theatre Service

The contribution of theatre servicing to 20 years of sound motion picture development was discussed Wednesday night by E. S. Seeley, chief engineer of Altec Service Corporation, at the monthly meeting of the Society of Motion Picture Engineers, Atlantic Coast Section, at the Fox Little Theatre in New York.

Mr. Seeley traced the history of service up to the war years. In looking into service and developments of the future, he said that the pattern would not change radically "and step by step improvements will continue to reach the theatre. These improvements will result in greater complexity in the technical sense than those of the past and they will be brought speedily into the theatre by the service organization," he said.

While not specifically discussing the nature of the new developments, Mr. Seeley said that a "great deal of competent attention is being given to such things as control track, automatic volume control, stereophonic sight and sound, television, panoramic or wide angle sound origin, extended range and new color film which will require modification of reproducing equipments." Frank E. Cahill, Jr., of Warners, presided.

George Pal Purchases "Clock of St. Sierre"

George Pal, producer of Puppetoons for Paramount release, has purchased "The Clock of St. Sierre," an original story by Jack Miller, which he will produce for his fairy tale series. Mr. Pal recently completed Puppetoons featuring swing artists such as Duke Ellington and Woody Herman, and is now preparing one on Artie Shaw.

Allied and Variety Cite 23 Pioneers in Detroit

Motion picture pioneers who have been with the industry 35 years or longer were honored at a banquet in Detroit Wednesday night sponsored jointly by the 37th annual Michigan Allied convention and the Variety Club of Michigan. Among those cited were: Samuel Ackerman, George Berger, Car Buermele, Lou Cohen, Morton Dennis, Ernest H. Forbes, Naiman E. Frank, E. J. Goodall, Ellsworth G. Hamer, Howard C. Holah, David Idzal, Harry Irons, Frank E. Lee, Ange Lorenzo, H. R. Martin, Edward Murphy, Charles C. Perry, George F. Smith, Jake Sullivan, Edward Westcott, Jack Stewart and William Sturgess.

Previous pioneers honored in 1942 were: Ray Branch, E. C. Beatty, J. O. Brooks, Glen Cross, J. R. Dennison, Tom Eland, Edward Kirchner, W. S. McLaren, J. C. Ritter, P. C. Schram and Jacob Stocker.

Blanc Post Commander

Victor H. Blanc, Philadelphia, vice-president of the Arena Association and theatrical attorney, was elected commander of the Philadelphia Variety Post of the American Legion at elections held last week. Other officers elected were: Everett C. Callow, senior vice-commander; Rudolph Bloom, Jr., junior vice-commander; Jack Brodsky, adjutant; William Brooker, finance officer; Roy Robbins, chaplain, and Joseph Riley and Harry H. Matthews elected sergeants-at-arms.

Completes Far East Deal

Expanding its Far East coverage, Monogram has completed arrangements with the Netherlands East Indies Government for the importation of a number of the company's releases through the port of Batavia. The deal was completed by William E. Osborne, Monogram's Far Eastern representative.

Goldwyn Ahead In Astor Race

Samuel Goldwyn at midweek appeared the victor in the triangular court battle over which feature was to follow "Caesar and Cleopatra" at the Astor theatre, Broadway showcase supplied with product by Mr. Goldwyn and David O. Selznick.

The Goldwyn office announced Friday that "The Best Years of Our Lives," an RKO Radio release, would open at the Astor November 21. The booking was confirmed by Maurice Maurer, who operates the theatre for the City Investing Company.

The booking issue came to a head last weekend when United Artists, distributors of "Caesar," announced that its Hunt Stromberg production, "The Strange Woman," would play the Astor, thus holding the screen for UA's Selznick production, "Duel in the Sun," which would then play the holiday season.

"Caesar" continued its run, however, and November 6 a writ of replevin was served on the Astor in behalf of UA for the recovery of the "Caesar" print. The writ was ignored. The following day a show cause order, issued by Judge Lloyd Church of New York Supreme Court, was served on New York County Sheriff John J. McCloskey to determine why the print had not been recovered. Arguments were heard Friday by Supreme Court Justice Aaron J. Levy, who was to hand down his decision this week. Sheriff McClosky Tuesday in a brief contended he had complied with the law by placing a deputy in the theatre November 6 to guard the film until a bond for twice its value had been posted. He said next day the Goldwyn office posted a bond for $2,795 and the custodian left. But a spokesman for UA said the presence of the custodian did not prevent the theatre from showing the film, and further the Goldwyn company was not entitled to furnish the bond since it was not a party to the suit.

New Park Theatre Suit Won by Arnold Stoltz

Arnold Stoltz, director of advertising and publicity for PRC, has won his $50,000 suit against Arthur I. Darman and Max J. Cohen, former owners and operators of the New Park theatre, Woonsocket, R. I. The theatre was recently sold to Fred Greene, operator of the Bijou theatre, also in Woonsocket. Mr. Stoltz sued on the ground that he had an option to buy the theatre or a half interest in the theatre and that the sale to Mr. Greene was a breach of that option. Judge Carroll G. Walter in Supreme Court, New York County, made the decision.

Warner Club Holds Dance

The Warner Club will hold a Thanksgiving Festival Dance in the clubrooms at the home office November 22.

Start Eight Productions, Nine Are Completed; Resume "Vendetta"

Hollywood Bureau

Production slipped slightly last week, as eight pictures went before the cameras, and nine to cutting rooms. Shootings was resumed on "Vendetta," which had been temporarily suspended pending the reorganization of California Pictures, Inc. Stuart Heisler has taken over production and direction of the film.

Prominent among the week's new ventures were two MGM features, "A Love Story" and "The Birds and the Bees." The first deals with the romance of Clara and Robert Schumann, and will feature much of the later's best-loved music. Katharine Hepburn has been cast as Clara Schumann, Paul Henreid as Robert, and Robert Walker as Johannes Brahms. The story covers a period in the life of the famous pianist between the ages of nineteen and sixty-seven.

"The Birds and the Bees," based on a current Broadway comedy, is a musical. Joe Pasternak is producing; Fred Wilcox directing. Co-starring in the film are Jeannette MacDonald, Jose Iturbi and Jane Powell.

Another musical went into work at Republic. Tentatively titled "Will Tomorrow Ever Come," it co-stars Nelson Eddy and Ilona Massey. Allan Dwan is the associate producer-director, and Rudolph Friml composed the original score.

Republic Starts Another In "Red Ryder" Series

"Marshal of Cripple Creek," also a new Republic venture, is a Western in the studio's "Red Ryder" series, featuring Allan Lane, Bobby Blake and Martha Wentworth. R. G. Springsteen is directing for associate producer Sidney Picker.

The first Jack Wrather Production for Monogram is titled "The Guilty," and its cast is headed by Bonita Granville, Don Castle, Wally Tarsell and Regis Toomey. The director is John Reinhardt.

Columbia trained cameras on two: "Blondie's Holiday" and "King of the Wild Horses." The first features, as have others in the series, Penny Singleton, Arthur Lake and Larry Simms. Abby Berlin is directing.

"King of the Wild Horses" is an outdoor action drama which Ted Richmond is producing and George Archainbaud directing. The cast includes Preston Foster, Gail Patrick, Billy Sheffield, Patti Brady, Buzz Henry, Big Boy Williams and Charles Kemper.

"Return of Buffalo Bill" is a Jack Schwarz Production for Screen Guild release. Bernard Ray is directing, and Richard Arlen and Jennifer Holt have leading roles.

Incidental News of Pictures and People

British actress Lilli Palmer has been signed to a new term contract by United States Pictures, and assigned a stellar role in "Distant Drums," Dan Totheroh's story of the Oregon Trail, for which Ben Hecht is currently preparing the screenplay. . . . William Seiter has been engaged to direct "The Bishop's Wife," Samuel Goldwyn's production of the Robert Nathan novel. The picture is slated to go before the cameras early in January, with a cast headed by Cary Grant, Teresa Wright, David Niven and Monty Woolley.

"King Solomon's Mines," H. Rider Haggard's classic adventure story whose background is darkest Africa, has been purchased by MGM and assigned to Sam Zimbalist for production. . . . Warners plans a successor to "Two Guys from Milwaukee," titled "Two Guys from Texas." As in the first film, Dennis Morgan and Jack Carson will have top roles, Alex Gottlieb will produce, and David Butler will direct. . . . Producer Edward Small has obtained permission from Bryan Foy, Eagle-Lion executive, to have the latter impersonated in "The Life of Rudolph Valentino," provided Foy approves his screen imitator. Foy and Valentino shared living quarters in Hollywood shortly after the actor made his screen debut.

Monogram Buys Rights To Poem By Noyes

Monogram has acquired the screen rights to Alfred Noyes' famed narrative poem, "The Highwayman," from James S. Burkett, who will produce the picture. Hoyes, now living in Santa Barbara, is collaborating on the screenplay with Jack DeWitt and Renault Duncan. . . . Another recent Monogram acquisition is "Masterpiece," by Victor Pahlen. Hal E. Chester will produce. . . . Actor-director Lloyd Corrigan will appear in a key role in Paramount's "Blaze of Noon."

Opportunities to increase the laugh potential of his production, "Here Comes Trouble," have induced Hal Roach to bring the Cinecolor feature back to the studio for additional scenes in which William Tracy, Joe Sawyer, Beverly Loyd, Emory Parnell, Ben Weldin, Patti Morgan and Thomas Jackson will appear. Fred Guiol will be in charge of production and direction. . . . Arturo de Cordova is set for a starring role in Eagle-Lion's "Son of Casanova." . . . Vivian Blaine has had her 20th Century-Fox contract extended.

Independent Artists Buys Original Story for Film

Independent Artists, new company of which Frederick Brisson is president, has purchased "The Velvet Touch," an original story by Annabel Ross and William Mercer. It will be directed by Jack Gage. . . . Enterprise has concluded negotiations for Gilbert Roland to play an important featured role in "The Other Love," which Andre de Toth is currently directing for producer David Lewis. . . . Agnes Moorehead is set for the role of "the other woman" in Dark Passage," now shooting at Warners.

Screen Guild has concluded agreements with Screen Art Pictures and Affiliated Productions whereby the former company will release "Desert Princess," and "Last of the Wild Horses." . . . George Zucco will have a sympathetic role, as a change from his screen portrayals of psychopathic murderers, in Hunt Stromberg's "Personal Column," which co-stars George Sanders, Lucille Ball and Charles Coburn. . . . Robert Mitchum and two companions narrowly escaped death last week when their plane overshot a tiny mountain airfield, tore through a barbed wire fence and came to a stop less than a foot from the wall of a stone building. The trio were en route to start location scenes for RKO's "Build My Gallows High."

Fairbanks Purchases Story As Own Starring Vehicle

"The Caballero," an action story of early California days, by Johnston McCulley, has been purchased by Douglas Fairbanks, Jr., as a starring vehicle for himself. . . . S. Sylvan Simon, MGM director, has returned from a New York holiday with an idea that production costs may be trimmed by using a technique now in favor with television shows. The scheme calls for a rough cut, made much the way a television play is staged, to be shown to an audience at a sneak preview. The resulting audience reaction would serve as a guide for shooting the production a second and final time. Changes in story, situations, dialogue or cast could be made before this final shooting, thereby eliminating retakes or added scenes.

Frank Foresees No Letdown in Attendance for Two Years

by WILLIAM R. WEAVER
Hollywood Editor

Exhibitor-producer W. R. Frank believes there will be no serious letdown in theatre attendance for at least two years, and no positively grave decline until 1950. And producer-exhibitor W. R. Frank believes there will be no serious letdown in distribution revenues so long as there is none in theatre attendance, which is why he's continuing to function as an exhibitor-producer and/or producer-exhibitor at this point in his 30 years of show business.

His next undertaking in the field of production is to be a million dollar filming of the story of Dan Patch, the immortal pacer, and he'd rather talk about this than anything else at the moment, but yields graciously to questioning prompted by the duality of his viewpoint.

When the first letdown in attendance comes, which he believes will be mild, it will affect the big first run houses more or less uniformly, on account of their high admission scales, but will not depress subsequent runs and neighborhood houses proportionately, if at all.

Subsequents May Rise

Indeed, he observes after dipping into his memory and squaring his findings with the state of business in the area of his 18 Minnesota theatres, the subsequents and neighborhoods might sustain uppage rather than downage from a mild general letdown, due to the customers deciding to wait a bit and see a given picture for less. When the big drop comes, though, he says, no type of theatre will be exempt.

Exhibitor-producer Frank views with level and unexcited eye the court procedures down east designed to establish new conditions and controls of the industry's buying and selling. No matter how the pattern is cut, says the man who frequently finds himself selling one of his own pictures and buying it from himself at the same time, there will always be at most about a dozen companies offering product and at least the present number of exhibitors bidding for it, one way or another. And always, he says, the good product will bring a good price, while the bad product goes begging. Sales power will always be operative against buying power, with the balance falling on the strong side, and just now Exhibitor Frank is of the opinion that an amassing of buyer strength, such as has been achieved in his home area, is the likeliest answer to the problems of the independent exhibitor or the small circuit.

Knew Horse Well

Producer Frank's selection of the story of Dan Patch as the subject of his next picture is quite a story in itself. The famous pacer, whose 1:55 for the mile, made in 1906, still stands as a world record, was stabled, between tours, across the street from the producer's boyhood home. He knew intimately the family that owned the horse, a gentle animal which liked nothing better than to tote the neighborhood kids around on his back, and grew up in close friendship with the son into whose possession the rights to the story ultimately passed.

Yet it is by no means from reasons of familiarity and sentiment that he is setting out to spend a million dollars on a picture about a horse. On the contrary, Producer Frank, in common with many another student of what-people-want, is of the opinion that the era of the horse hero is here, not only as pertains to the equine idols of the race track public but also those animals which ride the screen in such profitable popularity —the Flickas, Gallant Besses, that steeplechaser in "National Velvet," not to mention others in such pictures as "Black Beauty," "My Brother Who Talks to Horses," "Kentucky," "The Home Stretch," and all those distinctly box office horses ridden by all those cowboy stars. All the world loves a good horse, the producer maintains, and Dan Patch, all-time king of his class, was all of that.

Producer Frank's script is by John Tainter Foote, based on the *Saturday Evening Post* writer's own story about the great Dan, and it's been written to the measure of two top-line stars (identity confidential for the moment) who'll be borrowed from the major studio that's to distribute the picture according to terms of a deal now in making and who'll be directed by a first-string director with whom negotiations likewise are in final stage. It's to cost in excess of a million and to come to the theatres in midsummer of 1947, which is comfortably in advance of even that first gentle letdown in attendance forecast in the beginning of this piece, by exhibitor-producer Frank.

Nebenzal Plans Five At $7,000,000 Cost

Seymour Nebenzal, United Artists producer, is planning a general expansion of his organization in Hollywood preparatory to handling a 1947 production program which is predicated on a budget of $7,000,000 for five pictures. First is "Heaven Only Knows," on which director Albert S. Rogell plans to start work later this month; then will come "Atlantis," to star Maria Montez; third will be "Mayerling," followed by "The Tempest," starring Jorja Curtwright, and completing the schedule for 1947 will be "Madame Butterfly," based on a modern-day story paralleling the opera version and with the addition of the Puccini music.

Grey Heads Paramount Shorts Production

Harry Grey has been placed in charge of Paramount short subject production, it was announced last week. Mr. Grey has been on the lot for several months. Previously, for 10 years, he was production executive and producer at Republic. Mr. Grey succeeds Lou Harris, who is leaving the Paramount studio.

U-I Releases Jackson

Universal-International has announced that Felix Jackson, producer, had requested and has been granted a release from his contract. Mr. Jackson is currently engaged upon the editing of "I'll Be Yours," starring Deanna Durbin.

COMPLETED

COLUMBIA
Prairie Raiders
Millie's Daughter

MGM
It Happened in Brooklyn
Unfinished Dance

PARAMOUNT
Big Haircut
Unconquered (DeMille)
Desert Fury (Wallis)

RKO RADIO
Thunder Mountain

WARNERS
Love and Learn

STARTED

COLUMBIA
Blondie's Holiday
King of the Wild Horses

MGM
Love Story
Birds and the Bees

MONOGRAM
The Guilty

REPUBLIC
Will Tomorrow Ever Come
Marshal of Cripple Creek

SCREEN GUILD PRODUCTIONS
Return of Buffalo Bill

SHOOTING

COLUMBIA
Lady from Shanghai

ENTERPRISE
Other Love
Arch of Triumph

MGM
Undercover Maisie
Personal Touch
Green Dolphin Street
To Kiss and to Keep
Romance of Rosy Ridge

MONOGRAM
Devil's Deputy

PARAMOUNT
Blaze of Noon
Variety Girl

PRC
Red Stallion

RKO RADIO
Magic Town (Riskin)
Dick Tracy vs. the Claw
Build My Gallows High
The Long Night (Hakim Litvak)
Tarzan and the Huntress (Lesser)

REPUBLIC
Gallant Man

20TH CENTURY-FOX
Forever Amber
Mother Wore Tights
Boomerang

UNITED ARTISTS
Vendetta (California)
Possessed
Red River (Monterey)
Personal Column (Stromberg)
Who Killed "Doc" Robin (Roach)

UNIVERSAL-INTERNATIONAL
Egg and I

WARNERS
Dark Passage
My Wild Irish Rose
Woman in White
Deep Valley
Night unto Night

PREVIEWS OF THE TRADE SHOWS



"THE MIGHTY McGURK" (Wallace Beery) and Dean Stockwell in the MGM picture of that name, which the company will screen for exhibitors November 18.



VIOLENCE in Paramount's "Cross My Heart": Sonny Tufts stands off Michael Chekhov. The picture will be tradeshown November 15. Betty Hutton is co-starred with Mr. Tufts.



TROUBLE in "The Perfect Marriage", Paramount's feature starring David Niven and Loretta Young. Mr. Niven and Miss Young are shown here. The picture will be shown to the trade November 15.



HORSES are the subject: a scene from MGM's "My Brother Talks to Horses", starring Butch Jenkins and Peter Lawford, and to be shown November 18. Above, Master Jenkins and Edward Arnold.

Fairbanks, Jr., to Produce "Knights of Round Table"

Douglas Fairbanks, Jr., has announced he will produce a Technicolor picture of "Knights of the Round Table" in which he will star as Sir Lancelot. At least part of the picture, budgeted at between $4,000,000 and $5,000,000, will be made in England for Universal-International release. But before the independent producer can act Sir Lancelot he has three other pictures to make. The first, scheduled to go before the cameras in January, is "The Exile." This will be followed by "Terry and the Pirates" and then by "The Caballero." Mr. Fairbanks will star in the first and third and produce the second with another player.

"This Is America" Series Will Be Made in Color

The RKO Radio series, "This Is America," will be produced in color as soon as color facilities are available, Jay Bonafield, producer of the series, has announced. Mr. Bonafield said that Technicolor probably would be the process, but he emphasized that this did not preclude the possibility that some other process would be utilized. "This Is America" and RKO Television jointly have been weighing methods for producing the series for television, Mr. Bonafield said, although nothing definite in that connection has been decided as yet.

Sayers, Wolcott Assume Audience Research Posts

Jack C. Sayers, vice-president of Audience Research, Inc., left New York for Hollywood this week, after reorganization of the New York office of the company. Under the new plan Mr. Sayers assumes charge of client relations in New York and in Hollywood. James L. Wolcott, vice-president and general manager of ARI, will head business and management from the home office in Princeton, N. J. James E. Sayers will assist in client relations activities in New York with B. M. Jones in a similar post in Hollywood. ARI, headed by George Gallup, president and director, now services 11 organizations in films and editorial research.

Dance Unit Formed by Astaire and Casanave

Fred Astaire Dance Studios Corporation, with Mr. Astaire as president, has been formed, it was announced November 10 by Charles L. Casanave, film executive, who will be vice-president and general manager. The first studio, to be in New York, is to open about January 15, Mr. Casanave said, with others to follow in larger cities throughout the country and abroad as soon thereafter as possible. Mr. Astaire has retired from the screen, the announcement said, and will devote his entire time to this new project.

Eagle-Lion Buys Rights

Eagle-Lion Films, Inc., has purchased the screen rights to King Features' adventure strip, "Prince Valiant," it was announced by Bryan Foy, vice-president in charge of production. Production will be given to Leonard Picker as his initial assignment for the company. It will be filmed in color and is scheduled to go before the cameras by June, 1947.

Clark Asks Film Aid in National Uplift Program

Another step in the Government's effort to continue the screen information program which was begun during the war came to light early this week.

Monday industry executives received invitations from Tom C. Clark, U. S. Attorney General, asking them to attend a meeting in Washington December 12 to discuss participation of motion pictures in a Government educational campaign to instill a deeper respect for the Bill of Rights.

This followed last week's development in the program when John Steelman, director of the Office of Mobilization and Reconversion, invited industry executives to attend a meeting at the White House November 19 to discuss the organization of a permanent committee of leaders in the film industry and an integrated program of public information films.

Plan Drastic Changes

With these developments came word that drastic changes in film information programs of two Government agencies will be made by the eightieth Congress.

Representatives of all media of expression have been invited to Attorney General Clark's meeting, but the exact nature of the campaign was not revealed in his letter of invitation, although it is understood the program calls for the bringing of the story of democracy to the public on a nonpartisan basis.

Meanwhile, with the Republicans now dominant in Congress, and many of the Southern Democrats reported against the use of "propaganda" films for exhibition at home and abroad, sweeping changes are expected to be made in Mr. Steelman's OWMR film branch and the State Department's cultural film section, it was reported this week.

The Federal Communications Commission is also due for an "overhauling" according to reports.

To Restrict Appropriations

The method of cutting on the film operations will be to refuse requested appropriations from the agencies mentioned. President Truman has assigned the over-all film policies of the Government to the OWMR. While funds are available for this office to operate its film program until June, the fiscal appropriations necessary to maintain a staff, including Arch Mercey, veteran Government film expert, are expected to be curtailed if not completely stopped by the Republican dominated House Appropriations Committee. Practically all war-time and temporary agencies are scheduled to be shelved by the Republican Congress.

Commercial film programs of the Commerce Department and the State Department will remain untouched, it is believed.

Warner District Managers Meet November 21–22

Ben Kalmenson, vice-president and general sales manager of Warners, has called a meeting of district managers for November 21-22 at the home office to discuss forthcoming product, sales policies and other subjects.

Home office executives who will participate include Samuel Schneider, vice-president; Mort Blumenstock, vice-president in charge of advertising and publicity; Roy Haines, western division sales manager; Jules Lapidus, eastern division sales manager; Norman Ayers, southern division sales manager; I. F. Dolid, assistant to Mr. Kalmenson; Norman H. Moray, short subject sales manager; Ed Hinchy, head of the playdate department; Bernard R. Goodman, supervisor of exchanges, and others.

District managers will include Henry Herbel, west coast; Robert Smeltzer, mid-Atlantic; Sam Lefkowitz, eastern; Charles Rich, central; Harry A. Seed, midwest; Hall Walsh, prairie; Haskell Masters, Canadian; Doak Roberts, southwest; John Kirby, southeast.

35,000,000 in Service Were Loew Cut-Rate Guests

A total of 35,505,927 uniformed men and women saw shows at Loew's Theatres between July, 1941, and August, 1946, according to a tabulation released by Harold J. Cleary, general auditor of the circuit. More than 11,000,000 of this total was accounted for in New York City theatres. High attendance mark was reached in the theatrical season of 1943-44, when Loew's entertained more than 10,000,000 from the services. In 1945-46 there were 5,600,000 servicemen and women benefiting by the reduced admission scale. Not included in the tabulation were thousands of additional tickets distributed to various war agencies, hospitals and canteens.

Appeals Board Upholds AAA Clearance Award

An appeals board of the motion picture arbitration tribunal has refused to eliminate or reduce the seven-day clearance to which the Cameo theatre, Astoria, N. Y., is subject and thus has upheld the local board which held that the existing clearance was reasonable and that the competition between the Cameo, operated by Stilson Realty Corporation, and the Crescent, operated by Skouras Theatres Corporation, was "sufficient to justify" the clearance.

Century's Avalon Reopens

The Avalon theatre, Brooklyn, closed for six months for alterations, will open November 20, J. R. Springer, general theatre manager of Century Circuit, has announced. A feature of the theatre will be the "Tid Bit Bar," operated by the circuit's extra profit division. The house will be managed by Mike Nicholas under district manager Lenny Freund.

Universal and International Complete Deal

Culminating negotiations which began last August, Universal Pictures Company, Inc., and International Pictures Company, Inc., Tuesday signed papers in New York and Hollywood concluding the merger of the two organizations.

As a result the company now officially becomes Universal-International Productions Company, with all current and coming product being distributed under the Universal-International trademark.

According to the company's announcement, it will undertake a vastly expanded production program devoted exclusively to top quality pictures, eliminating Westerns, serials and small budget pictures.

Now in production under the new trademark are the following pictures: "The Egg and I," with Claudette Colbert and Fred MacMurray; "Ivy," starring Olivia de Havilland, with William Cameron Menzies producing and Sam Wood directing; "Time Out of Mind," starring Phyllis Calvert; "Buck Privates Come Home," with Abbott and Costello.

Also Joseph Sistrom's production, "Assigned to Syria," starring Ronald Colman; "The Secret Behind the Door," produced by Diana Productions with Joan Bennett and Michael Redgrave; "Portrait in Black," with Joan Crawford, and "The Exile," with Douglas Fairbanks, Jr.

Now being edited or ready for release are: "I'll Be Yours," starring Deanna Durbin, Tom Drake and William Bendix; "Temptation," starring Merle Oberon and Charles Korvin; "Slave Girl," in Technicolor, starring Yvonne De Carlo and George Brent; the Walter Wanger production, "Smash-Up," starring Susan Hayward and Lee Bowman; the Mark Hellinger production, "Swell Guy," starring Sonny Tufts; "Magnificent Doll," a Jack H. Skirbal-Bruce Manning production starring Ginger Rogers, David Niven and Burgess Meredith; "Pirates of Monterey," in Technicolor, starring Maria Montez and Rod Cameron, and "Song of Scheherazade" in Technicolor.



Defense Appeal Names Chairmen

The appointment of 39 executives to head 18 divisions of the entertainment industry drive in behalf of the $5,000,000 Joint Defense Appeal campaign, was announced this week by Jack Cohn, vice-president of Columbia; Leonard H. Goldenson, vice-president of Paramount, and Sam Rinzler, of Randforce Theatres, chairman. The industry's campaign will be highlighted by a testimonial dinner to Barney Balaban, president of Paramount, November 21, at the Hotel Astor, New York.

The leaders and their division follow: Spyros Skouras and Sam Shain, Twentieth Century-Fox; Abe Schneider, Columbia; Leopold Friedman, Loew's-MGM; Arthur Israel, Jr., Paramount; Harold J. Mirisch, RKO; Ed Schnitzer, United Artists; Adolph Schimel and Matthew Fox, Universal; Harry Goldberg, Ben Kalmenson and Sam Schneider, Warners.

George Dembow and Herman Robbins, National Screen Service; Ben Blake, Sam Dembow, Arthur Krim, Edward K. O'Shea, Budd Rogers, Harry Thomas and A. W. Schwalberg, independent producers; Jack Goetz, film laboratories; Jack Alicoate, Red Kann and Charles E. Lewis, trade publications; Carl Erbe, night clubs; Joe Seider, film deliveries.

Chairmen for independent theatre owners and circuits are Harry Brandt, William Brandt, Max A. Cohen, S. H. Fabian, Sam Rosen, Morton Sunshine and David Weinstock. Marvin Kirsch and Paul Raibourn are broadcasting chairmen. Cinema Lodge effort will be headed by Jack Levin and Al Senft. Leslie Winik is heading the 16mm. unit. Manie Sacks is in charge of the music publishers division. Charles Boasberg, Clarence Eisman, Jack Ellis, Nat Furst, Moe Kerman, Dave Levy, Ray Moon, W. P. Murphy, Ralph Pielow, Henry Randel are exchange chairmen.

Screen Publicists Win $300,000 Increase

Terms of the new Screen Publicists Guild contracts which went into effect last Friday call for wage increases of approximately $300,000 for some 375 publicists for the new year, it was reported this week. Additionally, an estimated $150,000 in wage increases retroactive to May 4 will be distributed. The companies affected are Columbia, MGM, Loew's, Paramount, RKO Radio, RKO Theatres, Twentieth Century-Fox, United Artists, Universal and Warner Brothers. Discussions with Republic are continuing and discussions with PRC will begin soon. The new agreement calls for these increases: $6 for those earning between $30 and $49.99 a week; $10 for those earning between $50 and $69.99; $12.50 for the $70 to $99.99 a week group, and $15 for those earning more than $100 a week. In addition, base starting salaries for the various classifications were boosted 15 per cent over the wage scales in the previous contract.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 21—Election landslide gives Republicans Congress control. . . . Nehru attacked on border tour. . . . Gandhi in Calcutta. . . . Terrorists bomb Jerusalem depot. . . . Jewish refugees transferred from sinking ship. . . . Cashier arrested in $750,000 swindle. . . . Stars hailed at Royal Command film performance. . . . Canadian pulp logs sent down river in record drive.

MOVIETONE NEWS—Vol. 29, No. 22—V-2 rocket tested by U. S. Army. . . . Molotov visits White House. . . . Armistice Day ceremonies. . . . Admiral Byrd honored. . . . Windsors arrive in U. S. . . . British models visit U. S. . . . Flying auto. . . . Army vs. Notre Dame.

NEWS OF THE DAY—Vol. 18, No. 219—Republican landslide. . . . Turmoil in India between Hindus and Moslems. . . . U. S. film stars meet Royalty. . . . Nickel, New York cashier, captured in alleged embezzlement. . . . Sports: stunt piloting in Virginia. . . . Horse show opens in New York.

NEWS OF THE DAY—Vol. 18, No. 220—Army vs. Notre Dame. . . . Truman asks cooperation. . . . Rocket explodes. . . . Flying automobile.

PARAMOUNT NEWS—No. 22—Early birds hit ski trails. . . . Stars at Command Performance in London. . . . GOP sweeps nation. . . . Football: Eagles beat Giants.

PARAMOUNT NEWS—No. 23—Army tests V-2 rocket in New Mexico. . . . Inventor Robert Fulton—1946. . . . Army vs. Notre Dame.

RKO PATHE NEWS—Vol. 18, No. 24—Hollywood stars meet British Royalty in London. . . . Canada stages huge log drive. . . . Election returns roll Republicans into power. . . . Skiiers tackle Mt. Rainier.

RKO PATHE NEWS—Vol. 18, No. 25—Army vs. Notre Dame. . . . V-2 rocket tested. . . . Molotov calls on Truman. . . . Big names arrive on *Queen Elizabeth*. . . . Unique auto-airplane.

UNIVERSAL NEWSREEL—Vol. 19, No. 553—Republican landslide. . . . $1,000,000 swindle. . . . Command Performance. . . . Record log drive on. . . . Skiing season opens.

UNIVERSAL NEWSREEL—Vol. 19, No. 554—Airborne automobile. . . . Rocket crashes in test. . . . British Embassy dynamited. . . . Windsors arrive on *Queen Elizabeth*. . . . Football: Army vs. Notre Dame, Georgia Tech vs. Navy.

Negroes Picket Theatre, Demand Employment

Picketing of the Uptown theatre in San Francisco by Negroes is causing speculation on the part of local theatre executives. Foremost worry is that the picketing of the Uptown will be a forerunner of a wider movement which will extend its efforts to theatres throughout San Francisco.

The trouble hinges entirely on the employment of Negroes. Pickets are demanding the hiring of 50 per cent Negroes, although the theatre caters to only 22 per cent Negro patronage. One of the stipulations asserts that a Negro head usherette must be engaged, to stand in the center of the foyer as a greeter. The Negroes will not agree to having their people used on side aisles or in obscure balcony posts. The fact that a Negro matron is hired by the theatre does not satisfy the pickets.

Threats have been made to executives of the Golden State Theatres, who operate the Uptown. Encouragement in the rebellious movement is being given by the *People's Daily World*, a Communist newspaper. Rex Stevenson, head of Golden State for San Francisco, said he found the pickets were either from out of state or from Los Angeles.

Postpone World Conference

The board of the Academy of Motion Picture Arts and Sciences has postponed its World Motion Picture Conference, originally set for next March, until a year later.

RKO Launches "Song of South"

The world premiere of Walt Disney's "Song of the South" at the Fox theatre in Atlanta Tuesday was preceded by an Armistice Day parade in which visiting stars and executives participated and which police estimated was watched by 300,000. Crowds lined the streets for fully five miles with a steady welcome to the visitors from Hollywood. Walt Disney and Ned E. Depinet, RKO executive vice president, sat with Mayor Hartsfield and William K. Jenkins, president of the Lucas and Jenkins Theatres, in the reviewing stand.

Robert Mochrie, RKO Radio vice president and general sales manager, rode with Ruth Warrick, Bobby Driscoll and Luana Patten, starring in the RKO Radio Technicolor feature. Also riding in the parade were Barbara Hale, RKO Radio star; Sol Schwartz, RKO Theatres vice president; Bill Williams, also under contract to RKO Radio; Mr. and Mrs. William Levy, and Mr. and Mrs. Leo Samuels of the Walt Disney office; Adrianna Caselotti, the original Snow White; Clarence Nash, the voice of Donald Duck, and Pinto Colvig, who portrays Pluto and Goofy. Fifty Junior League girls dressed in crinoline adorned some of the floats with smartly uniformed high school bands lending color. Fifty bombers, fighters and jet propelled planes from the Navy zoomed over the parade route.

Following the parade, Walt Disney and his guests established headquarters at the Georgian Terrace Hotel, where reporters gathered in the Grand Ballroom for a radio press forum with Walt Disney over three stations. This was followed by a series of personal interviews with Mr. Disney and the other Hollywood personalities.

Terry Turner, exploitation manager, under S. Barret McCormick, RKO Radio director of advertising and publicity, managed the promotion, assisted by field supervisor Harry Reiners and field exploiteers Carol Weld, Doug Beck, Fred Ford, Charles Kinney, Frank Winsor and Ed Terhune.

Legion of Decency Rates Five New Pictures

The National Legion of Decency this week reviewed five new films, approving all. In Class A-I, unobjectionable for general patronage, were "Landrush," "The Mighty McGurk," "Rainbow Over the Rockies" and "Song of the Sierras. In Class A-II, unobjectionable for adults; "Wanted for Murder."

Rochester Papers Suspend

Rochester printers walked out on their jobs last Friday night and publishing of the three Rochester newspapers has been suspended since with theatres forced to advertise by radio. By midweek there had been no announced settlement. The papers affected are the morning *Democrat* and *Chronicle* and the afternoon *Times-Union*.

20th-Fox Week Will Mark End Of Sales Drive

The climax of the Twentieth Century-Fox final quarter sales drive has been set for the week of November 28 to December 5, which will be inaugurated as "30th Century-Fox Week," it was decided last weekend at the concluding session of a two-day regional exploitation conference at the Blackstone Hotel in Chicago.

The conference was presided over by Charles Schlaifer, director of advertising, publicity and exploitation, who announced that one of the most intensive exploitation and publicity drives in the history of the company is currently under way to speed its "Spyros Skouras Sales Drive" and to establish the forthcoming "20th Century-Fox Week."

Discuss Premieres

Discussed at the conference in Chicago were the world premiere plans for "The Razor's Edge," "The Shocking Miss Pilgrim," "The Late George Apley" and "13 Rue Madelaine," as well as campaigns for "Margie" and "My Darling Clementine."

Meanwhile the advertising campaign for the world premiere of Darryl F. Zanuck's "The Razor's Edge" at the Roxy theatre in New York Tuesday evening, reached its climax early this week with the appearance of 1,000-line ads in the New York newspapers featuring the Norman Rockwell painting of Tyrone Power and the stars of the picture and a nationwide broadcast Sunday night of "We, the People," devoted exclusively to the picture and the people who helped make it.

Wednesday, a giant electric sign announcing the opening of the picture was illuminated in the Times Square district. Other campaigns include displays of the costumes worn by Gene Tierney in the picture and their modern adaptations; additional radio broadcasts and newspaper serializations.

Scheduled to attend the premiere Tuesday evening are dignitaries from the United Nations General Assembly, New York city officials, executives of the industry, press representatives and film critics and editors from 43 newspapers throughout the country. In addition Mr. Zanuck, Director Edmund Goulding, Tyrone Power, Gene Tierney and Clifton Webb will attend.

To Televise Opening

Monday arrangements were completed between Twentieth Century-Fox and the NBC television station WNBT, for a half-hour television broadcast of the premiere, Mel Allen, special events commentator, will describe the premiere over WNEW.

While in New York for the opening of "The Razor's Edge," division and district managers and 11 branch managers will meet with Tom J. Connors, vice-president in charge of distribution, and William J. Kupper, general sales manager.

Hoke Addresses AMPA On Direct Mail Sales

Henry Hoke, author and authority on direct mail advertising, addressed the Associated Motion Picture Advertisers' luncheon-meeting in the Town Hall Club, New York, November 7. He is one of the founders of the direct Mail Advertising Association and the author of "Dogs That Climb Trees" and other books on the subject of direct mail. Bobby Driscoll and Luana Patten, child stars of Walt Disney's "Song of the South," were guests of honor at the meeting, as were John M. Whitaker, RK vice-president; Cathy O'Donnell, appearing in "The Best Years of Our Lives," and June Lockhart, soon to be seen in "That's a Joke, Son."

Strikers Reach Independents

Now in its eighth week, the Hollywood jurisdictional strike between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions turned to independent producers. Heretofore exempt by the CSU, independent producers Monday came into range when picket lines formed around General Service Studio, where Hunt Stromberg was shooting "Personal Column." The immediate cause was the walkout of carpenters in protest against the employment of IA set erectors.

An intimation that the independent producers would be subject to strike action was expressed Sunday night by Herbert K. Sorrell, CSU president, who said he had asked the international presidents of the carpenters, painters and other unions to halt work on theatre construction nationally.

Monday also brought cessation of operations at Cinecolor, following the establishment of picket lines by the laboratory workers, IA Local 683, because the company had begun processing major studio film. A Cinecolor executive said, "This places us in the same 'middle' as the major companies. We will keep our doors open and welcome back all our workers who will come, and we will urge the eightieth Congress to enact legislation to protect innocent bystanders from damage of this kind."

Meanwhile the arbitration committee seeking to establish machinery to handle future jurisdictional disputes continued to meet with Joseph Keenan, nominated as permanent chairman, who arrived in Hollywood from Chicago last Friday.

Late last week the Hollywood chapter of the American Federation of Radio Artists authorized that organization to call a strike unless four major networks agreed to new contracts.

Monday California Senator William Knowland called for a permanent solution to jurisdictional disputes such as the Hollywood labor walkout. Declaring "along with power there must go responsibility," Senator Knowland said that some means should be devised to prevent strikes where neither contracts or wages are involved.

UA Fights Move Of Commissioner To Ban 'Outlaw'

Attorneys for United Artists have filed affidavits contesting efforts of New York City License Commissioner Benjamin Fielding to have "The Outlaw" exhibition license revoked by the state censor on the ground of "objectionable advertising." The affidavits were filed last Friday with the state board's office in New York.

Copies of the statements, which were made by Paul Lazarus, Jr., UA advertising and publicity director and Harry Gold, general manager of Howard Hughes Productions, were also sent to the New York City Corporation Counsel.

At the motion picture division offices, it was learned that the legal aspects of Commissioner Fielding's motion and the weighing of evidence on the film's exploitation would be in the hands of Charles Brind, counsel to the board's acting director, Dr. Ward C. Bowen. Affidavits on the license commissioner's position were to be submitted this week.

UA attorneys, in the meantime, are drawing up briefs for submission to the Appellate Division of the New York State Supreme Court for the hearing of the appeal from Judge Walters' decision refusing to compel three Broadway theatres to exhibit "The Outlaw" as booked by them. Hearing of the appeal has been set for November 22.

Meanwhile, the censor appeal board of British Columbia has upheld the right of the Odeon theatre in Vancouver to show "The Outlaw" despite attempts by organized opposition to prevent the film's exhibition, it was announced there last Thursday by United Artists.

"The Outlaw" had previously been passed by British Columbia censors and was scheduled to open November 6. Protests were made to the board of censors after the picture was advertised for showing. The censor board denied the theatre management the right to show the picture. United Artists and the theatre appealed the decision and the picture opened on schedule.



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COWBOY BLUES: Ken Curtis, Jeff Donnell—These musical Western pictures will really draw in the small towns. A Saturday night natural. There is good entertainment in this film. Played Saturday, Oct. 12.—Dow B. Summers, Royal Theatre, Unionville, Mo.

GENTLEMAN MISBEHAVES, THE: Osa Massen, Robert Stanton—The gentleman in question, thanks to his costumes, was much more ridiculous than shocking. Business poor. Played Friday, Saturday, Oct. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LEAVE IT TO BLONDIE: Penny Singleton, Arthur Lake—Played this on a double bill to good attendance. The second feature, "Both Barrels Blazing," had very little to do with the attendance. It was all for "Blondie." Played Tuesday, Wednesday, Oct. 8, 9.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—This went over better than I expected. My theatre wasn't large enough to take care of the patrons who wanted to see it. Played Tuesday, Wednesday, Sept. 17, 18.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

TOGETHER AGAIN: Charles Boyer, Irene Dunne—While I played this one late I had good attendance. The picture was better than I had expected. Played Tuesday, Wednesday, Oct. 15, 16.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

TWO FISTED STRANGER: Charles Starrett, Smiley Burnette—Double billed this with "Doll Face." A little better than some Westerns. Seemed to please a majority, and that is what counts. Played Tuesday, Wednesday, Sept. 24, 25.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

Metro-Goldwyn-Mayer

HARVEY GIRLS, THE: Judy Garland, John Hodiak—A good show well done, but for some reason the turnout was below average. Played Friday, Saturday, Oct. 4, 5.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

MAYTIME: Nelson Eddy, Jeanette McDonald—This reissue went over quite well with the music lovers. Many thought the picture a little too long. Most comments were favorable. Played Friday, Saturday, Oct. 11, 12.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

UP GOES MAISIE: Ann Sothern, John Hodiak—Maisie will still draw the crowds. A good trailer on this and lots of comedy in this picture. Play it. Played Tuesday, Wednesday, Oct. 1, 2.—Dow B. Summers, Royal Theatre, Unionville, Mo.

WHAT NEXT, CORPORAL HARGROVE?: Robert Walker, Keenan Wynn—Drew quite well here for a first-of-the-week picture. I believe it was better than "See Here, Private Hargrove," which many people seemed to confuse it with. Played Tuesday, Wednesday, Sept. 10, 11.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—MGM seems to have slipped a lot on this one. Not anywhere near the usual standard. Many adverse comments by theatre-goers on this one. MGM seems to have relied on Technicolor to put this one over. Played Tuesday, Wednesday, Oct. 1, 2.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

Monogram

JOE PALOOKA, CHAMP: Joe Kirkwood, Elyse Knox—They seem to like this new series. Average draw. Played Monday, Tuesday, Oct. 21, 22.—L. Brazil, Jr., New Theatre, Bearden, Ark.

LOST TRAIL, THE: Johnny Mack Brown, Raymond Hatton—Average Western that pleased our weekend folks. Used on double bill. Played Friday, Saturday, Oct. 25, 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SPOOK BUSTERS: Leo Gorcey, Huntz Hall—Usual in this series with a spooky background. My crowd got a lot of good laughs, although I thought it silly in parts. Played Thursday-Saturday, Oct. 17-19.—Terry Axley, New Theatre, England, Ark.

TRIGGER FINGERS: Johnny Mack Brown, Raymond Hatton—Usual Western for Johnny Mack Brown, who is a favorite with my "shoot 'em up" fans. Played Thursday-Saturday, Oct. 17-19.—Terry Axley, New Theatre, England, Ark.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake—This was an interesting picture but it did not do as well as we had hoped. Good acting and good audience reaction. Played Wednesday, Thursday, Oct. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOT CARGO: William Gargan, Philip Reed—Played with a Western and it was very good. Plenty of action and suspense. Played Friday, Saturday, Oct. 25, 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MISSISSIPPI: Bing Crosby, Joan Bennett—I played this reissue to best midweek business this fall. Bing's singing is always good and this is no exception, although he looks much younger. Played Tuesday, Wednesday, Oct. 15, 16.—Terry Axley, New Theatre, England, Ark.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll—A gold mine of a film for me. All good comments, even from those who had seen it before. It is an old picture, but it is well worth playing again. Played Saturday, Oct. 19.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

O.S.S.: Alan Ladd, Geraldine Fitzgerald—Alan Ladd pulls them in at the box office and you can always depend on a good show from his pictures. This is a very good show. Pleases all classes and really does the business. This boy, Ladd, is a great asset to the film business. Played Sunday-Tuesday, Oct. 27-29.—George C. Clanton, Daw Theatre, Tappahannock, Va.

STRANGE LOVE OF MARTHA IVERS: Barbara Stanwyck, Van Heflin—A heavy melodrama with excellent values which scored very well here and pleased everyone. I think if it had been a trifle shorter it would have been among the best pictures of the year. Van Heflin was great. Played Thursday-Saturday, Oct. 17-19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SWAMP FIRE: Johnny Weissmuller, Virginia Grey—Used these two stars and title to advantage. If your crowd goes for action don't waste it as the picture isn't too bad. Played Sunday, Monday, Oct. 13, 14.—Terry Axley, New Theatre, New England, Ark.

THIS GUN FOR HIRE: Veronica Lake, Robert Preston—Another oldie that I expected to do better business. Business was average, according to the box office. Liked it myself, but the people seemed to remember it too well for better than average business. Played Wednesday, Thursday, Oct. 23, 24.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—A very good action and adventure story that will please young and old alike. A must for your theatre program. Played Sunday, Monday, Oct. 27, 28.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—A picture that is worthy of preferred playing time. Nice color. Plenty of action. It is a picture to draw and please. Played Sunday, Monday, Oct. 6, 7.—Dow B. Summers, Royal Theatre, Unionville, Mo.

PRC

AVALANCHE: Bruce Cabot, Roscoe Karns—This was a good murder story. Played to average business. Played Monday, Tuesday, Oct. 28, 29.—L. Brazil, Jr., New Theatre, Bearden, Ark.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—A good Western which drew them out in better than average numbers, thanks to RKO's advertising in all the magazines. Played Tuesday, Wednesday, Oct. 29, 30.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

BELLS OF ST. MARY'S, THE: Bing Crosby, Ingrid Bergman—Better than average attendance. Not as good as "Going My Way." This is just an average good picture of pre-war caliber. Nothing really outstanding. Played Thursday-Saturday, Sept. 26-28.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

DEADLINE AT DAWN: Susan Hayworth, Paul Lukas—A pretty fair little show which kept the know-it-alls in confusion until the last. Attendance good. Played Tuesday, Wednesday, Oct. 22, 23.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

DEADLINE AT DAWN: Susan Hayworth, Paul Lukas—This was a pretty good "whodunit," but business was light. Picture pleased those who came but it did not draw. Played Tuesday, Oct. 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RADIO STARS ON PARADE: Wally Brown, Alan Carney—Just another box office flop. Too much talking and too much corn. Played Friday, Saturday, Oct. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SPIRAL STAIRCASE: Dorothy McGuire, George Brent—Here is one that requires extra advertising, but you can get them in and it will please. Should be seen from the beginning. Played Tuesday, Wednesday, Oct. 8, 9.—Dow B. Summers, Royal Theatre, Unionville, Mo.

TOMORROW IS FOREVER: Claudette Colbert, Orson Welles, George Brent—A well acted show. However, attendance was down. Many never heard of the show before I played the trailer. Still trying to harvest here between snowstorms, which may have had an adverse effect on the attendance. Played Friday, Saturday, Oct. 25, 26.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

WITHOUT RESERVATIONS: Claudette Colbert, John Wayne—A well made romantic comedy which pleased over average business. Had both star power and length. Played Sunday, Monday, Oct. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Republic

IN OLD SACRAMENTO: William Elliott, Constance Moore—An above average outdoor action picture with some singing. It pleased a fair sized midweek audience. Doubled with "Diary of a Chambermaid." Played Wednesday, Thursday, Oct. 23, 24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PASSKEY TO DANGER: Stephanie Bachelor, Kane Richmond—A program picture for action houses and double-billing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SPECTER OF THE ROSE: Ilan Kurov, Viola Essen—This, in my opinion, is the worst picture that has

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ever come from Hollywood. We had a nice crowd to start with, but before the picture was half over the few who remained were asleep. I have never had so many patrons express their opinion on any attraction. The ones who didn't tell me on Sunday came the next day and expressed their feelings. One patron wrote me a note the next day. Here is what he said: "The first 50 feet of 'Specter of the Rose' had the audience on their toes . . . (making for the doors). Fifteen poor devils sat through the stuff, but the whole darn flock left in a huff. . . . (they had enough)." If you haven't seen this attraction, do so by all means and then form your own opinion. It is the vague story of ballet dancers with various dialects that few could understand. Played Sunday, Oct. 27.—James C. Balcom, Jr., Gray Theatre, Gray, Ga.

Screen Guild

GOD'S COUNTRY: Robert Lowery, Helen Gilbert—It is a natural. Exploit it. It is a honey. I was warned by our booker to go after this one.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WILDFIRE: Bob Steele, Sterling Holloway—I had a good house Friday and would have had a good house Saturday but the power lines failed out of town which left us in darkness. Many were disappointed. Too much advertising of the horse for what he did. To many it was just an average Western. Played Friday, Saturday, Sept. 20, 21.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—I would rate this as one of the top pictures of the year, but it is not a small town picture. Played Wednesday, Thursday, Oct. 23, 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—A very lovely Technicolor musical picture with lots of good entertainment . It did a healthy business here and pleased everyone. Played Sunday, Monday, Oct. 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—Very good. When 20th-Fox makes a Technicolor it is always good. Linda Darnell almost stole the show. Only objection was having to listen to Cornel Wilde talking like a Frenchman. Played Monday, Tuesday, Oct. 21, 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—A very pleasing audience picture which did fairly good business here. It didn't attract any teenagers or youngsters. Its greatest appeal was among the older folks. It is a better picture for being just the right length to tell its story without padding. Twenieth Century-Fox ought to rate credit for this angle. Played Friday, Saturday, Oct. 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

DOLL FACE: Carmen Miranda, Perry Como—Double-billed this with "Two-Fisted Stranger" to average attendance. Didn't seem to me to meet the usual 20th-Fox standard for this type of show. Played Tuesday, Wednesday, Sept. 24, 25. — K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—Just a good Western for midweek or Saturday night. Not a Sunday show. There are lots of shooting and action, if you like that kind. Played Sunday, Monday, Oct. 27, 28.—Dow B. Summers, Royal Theatre, Unionville, Mo.

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—Pleasing musical show with a better than average plot that did O. K. at the box office in spite of being played pretty late. Played Thursday-Friday, Oct. 24, 25.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C. Small town and rural patronage.

DIARY OF A CHAMBERMAID: Paulette Goddard, Hurd Hatfield—Our audience didn't get this at all. There were many who said they didn't like it. Business was fair. We doubled it with a Western. Played Wednesday, Thursday, Oct. 23, 24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—We welcome the Marx Brothers back. Business was quite satisfactory. It wasn't a sellout, but it pleased our audience.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

REBECCA: Joan Fontaine, Laurence Olivier—This reissue has lost none of its punch and stood up well at the box office on a one-day date. Played Sunday, Oct. 27.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C. Small town and rural patronage.

SPELLBOUND: Ingrid Bergman, Gregory Peck—Exceptionally fine psychological drama that failed, unfortunately, to appeal to the majority of our customers. The class crowd went for it in a big way, but they are not numerous enough to pay the freight. Played Monday, Tuesday, Oct. 21, 22.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C. Small town and rural patronage.

Universal

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—Deanna Durbin is poison ivy at my theatre and her silly opera music helps her very little. This picture was one of the biggest flops at my house of all time, including during the depression. Played Wednesday, Thursday, Oct. 30, 31.—George C. Clanton, Daw Theatre, Tappahannock, Va.

CUBAN PETE: Desi Arnaz, Ethel Smith—I had a nice weekend business on this small musical show which seemed to please. Played Friday, Saturday, Oct. 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HER ADVENTUROUS NIGHT: Dennis O'Keefe, Helen Walker—Another good comedy from Universal. Plenty of excitement in this one and a good story. Played Friday, Saturday, Oct. 4, 5.—Dow B. Summers, Royal Theatre, Unionville, Mo.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—Technicolor or no color this picture received more squawks from my patrons than any other feature exhibited in the past 18 months. Walkouts were plenty. The story didn't make sense and it was monotonous. Business was the lowest this year. Checked this picture with several fellow exhibitors in this city and they agree with my remarks. Played Wednesday-Saturday, Oct. 30-Nov. 2.—Fred Sorrell, Vogue Theatre, Indianapolis, Ind.

RUNAROUND, THE: Ella Raines, Rod Cameron—We got the runaround at the box office. We should have double-billed it or passed it up.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TRAIL OF VENGEANCE: Kirby Grant, Fuzzy Knight—This picture is fair and Grant is O. K., but Universal does nothing to publicize this boy. His pictures don't pull like the other Western stars. Some promotion should be put behind this boy or he will fade out. Played Friday, Saturday, Oct. 25, 26.—George C. Clanton, Daw Theatre, Tappahannock, Va.

WILD BEAUTY: Don Porter, Lois Collier—Here is a fine picture that will draw young and old alike. Would make a good picture for Saturday night. Played Tuesday, Wednesday, Oct. 15, 16.—Dow B. Summers, Royal Theatre, Unionville, Mo.

Warner Bros.

DEVOTION: Olivia De Havilland, Ida Lupino—An all-talking drama of the type which never does business in a small town. Business was slight. Played Wednesday, Thursday, Oct. 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MY REPUTATION: Barbara Stanwyck, George Brent—Here is a fine picture. It is one that will bring in a good crowd the second night. Will please all. Played Tuesday, Wednesday, Sept. 24, 25.—Dow B. Summers, Royal Theatre, Unionville, Mo.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—Good marquee names and the picture itself will do the rest of your advertising by word-of-mouth. It is a very good picture for Christmas time. Played Sunday, Monday, Oct. 20, 21.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—Not a bad picture but still not in the good class. Garfield is excellent, as usual, but the production was gloomy and depressing. Business nosedived on the second day. Played Monday, Tuesday, Oct. 28, 29.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C. Small town patronage.

SHADOW OF A WOMAN: Andrea King, Helmut Dantine—Just another picture for our book. Pleased about 50 per cent of the cash customers. Box office results only moderate. Played Sunday, Oct. 20.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C. Small town and rural patronage.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—Quite a good show. Seemed to please those who saw it although the attendance was a little down on this one. Played Friday, Saturday, Oct. 18,19.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

VERDICT, THE: Sydney Greenstreet, Peter Lorre—Fans of Greenstreet and Lorre will really go for this one. A good plot with equally good acting. Above average box office. Played Wednesday, Thursday, Oct. 30, 31.—Robert E. Nicholson, Alsac Theatre, Kodiak, Alaska.

Short Features

Paramount

KLONDIKE CASANOVA: Popeye the Sailor—This is just average cartoon fare and not anything that will appeal to the youngsters. Popeye used to be a great thing for a children's audience. What have you done with him, Paramount?—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HILL BILLIES: Speaking of Animals—Best I have ever seen. A pleasure to play.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan.

RKO Radio

LIGHTHOUSE KEEPING: Walt Disney Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

DIVING DANDIES: Sports Review—A beautiful diving short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SKI ACES: Sports Review—A very interesting short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THE NEW FRANCE: March of Time—This proved to be very interesting and entertaining. It pleased a good sized audience who came to see "Centennial Summer."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

United Artists

PEPITO'S SERENADE: Daffy Ditties—These cartoons are different and our audience loves them.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Warner-Vitaphone

FAIR AND WORMER: Merrie Melodies Cartoons—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOLLYWOOD CANINE CANTEEN: Merrie Melodies Cartoons—Here is a crackerjack cartoon with many familiar Hollywood faces and characters appearing in it. Went over big here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

LITTLE RED WALKING HOOD: Blue Ribbon Hit Parade—Pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE RIDING HANNEFORDS: Sports Parade—Good circus subject in color, featuring the Hanneford family of riding fame. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serials

Columbia

MONSTER AND THE APE, THE: 15 Episodes—Seems to be fair. Nothing extra.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

MASTER KEY, THE: 13 Episodes—Held up O.K. Very good serial.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

To Move PRC Branch

The Charlotte branch of PRC will move from its present location at 224 West Second Street to 225 South Church Street as soon as the building is renovated.



Mexican Trade Again Is Facing Labor Threat

by LUIS BECERRA CELIS
in Mexico City

Labor trouble is worrying the industry again. This trouble, however, is not likely to develop until next year. But the trade is doing it's worrying early—or as much of it as it can.

The trouble is in the form of a threat by Pedro Tellez Vargas, secretary general of the National Cinematographic Industry Workers Union, that he intends to demand still more pay for his members who work for the 10 American distributors, the Mexican distributors and the major circuits. Mr. Vargas intimated, however, that this move will not be made until some time next year, but said there would be strikes unless the demand is met.

The American distributors, while not surprised by the threat, say they are "insured" from labor trouble until next August when the two-year contract with the union is ended.

▽

The 10 American distributors each has been fined $60 by the Ministry of Finance because, it was contended, the companies had not obeyed the law that demands that all business and industrial enterprises in Mexico, capitalized at $1,000 or more, join that particular Chamber of Commerce covering their field. The fines were upheld by the national Supreme Court. All American distributors paid the fine, but under protest, and have filed a joint suit for an injunction against the Ministry's action. The Americans assert they are obeying the law because they belong to the Chamber of Commerce for merchants. They contend the Ministry misapplied the law in compelling them to join the Chamber of Commerce for manufacturers.

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Metro-Goldwyn-Mayer has tripled its business in Mexico since it has dubbed its pictures in Spanish, according to Carlos Niebla, MGM manager here.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TWO YEARS BEFORE THE MAST (Para.)

First Report:

Total Gross Tabulated	$605,000
Comparative Average Gross	412,600
Over-all Performance	146.6%

BUFFALO—Great Lakes	141.4%
CHICAGO—Chicago	137.9%
(SA) Vaudeville	
INDIANAPOLIS—Indiana	145.9%
INDIANAPOLIS—Lyric, MO 1st week	134.9%
NEW YORK—Rivoli, 1st week	217.9%
NEW YORK—Rivoli, 2nd week	179.4%
NEW YORK—Rivoli, 3rd week	153.8%
NEW YORK—Rivoli, 4th week	135.8%
NEW YORK—Rivoli, 5th week	102.5%
NEW YORK—Rivoli, 6th week	97.4%
PHILADELPHIA—Mastbaum	196.2%
SALT LAKE CITY—Centre	111.1%
SALT LAKE CITY—Capitol, MO 1st week	112.3%
SAN FRANCISCO—Fox	142.4%
(DB) It's Great to be Young (Col.)	

•

DECEPTION (WB)

First Report:

Total Gross Tabulated	$256,100
Comparative Average Gross	194,200
Over-all Performance	131.8%

MINNEAPOLIS—Radio City	91.9%
NEW YORK—Hollywood, 1st week	202.8%
NEW YORK—Hollywood, 2nd week	138.8%
NEW YORK—Hollywood, 3rd week	135.2%
PHILADELPHIA—Boyd, 1st week	156.1%
PHILADELPHIA—Boyd, 2nd week	104.9%
SALT LAKE CITY—Centre	104.5%
ST. LOUIS—Ambassador	94.2%
(DB) Little Miss Big (Univ.)	
ST. LOUIS—Missouri, MO 1st week	107.6%
(DB) Little Miss Big (Univ.)	

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THREE LITTLE GIRLS IN BLUE (20th Cent.-Fox)

Final Report:

Total Gross Tabulated	$771,400
Comparative Average Gross	740,100
Over-all Performance	104.2%

BALTIMORE—New, 1st week	114.2%
BALTIMORE—New, 2nd week	100.0%
BOSTON—Metropolitan	104.5%
(DB) Dangerous Money (Mono.)	
BOSTON—Fenway, MO 1st week	69.2%
(DB) Dangerous Money (Mono.)	
BOSTON—Paramount, MO 1st week	93.3%
(DB) Dangerous Money (Mono.)	
CHICAGO—Roosevelt, 1st week	104.4%
CHICAGO—Roosevelt, 2nd week	96.4%
CINCINNATI—Grand, 1st week	189.6%
CINCINNATI—Grand, 2nd week	126.4%
CINCINNATI—Grand, 3rd week	68.9%
CLEVELAND—RKO Allen, 1st week	186.2%
CLEVELAND—RKO Allen, 2nd week	107.8%
DENVER—Denver	112.3%
(DB) The Inner Circle (Rep.)	
DENVER—Esquire	125.0%
(DB) The Inner Circle (Rep.)	
DENVER—Webber	150.0%
(DB) The Inner Circle (Rep.)	
DENVER—Aladdin, MO 1st week	148.9%
(DB) The Inner Circle (Rep.)	
DENVER—Rialto, MO 2nd week	72.7%
(DB) The Inner Circle (Rep.)	
LOS ANGELES—Chinese, 1st week	135.2%
LOS ANGELES—Chinese, 2nd week	103.7%
LOS ANGELES—Loew's State, 1st week	113.2%
LOS ANGELES—Loew's State, 2nd week	100.0%
LOS ANGELES—Uptown, 1st week	113.3%
LOS ANGELES—Uptown, 2nd week	93.7%
MINNEAPOLIS—Radio City	91.9%
MINNEAPOLIS—Century, MO 1st week	111.9%
NEW YORK—Roxy, 1st week	126.8%
(SA) Beatrice Kay, Maurice Rocco, others	
NEW YORK—Roxy, 2nd week	94.8%
(SA) Beatrice Kay, Maurice Rocco, others	
NEW YORK—Roxy, 3rd week.	88.0%
(SA) Beatrice Kay, Maurice Rocco, others	
OMAHA—Paramount	94.4%
PHILADELPHIA—Earle, 1st week	104.5%
PHILADELPHIA—Earle, 2nd week	66.2%
PITTSBURGH—J. P. Harris, 1st week	94.4%
PITTSBURGH—J. P. Harris, 2nd week	88.8%
SALT LAKE CITY—Capitol	80.0%
SAN FRANCISCO—Paramount	116.6%
(DB) Below the Deadline (Mono.)	
ST. LOUIS—Missouri	84.6%
(DB) If I'm Lucky (20th-Fox)	

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NO LEAVE, NO LOVE (MGM)

First Report:

Total Gross Tabulated	$498,800
Comparative Average Gross	490,500
Over-all Performance	101.6%

ATLANTA—Loew's Grand	139.1%
BALTIMORE—Century	137.3%
BOSTON—Orpheum	101.5%
BOSTON—State	93.2%
CHICAGO—United Artists	152.3%
CINCINNATI—RKO Capitol, 1st week	141.6%
CINCINNATI—RKO Capitol, 2nd week	80.0%
LOS ANGELES—Belmont, 1st week	109.1%
LOS ANGELES—Belmont, 2nd week	80.4%
LOS ANGELES—Egyptian, 1st week	101.3%
LOS ANGELES—Egyptian, 2nd week	77.7%
LOS ANGELES—Fox-Wilshire, 1st week	132.7%
LOS ANGELES—Fox-Wilshire, 2nd week	91.1%
LOS ANGELES—Los Angeles, 1st week	98.8%
LOS ANGELES—Los Angeles, 2nd week	57.0%
NEW YORK—Capitol, 1st week	105.4%
(SA) Les Brown's Orchestra, Henry Youngman	
NEW YORK—Capitol, 2nd week	96.1%
(SA) Les Brown's Orchestra, Henry Youngman	
NEW YORK—Capitol, 3rd week	85.4%
(SA) Les Brown's Orchestra, Henry Youngman	
ST. LOUIS—Loew's State	123.1%

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SISTER KENNY (RKO)

First Report:

Total Gross Tabulated	$337,300
Comparative Average Gross	326,100
Over-all Performance	103.2%

BALTIMORE—Hippodrome	129.6%
BOSTON—Memorial	103.9%
(DB) Criminal Court (RKO)	
CINCINNATI—RKO Palace	67.5%
DENVER—Orpheum	76.2%
(DB) Criminal Court (RKO)	
LOS ANGELES—Hillstreet, 1st week	92.1%
LOS ANGELES—Hillstreet, 2nd week	69.1%
LOS ANGELES—Pantages, 1st week	89.1%
LOS ANGELES—Pantages, 2nd week	59.4%
MINNEAPOLIS—RKO Orpheum	163.4%
NEW YORK—Palace, 1st week	147.0%
NEW YORK—Palace, 2nd week	143.3%
NEW YORK—Palace, 3rd week	137.8%
NEW YORK—Palace, 4th week	102.9%
NEW YORK—Palace, 5th week	88.2%
ST. LOUIS—Ambassador	72.4%
(DB) Rolling Home (Screen Guild)	

See Fight to End Restrictions on Theatre Building

A fight for the removal of all commercial building restrictions is foreseen as a result of price decontrol of all construction materials, it was reported from Washington Monday. At the same time the Civilian Production Administration disclosed that if and when such barriers were removed an estimated 250 new theatres would be started.

Wilson Wyatt, housing expediter, said he would fight any attempt to remove building barriers at the present time. He pointed out that in order to make the veterans' housing program a success limitations on non-residential construction must continue.

Truman Supports Wyatt

This view was confirmed by President Truman on Monday who told reporters at his press conference that he will support Mr. Wyatt's stand.

Meanwhile, the construction of one theatre and building programs for 11 others have been announced.

Paul Garza is constructing a new $65,000 theatre in San Antonio, Texas. The theatre will be the outdoor type and will feature both Latin American and American vaudeville stars in addition to a film program.

In Eugene, Ore., the Eugene Theatre Company, affiliated with Evergreen Theatres, has applied to the CPA for permission to erect a $300,000 theatre. The company now owns and operates the McDonald and Rex theatres in Eugene, under the management of Wayne Wyatt.

The purchase of property and plans for the construction of a 700-car drive-in theatre in South Tacoma, Wash., have been announced by C. L. Theuerkauf and Chester N. Nilssen, Tacoma theatre operators. The project is estimated to cost $100,000.

Joseph Blumenfeld, head of the Blumenfeld Theatre Circuit, will build a $1,000,000 amusement center in Oakland, Cal., according to a report from his office. The center will include a 900-car drive-in theatre in addition to other amusement facilities.

Plans Seven Theatres

Mrs. Claude W. Quimby, president of Quimby Theatres, has announced a seven-theatre building program in and around Fort Wayne, Ind. Designs for the first one, completed by A. M. Strauss, calls for a stadium type structure with 2,000 seats, all on the main floor.

All of the sites will include at least 10 acres, to provide space for shopping centers and ample parking adjacent to the theatre.

In Unionville, Mo., Mr. and Mrs. G. W. Summers of Los Angeles have announced plans to erect a new theatre building to seat 350 to take care of the overflow attendance.



Plenty of room now for your Air Express shipments!

More and Bigger Planes in the service of the Airlines mean even faster delivery for your Air Express shipments. Speeds up to five miles a minute now make overnight coast-to-coast deliveries routine.

Greatly Lowered Costs! Today Air Express is a better value than ever. Included in the cost is special pick-up and delivery in all major U. S. towns and cities. Same-day delivery between many destinations. Rapid air-rail schedules to 23,000 off-airline communities.

RATES CUT 22% SINCE 1943 (U. S. A.)					
AIR MILES	2 lbs.	5 lbs.	25 lbs.	40 lbs.	Over 40 lbs. Cents per lb.
149	$1.00	$1.00	$1.00	$1.23	3.07c
349	1.02	1.18	2.30	3.68	9.21c
549	1.07	1.42	3.84	6.14	15.35c
1049	1.17	1.98	7.68	12.28	30.70c
2349	1.45	3.53	17.65	28.24	70.61c
Over 2350	1.47	3.68	18.42	29.47	73.68c
INTERNATIONAL RATES ALSO REDUCED					

Air Service Abroad to and from scores of foreign countries and the U. S. It's the world's best service, in the world's best planes.

Write Today for the Time and Rate Schedule on Air Express. It contains illuminating facts to help you solve many a shipping problem. Air Express Division, Railway Express Agency, 230 Park Avenue, New York 17, N. Y. Or ask for it at any Airline or Railway Express Office.

AIR EXPRESS
GETS THERE FIRST

Phone AIR EXPRESS DIVISION, RAILWAY EXPRESS AGENCY
Representing the AIRLINES of the United States

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

The Greatest

Either by accident or intent, there is an increasing number of superlatives returning in newspaper advertisements being used by Broadway showmen. It could be that the Broadway exhibitors are not entirely to blame, because most of the advertising for the first runs is cooperative. The distributor, naturally, retains his rights on how the picture shall be sold.

The use of superlatives has decreased generally in pressbook advertisements. Maybe they should be discontinued entirely.

The advertiser, either distributor or exhibitor, who occasionally finds it expedient to describe a vehicle as "the greatest", "the most outstanding", etc., may find that several others have decided to go in for a bit of the same "whooping and hollering" at the same time. When several of these pictures are released simultaneously along our main avenue or on Main Street, Anywhere, the theatre pages of the daily newspapers begin to look like a glossary of superlatives.

We had almost completely succeeded in stamping out the promiscuous use of superlatives in our advertising with which theatre promotion was synonymous some 15 years ago.

The theatre manager and his ad man should not fall victims to the temptation to advertise each succeeding attraction as "bigger and greater" than the last. Our objective today is not to tell the patron how great or how outstanding each picture is. It is, as it always has been, a problem of how we can reach a greater number of potential moviegoers.

The picture attractions turned out in Hollywood are usually good enough to be sold strictly on the merits of production and star values. Bringing these facts to the attention of the public through copy which is factual, honest and follows a pattern of creative showmanship will do a better job of selling than all the superlatives in the dictionary.

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Be Kind to Patrons

Last week in Austin, Texas, Byron L. Speckels, a former theatre usher, was remembered in the will of a theatre patron for courtesies he had extended. Mr. Speckels will be $1,000 richer as a result of his thoughtfulness and adherence to standard theatre rules.

About ten years ago, William Reilly, an usher at the Roxy theatre in New York, was likewise remembered by a patron. Mr. Reilly, it may be recalled, took the waiting patron from the standee line during stage rehearsals and permitted her to occupy a favorite seat down front. When she died, her gratitude was revealed: Mr. Reilly, who was then an orderly in a hospital, inherited almost half a million dollars. A ballet dancer at the Roxy, who merely spoke kindly to the elderly woman during the rehearsals, received $50,000 for being considerate.

Relating these facts to your ushers may prompt them to observe better manners. Who knows? Some shabby old fellow who comes in regularly may turn out to be another eccentric millionaire.

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Deportment Department

What's New?, house organ of Famous Players Canadian theatres, passes along some of the rules governing the conduct of employees for a large Chicago department store about 80 years ago.

"Store must be open from six in the morning until nine at night the year around.

"Store must be swept; counters, base shelves and showcases dusted; lamps trimmed, filled and chimneys cleaned; pens made; windows and doors opened; a pail of water and bucket of coal brought in before breakfast (if there is time to do so) and attend to the customers who call.

"The employee who is in the habit of smoking Spanish cigars, getting shaved at the barber shop, going to dances and other places of amusement will surely give his employer reason to be suspicious of his integrity and honesty.

"Each employee must pay not less than $5.00 a year to the church and must attend Sunday School regularly.

"Men employees are given one evening a week for courting and two if they attend prayer meeting.

"After fourteen hours of work in the store, the leisure hours should be spent mostly in reading."

The next time your wife complains that the theatre takes up too much of your time, show her this list. You might point out that she is fortunate not to have been born 100 years ago. Don't show it to your district supervisor, however; he might point out how fortunate you are.

—CHESTER FRIEDMAN

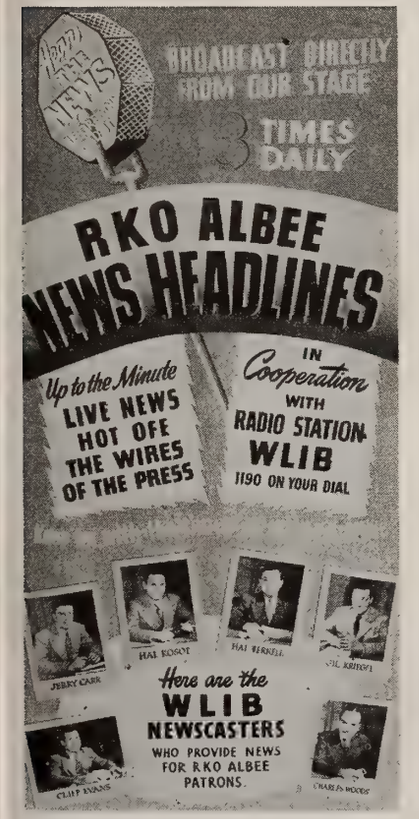
SHOWMANSHIP



At left, foyer display at the Riverside theatre, Riverside, Calif., ballyhoos children's fun show for manager Harry E. Creasey.



Arnold Gates, manager of the Stillman in Cleveland, borrowed this trick mirror to plug "Cockeyed Miracle" as miracle fun show.



RKO Albee, Brooklyn, N. Y., has novel lobby display announcing a new special service, presenting daily up-to-the-minute news reports from WLIB newsroom. Credit manager Leon Kellmer.



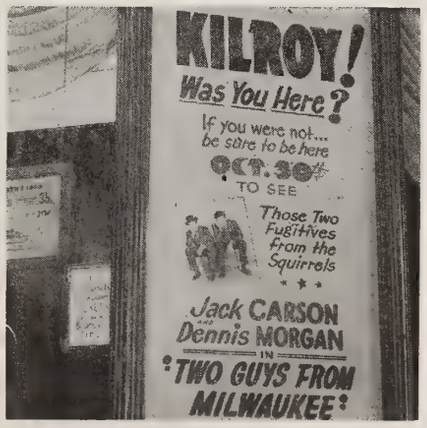
For Hallowe'en show at the Liberty theatre, Cumberland, Md., manager Fred Perry tied up with local bake shop for assortment of goodies as prizes. The merchant used his own window to exhibit the gifts and to exploit the theatre program. Perry also arranged a half page cooperative ad in the Cumberland News to promote the show.



Pin-up still and free pass were offered by J. A. Ettlinger at the Ritz, Newburgh, N. Y., for patrons submitting best essays on "the world's most exciting brunette". Device helped to ballyhoo "Young Widow".

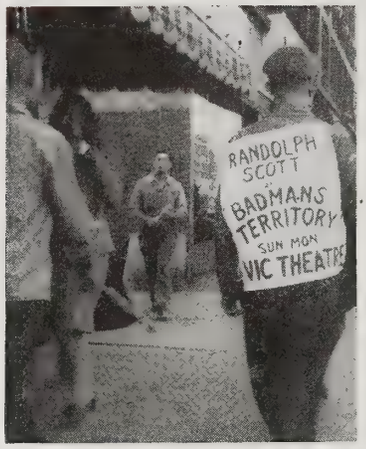


Ship models and book display sell opening of "Two Years Before the Mast". Tie-up was set for the Paramount Ent. theatres in Miami, Fla., by publicist Tom Jefferson.



Ed Pyne, manager of the RKO 105th Street theatre, Cleveland, was quick to cash in with a Kilroy slug in his ticket window, tied in with "Two Guys from Milwaukee".

EXPLOITATION OUTDOORS



For "Badman's Territory", manager Emil Uhrin employed this street ballyhoo announcing playdates at the Vic theatre, East Chicago, Ind.



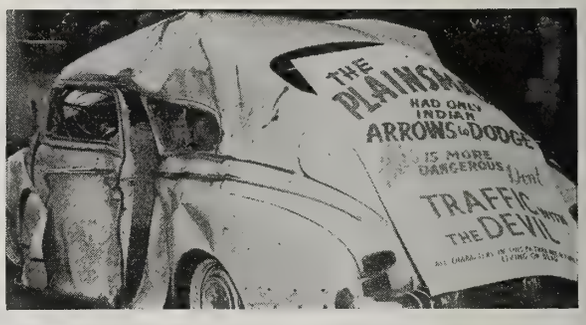
Mort Haas, manager of the Regal, Wilkinsburg, Pa., had one of his ushers parade through the streets dressed as bride for "Bride Wore Boots".



George Pappas, city manager, Alliance theatres, Peru, Ind., promoted benefit show for local high school band. Tied in with date on "High School Hero", he borrowed a live tiger, landed a swell publicity break at important football game.



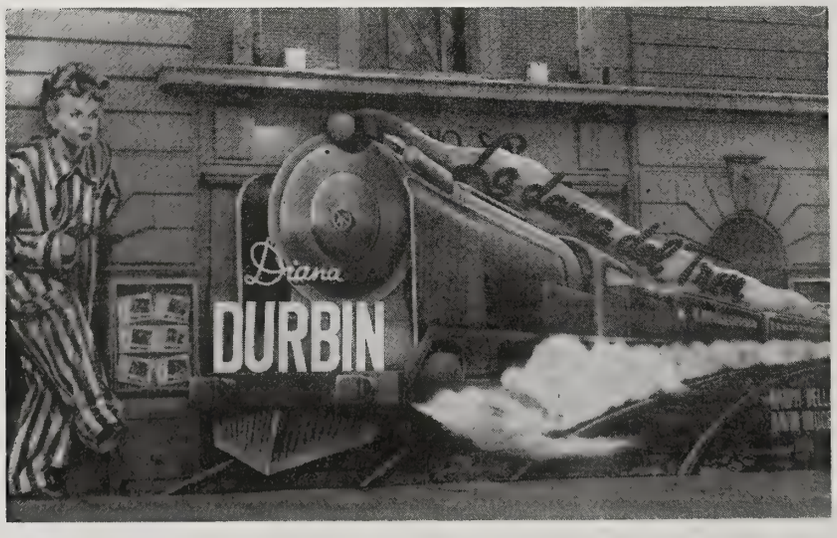
Left, Francis Gillon, manager of the Paramount, Cedar Rapids, Iowa, staged a parade with Boy Scouts in connection with the showing of the featurette, "Men of Tomorrow".



At right, safety short tied in with safety campaign nets Bob Hynes, manager of the Criterion, Oklahoma City, this street plug during current engagement of "The Plainsman". Wrecked automobile is bannered with playdate copy carrying complete credits.



Street ballyhoo, left, engaged by Bob Bachman, manager of the Indiana theatre, East Chicago, Ind., was helpful for his date on "Smoky". Mounted rider toured city and covered schools and playgrounds during recess periods.



Cutouts 20 feet high were used by Marino Cuevas, subdirector of the Cine Palacio de la Musica, Madrid, Spain, to exploit "Lady on a Train".



To ballyhoo "The Plainsman", James Moyer, manager of the Ritz theatre in Reading, Pa., engaged this group of good-looking riders who rode through the city streets with banners on sides, attracting attention from all as they went along.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

NO LEAVE, NO LOVE (Metro-Goldwyn-Mayer): Here is a musical comedy starring Van Johnson, Keenan Wynn and English-born Pat Kirkwood. The music is supplied by the Guy Lombardo and Xavier Cugat bands. Give the girls a chance to swoon, croon and moon over Van. Promote a newspaper or throwaway contest and ask the girls what they would do if they were in Pat Kirkwood's place. Interest a local merchant in supplying a gift for a prize, supposedly authorized by Johnson. Guest tickets also could be awarded.

Enclose candy kisses in small envelopes, reading: "A Kiss From Van". Print theatre copy on leaflets for enclosures. Display a big, red, heart-shaped box in your lobby. This box should have a lock. Distribute keys to the public. The lucky keys opening the lock will entitle holders to guest ticket admission.

Send out newspaper or theatre inquiring photographer to ask girls the question: "Why would you like to kiss Van Johnson?" The girls' photos and comments are printed in the newspaper or shown in the theatre lobby. Invite girls to submit snapshots or candid camera photos of their heads only. Award prizes in Van Johnson's name to those selected as having the most kissable lips.

This picture also serves to introduce the six-year-old boogie-woogie sensation, Frankie "Sugarchile" Robinson. The youngster started his musical career at the age of 18 months and has proven a sensation wherever he has appeared. His appearance in the picture suggests a "boogie-woogie" contest for children through an arrangement with music teachers, etc.

A combined promotion campaign has been undertaken by the Robbins Music Corporation and the Greyhound Bus Company to exploit the hit songs from the picture, "Love on a Greyhound Bus" and "All the Time". Robbins has supplied Greyhound with 10,000 song title pages for window displays in every Greyhound terminal. Arrange for local record and music shop tie-ins.

THE BACHELOR'S DAUGHTER (United Artists): "The Bachelor's Daughters" are four ambitious girls who work in a department store and much of the action takes place in the store. Using this situation, a contest could be promoted in a department store to select the most popular and attractive girl in the store. It could be run as an elimination contest, with each department in the store choosing a candidate.

Arrange an art contest directed at art classes, art clubs and the like. Through a local department store, challenge students (or club members) to design interiors for a house of the kind in which the "Bachelor" and his "daughters" live. The idea springs from the dilemma the girls face when they rent the large mansion without sufficient furniture to furnish the place.

In many communities there are organizations known as "bachelors' clubs". Contact the leaders of the local organization and get them to make a statement to the effect that the only thing that would make them give up their bachelor's state is a girl like one of those in the picture. That ought to be good for newspaper publicity, etc.

Adolphe Menjou and Billie Burke play an older couple in the picture. Play up this angle by selling your local newspaper on the idea of devoting their "Advice to the Lovelorn" column to problems of oldsters who fall in love.

For street exploitation have four girls carrying posters. First poster reads: "Do Bachelors Make Good Fathers?"; second poster: "Ask 'The Bachelor's Daughter' "; third poster: "Now Playing"; fourth poster: "At the . . . theatre".

Crouch Uses Stage Coach To Ballyhoo "Renegades"

An old-fashioned stage coach, complete with cowboys in western regalia, was driven through the principal streets of the town to exploit manager Orville Crouch's playdate on "Renegades" at the State theatre, St. Louis, Mo. The stunt was used for two days and attracted crowds of interested spectators.

A cooperative newspaper ad was arranged with Sonnenfeld's Department Store. Radio plugs were received from three of the city's prominent stations, KXOX, WIL and MMOX. Window tieups were arranged with Sonnenfeld's, Hilton Store, two Woolworth stores, Kresge's, Liggett's, McCrory's and Neisner's.

Taking advantage of the publicity given the picture in *Look Magazine,* special tie-in cards were used on 750 newsstands.

Display Boosts "Follies"

An attractive lobby display was set up 10 days in advance by manager Elmer Koehler to exploit the playdate on "Ziegfeld Follies" at the Peru theatre, Peru, Ill. The display consisted of an air brushed blowup of a Petty drawing, Ziegfeld girls and the cast. Lectures were given at the high school, explaining the method of making reproductions with an air brush.

Previews Boost Date On "Theirs Is the Glory"

Manager J. G. de W. Laws arranged previews for civic officials and the press to exploit his playdate of "Theirs Is the Glory" at the Savoy theatre, Grimsby, Lincolnshire, England. During the week of playdate collections were taken for the Airborne Forces Security Fund.

The mayor of Grimsby sponsored the civic preview and issued the invitations. Prior to the special showing, men of the Royal Artillery, R. A. F., and the Polish Carpathian Lancers formed a guard of honor outside the theatre and were inspected by the mayor and military officials.

In the lobby glider pilots from a neighboring airfield, many of whom participated in the Arnheim airborne invasion, presented a plaque made from gliders which crashed at Arnheim to the mayor of Grimsby. Similar plaques were auctioned in the theatre for the Fund. Local newspapers devoted considerable space to the preview.

Shaw Promotes Royal Navy Tieup for "Expendable"

Official Royal Navy posters and handbills were overprinted with playdate copy through a tieup manager Ewan S. Shaw arranged for "They Were Expendable" at the Queen's theatre, West Bromwich, Staffordshire, Eng. 200 of the posters were exhibited in shops, a local baker's trucks were bannered, 1,000 of the handbills were distributed and a furnishing store used a window display. Shaw recently obtained considerable publicity for the theatre by being appointed honorary publicity manager for the West Bromwich Victory Parade.

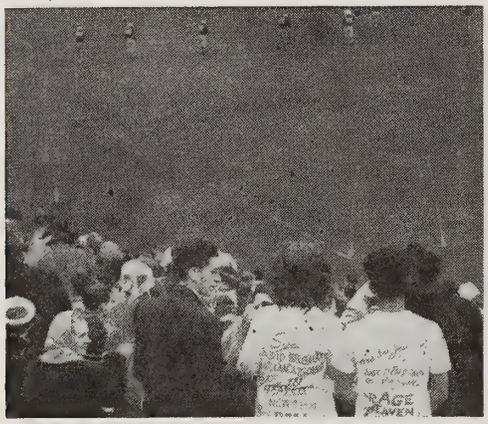
Preview of Short Held for Schoolboy Patrol Members

One hundred and sixty schoolboy patrol members from all the city's schools attended a special preview of the safety short, "Traffic with the Devil," at the Capitol theatre, Concord, N. H. The preview was arranged by manager Frank K. Eldridge and sponsored by the City Safety Council. Through the cooperation of the Police Department, blowup photographs of local accidents were used for a lobby display. The playdate was well publicized in the local press.

Tiernan Scores Multiple Tieup

All eight stores of the Katz Drug Co. in Kansas City were promoted for window displays in connection with the opening of "Nobody Lives Forever" at the RKO Orpheum theatre in that city. Jack Tiernan, publicist for the theatre, arranged the displays, which tied in with the book version of the picture. Each store displayed large placards with theatre dates.

Sends Ballyhoo To Yale Bowl For "Rage"



A boy and girl wearing sweat shirts with playdate copy lettered on, were sent to cover a football game at the Yale University Bowl to exploit "Rage in Heaven" at the Poli theatre, New Haven, Conn. The boy and girl paraded around the grounds at half-time with thousands of people looking on.

The stunt was the idea of manager Morris Rosenthal, who also had the boy and girl parade the streets, ride street cars and buses, cover the fights and the hockey matches at the arena. Teaser cards, carrying only the title, were put out two weeks in advance.

Rosenthal arranged for Jean Porter to review the picture on her program over radio station WELI and comment on the timeliness of the picture's theme. Several spot announcements were used on Yale's own radio station WYBC. Teaser trailers were used two weeks in advance.

Imprinted bags for stores handling ladies' accessories were distributed 10 days in advance. Special cards were displayed in book stores. A series of teaser newspaper ads also was used, starting 10 days in advance.

Holds "Couples" Contest To Exploit "Caesar"

A "Famous Couples" contest materially aided the playdate of "Caesar and Cleopatra" at the Rosetta theatre, Miami, Fla. Manager Ed May distributed 2,000 "Famous Couples" contest heralds in parked cars and to pedestrians at busy street intersections. 341 entries were received. Twenty-five pairs of guest tickets were awarded for the 25 longest lists. May announced the contest from the stage once each afternoon and evening for two weeks before playdate.

Street Ballyhoo Aids "Bedlam"

For his playdate on "Bedlam," manager Clark Jordan had a local boy dressed in ragged shorts, no shirt and carrying handcuffs and chains parade the streets to exploit the picture at the Strand theatre, Amsterdam, N. Y.

Daily Stories, Art Planted By Wabbe in Local Press

Daily stories and art were planted in San Francisco newspapers by publicist Helen Wabbe to exploit the playdate on "Notorious" at the RKO Golden Gate theatre there. Stories in the *Chronicle* and *News* also were planted on the safety short, "Highway Mania," which played the theatre in the final week of the "Notorious" run. An advantageous window tieup was arranged with Livingston's. The display consisted of an original gown worn by Ingrid Bergman in the picture, an enlargement of a photograph of Miss Bergman and Cary Grant, with letters spelling out the words "Cary loves Ingrid in 'Notorious'."

Polite Citizens Rewarded By "Stranger" Tieup

Manager Clyde Strout worked out a successful stunt for his playdate on "The Stranger" at the Music Hall theatre, Seattle, Wash. In cooperation with the Seattle *Star,* $50 in cash prizes supplemented by 25 pair of guest tickets were awarded for politeness on the part of citizens accosted on the street. Accompanied by a reporter and a photographer, Strout rewarded courteous passers-by, depending upon the nature of the questions and the answers.

Arouses Patrons' Curiosity With Novel Displays

Ingenious displays attracted considerable attention for two recent playdates at the Star Cinema, Wandsworth, London, England. For "A Letter for Evie," manager J. A. Achner borrowed a dummy from a nearby dress shop and placed it in front of an art poster bearing the title and the stars of the picture. A letter in the dummy's hand was addressed to "Evie." The envelope was well packed and patrons received the appropriate answer when they inquired as to its contents.

A fishing display was used for "Quiet Weekend." Imitation green grass was built up over a "bank" and surrounded by earth. A long mirror was used to represent water with a good bank of earth around it. The mirror was kept wet, which had people guessing as to whether it was really water. A 12-inch salmon hung from a rod and line above the "water." In back of the display was a large art poster, showing scenes from the film. A number of merchant tieups round out Achner's campaign.

Variety of Tieups Achieved by Showmen on "Gallant Journey"

Special screenings, ballyhoo and newspaper publicity directed towards teen-agers have marked the campaigns for "Gallant Journey" in various localities.

For the dual opening of the picture at the State and Orpheum theatres in Boston, a novel stunt was used to ballyhoo the picture. A large ad was placed in the Sunday newspapers four days before opening, requesting information as to old cars still running.

Two days before opening, an appropriately bannered sound truck, playing the Andrew Sisters' recording of "Man Is a Brother to a Mule" and "Minute Samba," plus announcements of the opening, was driven throughout Boston. The following day, the sound truck and a caravan of old cars, obtained as a result of Sunday's ad, were paraded through the streets. The campaign was arranged by managers Jack Mercer of the State and James Tibbetts, Orpheum.

In Washington, D. C., a successful tieup was arranged with the "Teen Time Review" radio show to exploit the playdate at the Metropolitan theatre. Using the fact that Glenn Ford, star of the picture, had recently been voted the "Man of the Year" by bobby-soxers, an open discussion was arranged on the Saturday morning program. Teen-agers, representing all district high schools, took part in a discussion on the question: "What is your opinion of the 'Man of the Year' selection?"

The Washington campaign, under the direction of manager John Marcon, also embraced a "Tune Guessing" contest on Mike Hunnicutt's program over WWDC. Guest tickets and stills of Glenn Ford were awarded to winners.

Manager Charles Hacker held a special screening of "Gallant Journey" for the Catholic Archbishop of Milwaukee and 28 priests, representing the faculties of Marquette University and the local parochial schools, to promote the picture at the Palace theatre there.

The clergymen endorsed the picture in classrooms and among their circle of acquaintances. Through a tieup with Monart Auto Dealers, Hacker obtained a 1906 Buick and a 1946 Mercury 8. The cars were appropriately bannered and driven through the streets. The Buick chauffeur was attired in the old-fashioned cap, goggles and linen duster and was accompanied by a young lady attired in 1883 dress.

The bobby-soxer angle also was used to good advantage by manager George Landers for the playdate of the picture at Loew's theatre, Hartford, Conn. A feature story with art on Glenn Ford's election as "Man of the Year" by teen-agers was planted in the Sunday *Courant,* five days before opening. The story started a controversy among bobby-soxers over the actor, resulting in another story the following Sunday.

Hallowe'en Show Sold to Kiddies In East Chicago



A highly successful campaign was conducted for a Hallowe'en kiddie party at the Forsythe theatre, East Chicago, Ind. The promotional activities were arranged by manager E. F. Kistner.

The Hallowe'en party was plugged 10 days in advance by a lobby display. The display consisted of signs calling attention to playdate surrounded by pumpkins and corn stalks. On the day of the show, two boys in costume and masks were stationed beside the display for added effect.

For street ballyhoo, Kistner sent out two boys with signs advertising the show the day of the party. The effectiveness of the ballyhoo is attested by the fact that crowds began to gather outside the theatre well in advance of opening. The kiddies came attired in all sorts of odd looking costumes.

The stage activities included a tug-o-war, cracker eating contest, girls and boys pie eating competitions, coins in pans of flour contest and a costume parade. The participants in the various games were awarded almost 200 passes as prizes.

Kleper Garners Press Breaks

A coloring contest was planted in the Italian language newspaper, *Corriere del Connecticut*, by manager Sid Kleper to exploit "The Kid from Brooklyn" at the College theatre, New Haven, Conn. Other newspaper breaks included the entire column of George Kearns in the Yale *Daily News* and a fashion tieup in the Sunday *Herald*.

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New PREVUE TRAILER SERVICE

Don't forget, FILMACK'S special trailers for all purposes are available with our usual high quality and service.

You will soon have another good, dependable source for prevue trailers. If you want all the details, drop us a line.

FILMACK

1327 S. Wabash Ave., Chicago 5, Ill.

SISTER KENNY AIDS CINCINNATI DATE

The personal appearance of Sister Kenny gave RKO publicist Nathan Wise a golden opportunity to exploit the engagement of "Sister Kenny" at the Palace theatre, Cincinnati. Taking full advantage of the opportunity, Wise arranged for the press to meet the Australian nurse at a luncheon. The result was two, three and four-column stories with art in the *Post*, *Times-Star* and *Enquirer*. Sister Kenny appeared on two radio programs and made three personal appearances at the theatre on opening day. The personal appearances at the theatre were played up in newspaper ads, radio promotion and by a lobby display. Manager Erwin Bock helped to put the campaign across.

Hallowe'en Show Ballyhooed

Two boys with false faces and carrying signs paraded downtown streets to ballyhoo manager Roy Peffley's Hallowe'en midnite show at the Voge theatre, East Chicago, Ind. A lobby display was set up 10 days in advance.

Promotes Prizes for Giveaways

Manager Duke Elliott has promoted 20 prizes from a local auto supply store to be given away at Saturday kiddie shows for eight weeks at the Olympic theatre, Watertown, N. Y.

Promotes Tieup With Foundation For "Kenny"

Manager Bill Morton arranged a comprehensive tieup with the Rhode Island Chapter of the Sister Kenny Foundation to exploit the playdate of "Sister Kenny" at the Albee theatre, Providence, R. I.

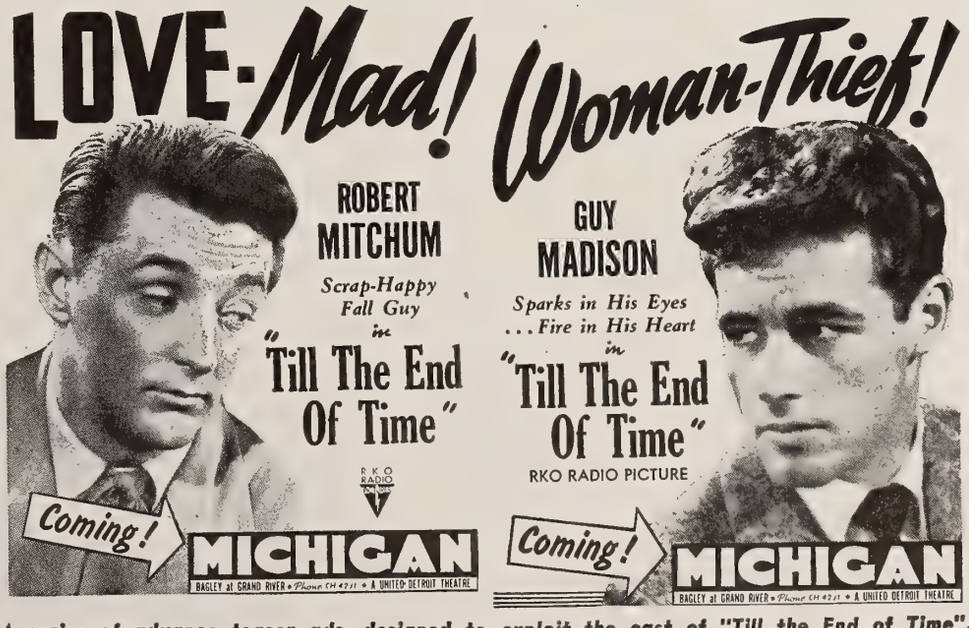
The Sister Kenny Chapter held several meetings prior to the opening of the picture with different groups and spread the word about the playdate. At every meeting, picture display material was used in the assembly hall. The Chapter had their stationery imprinted with playdate copy and also promoted plugs for the picture on the radio.

A special screening of the picture was held for workers of S. K. F. plants all over the state. Following the screening a 15-minute recording was made, with the S. K. F. workers taking part. The recording was used over a radio station day before opening at no cost to the theatre.

The nine libraries in Providence were provided with stills, tie-in cards and book marks to plug the picture. The main Providence library and the largest library in the neighboring city of Cranston used a 13-picture display with the "story in pictures" theme. Each still was individually mounted on a 16x20 card.

More than 545 street cars and buses carried double-sized car cards. Five leading downtown restaurants had tie-in copy on the bottom of menus. Bookmarks also were distributed to leading book stores.

NEWCOMERS TO SCREEN THEATRE GET CLEVER BUILD-UP IN DISPLAY ADS



A series of advance teaser ads, designed to exploit the cast of "Till the End of Time", was used by Alice Gorham, advertising director for United Detroit theatres. Distinctive and well balanced, with catch copy directed at arousing interest in the action theme of the picture, the ads did an excellent pre-selling job.

Street Ballyhoo, Newspaper Tieup Sell McCoy Date

An attractive young lady smartly dressed and carrying a traveling bag bannered with playdate copy covered the business district to ballyhoo manager P. E. McCoy's engagement on "Without Reservations" at the Miller theatre, Augusta, Ga. Copy on the luggage read: "A Stranded Lady," and tied in with the picture and theatre. The young lady visited all points of interest and answered the questions of a curious public.

Through a tieup with the Augusta *Chronicle,* a travel experience contest was conducted in the newspaper. Readers were asked to write of an unusual happening while traveling. For a prize, McCoy promoted a round-trip plane ride to Atlanta by Delta Airlines.

The newspaper started the contest off with a two-column story and art 10 days in advance. Additional stories with art appeared each day and continued through the engagement of the picture. The radio station contributed daily announcements on the contest.

The winning letter was selected by two bank presidents from over 300 submitted. The winner was awarded the plane ticket by Marine Major Carl M. Johnson during an induction program held on the stage of the theatre. The entire program was broadcast over radio station WRDW.

Johnson Sets Co-Op Ads For Several Playdates

Cooperative newspaper display ads have been promoted on several recent pictures by publicist Bill Johnson at the Majestic theatre, Houston, Texas. Borden's ran a co-op ad in color in the *Press, Chronicle* and the *Post* on "The Kid From Brooklyn." Another co-op on the same picture was set with Shaw's Jewelers. Battelstein's used a co-op ad on "Two Guys From Milwaukee" and Liggett's an ad on "The Strange Love of Martha Ivers."

Sets Title Guessing Contest

Radio promotion highlighted the campaign for "Three Little Girls in Blue" for its date at the Poli theatre in Hartford, Conn. Manager Lou Cohen and his assistant, Sam Horowitz, tied up with disc jockeys, who featured recorded music. Listeners were invited to guess the titles, with guest tickets to the theatre going to winners. Free announcements plugging the film were landed on the Man on the Street broadcasts.

Heralds Aid Kiddie Show

Colored heralds were distributed at 43 New Haven, Conn., schools through a tieup manager S. H. Kleper arranged with the Board of Education to promote a Saturday morning kiddie show at the College theatre.

INGENUITY PAYS OFF FOR BEHRENS

Manager Walter A. Behrens turned what was otherwise an inconvenience for his patrons to good advantage for a recent playdate at the Jackson theatre, Milwaukee, Wis. The doors to the lobby were being repaired and it was necessary for the workmen to take them off for several days. This caused the customers a small amount of inconvenience which was more than offset by a large sign that read: "Please use other doors. They tore these off last night trying to get in to see 'Joe Palooka, Champ' and 'Come Out Fighting'." Many patrons commented on the sign.

Newspapers Plug Kemp Playdate

Considerable newspaper publicity well in advance of playdate was planted by manager Bill Kemp to exploit "Caesar and Cleopatra" at Loew's State theatre, Memphis, Tenn. Harry Martin, columnist for the Memphis *Commercial-Appeal,* devoted two complete columns and a part of a third to the picture.

The same newspaper used several stories with art on the picture, starting a month in advance. Stories with art also were planted in the *Press-Scimitar,* including an article on George Bernard Shaw and Cleopatra by Robert Johnson, special writer. A cooperative newspaper ad was arranged with Levy's department store. Other promised co-op ads had to be cancelled because of curtailment of newspaper space.

Spot announcements and plugs on various programs were obtained over radio stations WMC, WREC and WHB. 5,000 heralds, 5,000 book marks and 5,000 "Reserved" cards in hotels, were used to promote the playdate. Window displays were arranged with book shops and department stores.

Newspaper Throwaways Aid Date

A four-page tabloid-size newspaper was distributed by manager Abe H. Kaufman to exploit his playdate on "Roger Touhy, Last of the Gangsters!" at the Fountain theatre, Terre Haute, Ind.

All Media Used By Matlack for Portland Date

Special screenings, merchant tieups, newspaper and radio publicity all contributed to the highly successful campaign put on by Jack Matlack for "I've Always Loved You" at the Broadway theatre, Portland, Ore. Matlack is advertising director for the J. J. Parker Theatres.

Three separate screenings were held, for the press, Oregon music teachers and music dealers. Grace Elliott, movie commentator for radio station KEX, interviewed members of the audience at the press preview and later re-broadcast the program.

Matlack planted a photograph of Catherine McLeod, star of the picture, on the cover of *Let's Go,* popular amusement guide. Another amusement magazine, *About Town,* used stories and art to plug the picture.

Sixty window displays were promoted and 500 window cards planted in stores. Some of the important window tieups were arranged with Meier & Frank department store, Olds and King department store, J. K. Gill Company, Sherman Clay and Company and Bedell and Company.

A feature of the advance lobby display was a painted film can wrapped in cellophane, with playdate copy. Special invitations were sent to each person listed in the telephone book with the name of McLeod. An old favorite among street giveaways was resurrected for the playdate. A toothpick was stuck into a giveaway, with copy reading: "The pick of the pictures in Portland this week is Frank Borzage's 'I've Always Loved You.'"

A "closed" sign was hung on 500 doors in downtown Portland after closing time on a Saturday evening. The signs remained on the store doors throughout the night and Sunday. Copy on the signs read: "Closed, to make our 1946 contribution to the Community Chest; then we've gone to see, etc."

Horse Used for Ballyhoo

A horse bannered with playdate copy was used for street ballyhoo by manager John Misavice to exploit his engagement on "Smoky" at the Ritz theatre, Berwyn, Ill. In addition several window tieups were arranged to promote the playdate.

PECAN



PLEASURE

"FROM SOUP TO NUTS!"

Whether you are an executive, manager, cashier, ticket-taker, projectionist, or engaged in any other branch of the motion picture industry, STERNBERG PECANS can solve your Christmas gift problems.

Prices prepaid in the Continental United States, and subject to changes according to regulations.

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STERNBERG PECAN COMPANY

DEPARTMENT "S" - - - - P. O. BOX 193

JACKSON, MISSISSIPPI

SHOWMEN PERSONALS

In New Posts: John G. Corbett, manager, Park theatre, Taunton, Mass. A. W. Arkell, Regal, Kingston-on-Thames, England. Pearce Parkhurst, Capitol, Pawtucket, R. I. Ralph Richey, Ritz, Indianapolis. Max Page, Weil, Greenfield, Ind.

Carl Williams, Capitol, Providence, R. I. Alfred G. Swett, State, Taunton, Mass. Marvin Krass, manager, Dix, Detroit, Mich. Jack Van Vliet; George Cheatham; relief managers, Krass theatre circuit, Detroit. William Elder, Penn, Pittsburgh, Pa.

Francis Gillon, Paramount; David Alexander, State; both in Cedar Rapids, Ia. Horace Spencer, Illini, Moline, Ill. William Haver, Garden, Davenport, Ia. D. T. Schultz, Lee, Fairmont, W. Va.

Assistant Managers: Enrico Ferrari, Tivoli; Irwin Auerbach, second assistant, Tivoli; Owen Kaufman, Kingsway; John Pfleiderer, Mayfair; Irving Weigan, Avalon; Maurice Carrier, Rialto; all in Brooklyn, N. Y. M. Bondi, Marbro, Chicago, Ill.

Wedding Bells: Virginia Gilman, assistant manager, Admiral theatre, Chicago, Ill., to Pat Sweeney.

Junior Showmen: Susan Janet, born recently to Mr. and Mrs. Joe Jacobson in Davenport, Ia. Father is manager of the State theatre there.

Joe Miklos, manager of the Embassy theatre, New Britain, Conn., and Mrs. Miklos are the parents of a baby boy.

Birthday Greetings: Murray Lafayette, James A. Knox, V. W. Fisk, Joe Ruddick, Edwin Calvin, J. F. Camp, Harold King, Melvin E. Bourassa, Robert F. Etchberger, Harland Rankin, J. Maddry Wallace, Harry Abbott, George R. Carter, Mac Goldstein.

Howard Jaggers, Cecil R. Atkinson, Irving Lamm, Lafayette Moore, John McKay, John P. Joneck, William M. Redmond, Cecil Ward, Thomas Corradine, Donald F. Wilson, Walter Chenoweth, C. V. Bells, Fred Brown, E. T. Sizemore, Dick Offerbacher.

Irvin Shulman, Flynn Stubblefield, Jack Reis, Joseph F. Enos, Charles F. Weisbecker, John J. Tkach, Ed Rosen, George S. Lang, T. C. Carter, Edward J. Mooney, Fred Nelson, Joseph J. Greene, Henry Lowry, Charles A. Boshart, Ken C. Simons.

Edward J. Shea, Ralph E. Wallace, Conrad Tapia, Ted Ames, Tillie Freedman, Ted Turrell, Forrest F. Shontz, Fred D. Arnn, Joseph Kalusky, Ralph Biamonte, Ronald Sutton, Robert G. Wilson.

Moved So Often, Kistner Feels Like A Checker

Following three years of Army service, Eugene F. Kistner has rejoined the Manta and Rose Circuit of Chicago and is apparently bent on "seeing the world."

Since being mustered out he has been assistant manager of the Elco theatre, Elkhart, Ind., the Roxy in La Porte, the Gayety in South Chicago, and the Lido, Maywood, Ill. He has acted as relief manager in Chicago, was assigned to the Indiana theatre, Indiana Harbor, Ind., and finally drew his latest assignment as manager of the Forsythe theatre in East Chicago, Ind.

Eugene started as usher and janitor in Elkhart during 1938. At the time of his induction he was doorman at the Elco theatre. He is 26 years old and admits to being fair bait on "Sadie Hawkins Day."

Preview of Safety Shorts Aid Denver Playdate

State and city officials were invited to a special preview of "Highway Mania" and "Traffic with the Devil" by manager W. T. Hastings to exploit his playdate on the two traffic shorts at the Orpheum theatre, Denver, Col. A 15-minute radio broadcast of the preview was held from the theatre lobby over KLZ and later re-broadcast at night. Arrangements also were made for the judge, who tries all traffic violations in Denver, to include in each sentence the requirement that offender see the safety shorts.

Newspaper Contest Boosts Evan's Sound Celebration

A five-day newspaper contest highlighted the campaign arranged by manager Michael Evan to exploit Warner Bros. 20th anniversary of talking pictures at the Elco theatre, Elkhart, Ind. The contest was planted in the Elkhart *Truth,* which has a circulation of over 18,000. Contestants were required to name titles of pictures from stills published in the newspaper. Guest tickets were awarded for the first 100 correct answers. Evan also promoted an organ medley contest over radio station WTRC. Over 500 answers were received.

Johnston Sets Co-Op Ads For "I've Always Loved You"

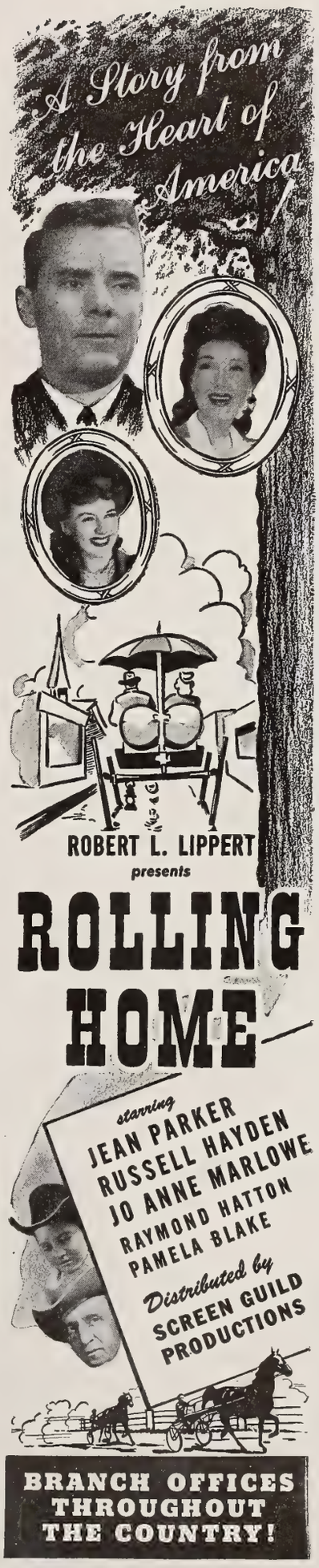
Three cooperative newspaper display ads were promoted to publicize the engagement of "I've Always Loved You" at the Metropolitan theatre, Houston, Texas. The campaign was arranged by Bill Johnston, publicity director for the Interstate Circuit in Houston. All the ads tied-in with the music from the picture. They were paid for by Foley Bros., Sears Roebuck and Carter Music Company. Through a tieup with RCA-Victor, 20 of their stores used window cards. 200 additional window cards were used in florist shops through a tieup with the Houston Florists Association. The Association also donated a floral display, which was used in the lobby during playdate.

Gets Sponsor for Amateur Show

Manager Bill Brownstein has made a deal to broadcast his Amateur Nights direct from the stage of the Pontiac theatre, Ogdensburg, N. Y. The 15-minute broadcast was sold to a local furniture and jewelry store, which also is supplying all the prizes.

Co-Op Ads Set by Perry

Cooperative newspaper ads have been promoted recently by manager Fred Perry to promote his playdates at the Liberty theatre, Cumberland, Md. Four-column co-op ads were paid for by McCrory's, Carpet and Tile, Hotel Cumberland and a combination of three merchants.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

POSITIONS WANTED

PROJECTIONIST—FIFTEEN YEARS EXPERIence wants part-time work three nights a week. Nonunion. Reasonable salary expected. Box 2043, MOTION PICTURE HERALD.

MANAGER—18 YEARS' EXPERIENCE IN BUYing, booking, supervising. Highest references. Married. Go anywhere. BOX 2046, MOTION PICTURE HERALD.

USED EQUIPMENT

SIMPLEX MECHANISMS, REBUILT, $217.50; Powers, rebuilt, renickeled, $109.50; 15 ampere rectifier bulbs, $5.55; Brenkert high intensity lamphouses, rebuilt, $425.00. Catalog available. Foreign inquiries invited. STAR CINEMA SUPPLY COMPANY, 440 West 45th Street, New York 19.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

SMALL, MEDIUM, LARGE THEATRE OUTfits—ready to go—Simplex SP, $995.00; Holmes L. I. Arc equipments, $1,295.00; DeVry High Intensity Arc equipments, $2,495.00. Ampro sound 16mm High Intensity Arc equipments, $1,350.00. Condition excellent. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd Street, New York 18.

200 INTERNATIONAL ALL STEEL CHAIRS, fully padded backs, spring edge cushions, reupholstered and rebuilt, $8.95; 900 American spring edge cushion chairs, reupholstered and rebuilt, $7.45; 690 Heywood Veneer back reupholstered boxspring cushion chairs, $6.50; 1410 American heavy inserted panel back reupholstered boxspring, $7.45; 220 Irwin tapestry upholstered padded back, reupholstered boxspring metal lined cushions, rebuilt, $8.95; green flameproof plastic coated 50" leatherette, $1.35 yard (60 yard rolls). Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd Street, New York 18.

THEATRE CHAIRS 600 BOX SPRING CUSHION backs in excellent repairs American $4.00. 400 veneer chairs excellent repairs $1.50. SAVOY THEATRE, Grand Rapids, Mich.

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16-35MM. PRODUCTION EQUIPMENT — CAMeras, film recorders, editors, tripods, dollies, microphones, disc recorders, booms. We buy—trade. Send us your used equipment, or lists. Write your wants. CAMERA MART, 70 West 45th St., New York.

BELL HOWELL SOUND PRINTER, $2,250.00; BH Eyemo Turret Camera, Magazine, 4 lenses, motor, tripod, $1,095.00; Depue Optical Reduction Printer, rebuilt, $2,995.00; RCA type double system Recorder with amplification, etc., $6,150.00; Duplex 35mm Printer, $495.00; Moviolas, $195.00; 2000W Studio Spots, $67.50; Akeley Newsreel Camera, Gyrotripod, $695.00; BH Geared Tripods, $69.50. Send for listings. S.O.S. CINEMA SUPPLY CORP., 449 W. 42nd Street, New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.50 per thousand. $22.50 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

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FLAMEPROOF SNOW LIKE SOUNDSCREENS, at dealers cost, 39½c sq. ft. (sizes to 16'); Perforated 7' x 9' spring roller Sound screens, $39.50; closing out Rechargeable Flashlite Batteries, 98c; Box Office Bowl Heaters, $3.95; Panic Bolts, $22.50; Snaplite Series II coated lenses, $75.00; latest Gyro Stabilizer Soundheads, $195.00 up. Fall catalog ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd Street, New York 18.

COMPLETE NEW THEATRE EQUIPMENT now available for immediate delivery. Projectors, amplifiers, rectifiers, speakers, screens, in-a-car speakers, etc. Free engineering service. Installation supervised by Altec Service Corp. Write or phone THE DAYTON FILM INCORPORATED, 2227 Hepburn Avenue, Dayton 6, Ohio.

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WANTED BY PRIVATE PARTY—ONE OR SEVeral theatres in Midwest. Negotiations strictly confidential. Address Box 2040, MOTION PICTURE HERALD.

SELL YOUR THEATRE PRIVATELY. CONFIdential correspondence invited. Free appraisal anywhere in the Northwest. THEATRE EXCHANGE COMPANY, Theatres exclusively. 217 Governor Building, Portland 4, Oregon.

LISTING No. 104. LARGE OREGON SITUAtion. Buyer must be experienced and resourceful with substantial backing. Wonderful opportunity for right party. Information to qualified buyers only. ALLEN BURT, THEATRE EXCHANGE CO., 217 Governor Bldg., Portland 4, Ore.

THEATRE WANTED, BUY OR LEASE, CALIfornia or nearby. E. D. SEEKINS, P. O. Box 683, Anaheim, Calif.

WANTED TO BUY OR LEASE THEATRE. GIVE complete details first letter. Strictly confidential. BOX 2048, MOTION PICTURE HERALD.

HELP WANTED

WANTED: MANAGER FOR PERMANENT POSItion. State experience, salary expected, references. Send snapshot in first letter. Theatre in Illinois. BOX 2049, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

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BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A. $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

Fleischer Teaches Television

Max Fleischer, creator of film cartoons, starting December 2 at the Television Workshop of New York, will teach television men the production of films and film cartoons as applied to television production.

OBITUARIES

Lehrman, Early Producer, Dies in Hollywood

Henry Lehrman, 60, early producer and director, died of a stroke at his home in Hollywood November 7. Vienna-born, Mr. Lehrman came to this country in 1908 representing Pathe Brothers and then joined the Biograph Company. He was at various times associated with D. W. Griffith, Mack Sennett, Carl Laemmle and the Fox Film Company. He also directed such stars as Charles Chaplin, Mary Pickford, Nancy Carroll and Mary Astor. During recent years Mr. Lehrman worked in the script department for Twentieth Century-Fox.

Newcomb Thompson

Funeral services were held November 10 at the Church of the Mediator, New York, for Newcomb F. Thompson, 46, syndicate and special contact representative in the RKO Radio advertising and publicity department. Interment was Monday in Harleigh Cemetery, Camden, N. J. Mr. Thompson had been with the company two and a half years. He is survived by his wife, Ruth E. Thompson and his father, J. Bain Thompson of Norfolk, Conn.

J. Cheever Cowdin, Jr.

J. Cheever Cowdin, Jr., 33, son of Universal's board chairman, died suddenly in Nassau, Bahamas, November 6, while traveling. Funeral services had been delayed pending the arrival of the remains in San Francisco this week. Young Cowdin had recently been discharged from the Army.

Hugh M. Becket

Hugh M. Becket, 46, managing operator of the Metropolitan theatre, Seattle, died of a heart attack November 11. Mr. Becket was well known as a civic leader.

Mrs. Rolla J. Booth

Mrs. Rolla J. Booth, 84, who had operated the Booth theatre at Rich Hill, Mo., more than 40 years, died November 9.

Yorke in Television Deal

Emerson Yorke, producer, has returned to New York from Hollywood where he concluded a pact with Herbert Aller, business representative of the cameramen's union, Local No. 659, for news and special events coverage for television in 11 western states. A similar deal was concluded by Mr. Yorke with William H. Strafford, business agent for cameramen's Local No. 666, Chicago, for coverage of 22 states in the midwest and south.

Resume Holiday Party

After a lapse of four years, Loew's Theatres will renew the annual pre-Thanksgiving parties for Loew managers and assistants. More than 400 managers and assistants and their wives will be guests of Nicholas M. Schenck, president of Loew's, Inc., at a party in the Hotel Plaza, New York, November 26.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN



Making the Front Fit Its Location and Its Purpose

•

An Adaptation of the Quonset Hut to Theatre Design

PHYSICAL OPERATION • MAINTENANCE

NOVEMBER 16, 1946

OVER 10,000 HOURS OF PERFECT PROJECTION WITHOUT ONE CENT FOR MAINTENANCE!

That's Simplex E-7 *

Loew's
THEATRES EVERYWHERE
From
LOEW'S PARK
CLEVELAND 6, OHIO

OFFICE OF
THE MANAGER

Mr. Frank J. Masek
National Theatre Supply
2128 Payne Avenue
Cleveland 14, Ohio

Dear Mr. Masek:

Occasionally we check our Projection Room, and the thought came to me the other day that since we installed Simplex E-7 Mechanisms, we have not had any[illegible]ment.

These E-7 Mechanisms have stood the grind of a ten hour day for nearly four years, and have maintained a rock, steady picture on our screen.

[illegible] with Simplex E-7 [illegible] equipped there is no further worry about having a perfectly projected picture. Thought you might want to know my sentiments on your E-7 Mechanisms.

Yours very truly,

LOEW'S PARK THEATRE

MANAGER

*Just one of hundreds of voluntary testimonials received from satisfied exhibitors!

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NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
A General Precision Equipment Corporation Subsidiary
90 GOLD STREET • NEW YORK 7, N. Y.

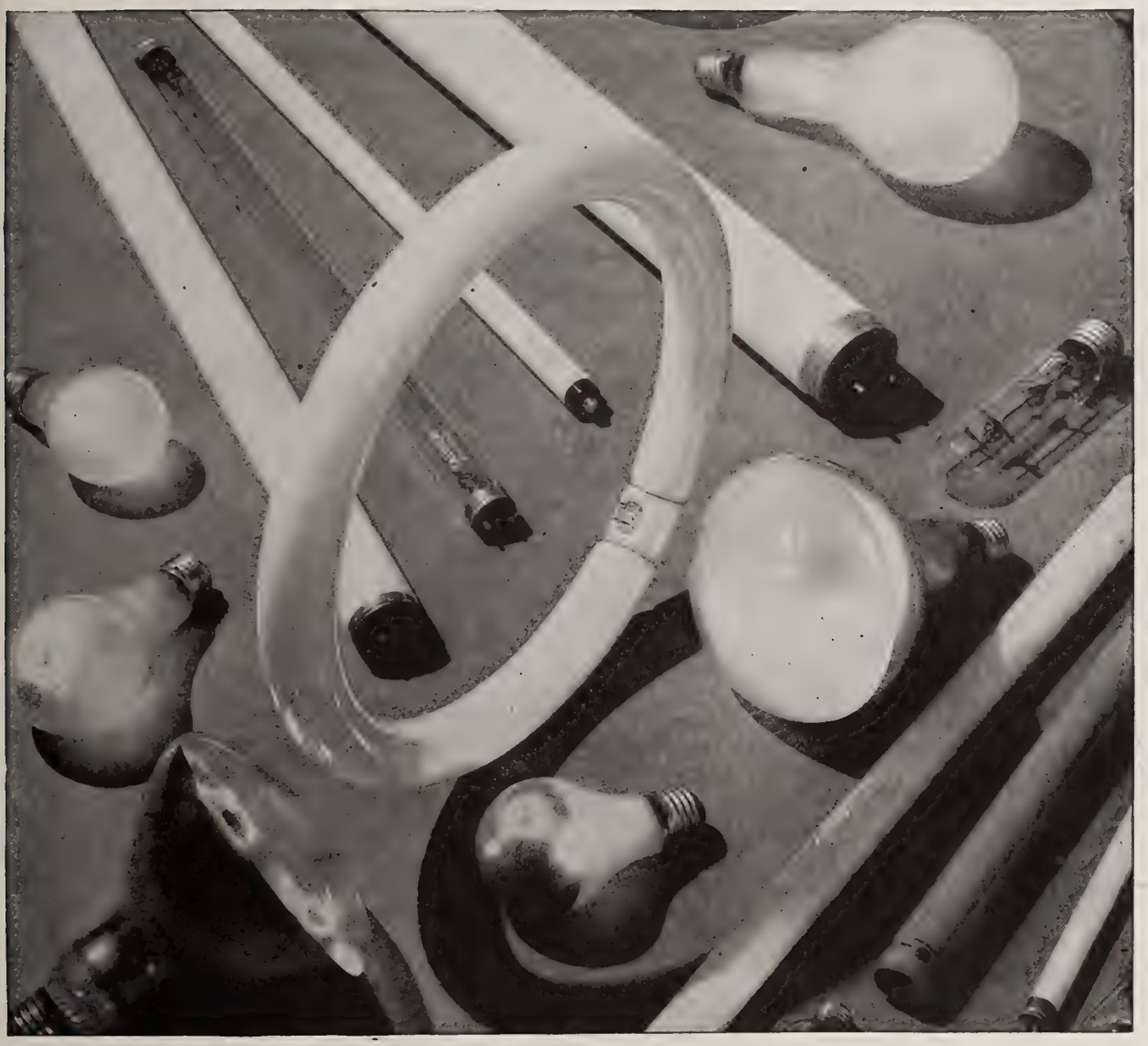
Select the lighting *you* need!

WHETHER you build or remodel, you'll find that G-E lamps will give you the kind of light you really need . . . lighting that's up to date, to fit your individual plans or those of your architect.

For fluorescent light there are the General line, Slimline and Circline lamps . . . Among the newer incandescent lamps are G-E Reflector, Projector and Silvered Bowl. Add to these the many other G-E lamps in varied sizes and shapes!

And remember the constant aim of G-E Lamp research, which is to make G-E Lamps

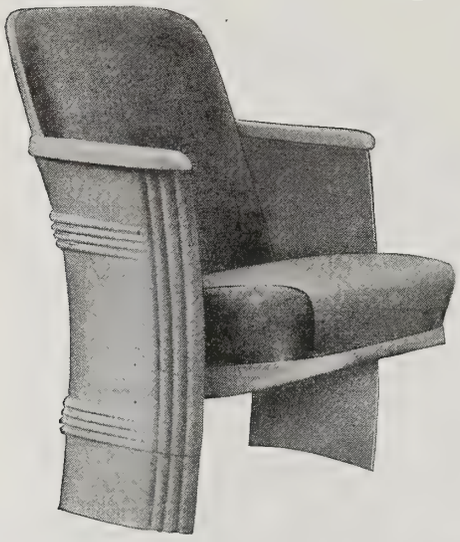
Stay Brighter Longer!



G·E LAMPS

GENERAL ELECTRIC

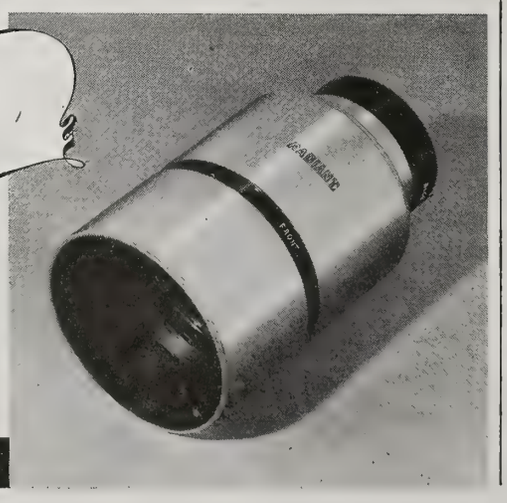
ALTER
ENJOY YOUR PICTURES IN THE DEEP CUSHIONED COMFORT OF IDEAL CHAIRS
Stealing the show!



Ideal dealers are
NOW SHOWING
THE BIG HIT
of the postwar season
Book this attraction in your theatre!
AVAILABLE NOW!

IDEAL SEATING COMPANY of GRAND RAPIDS
EXPORT OFFICE: 330 WEST 42ND STREET, NEW YORK CITY, ATTENTION J. E. ROBIN

The Aristocrat of Projection Lenses



Since pioneering the first quality improvement of projection lenses in 1908, and originating the Standard 1 & 2 sizes, Gundlach's Radiant Projection Lenses have maintained unmatched clarity, brilliance and flatness of field. No. 2 in 4½" E.F. ¼" steps. Coated surfaces.

GUNDLACH RADIANT PROJECTION LENSES

GUNDLACH Manufacturing Corp. Fairport, New York

about People of the Theatre

AND OF BUSINESS SERVING THEM

BERT SANFORD has been appointed theatrical sales manager representing both the Altec Service Corporation, New York, and Altec Lansing Corporation, Hollywood, according to an announcement from H. M. BESSEY, vice-president. Mr. Sanford will be the liaison between the Altec companies and theatre supply dealers and sound equipment manufacturers, to stimulate the sale of Altec Lansing products and develop closer relationship between the respective companies, the announcement stated.



In other Altec personnel changes C. S. Perkins has been appointed manager in charge of the New York district; and E. O. Wilschke, formerly assistant to the vice-president, has been named operations supervisor.

HAROLD SOWARD, SAM SCALES and RAY R. LAMBERT opened the new Moore theatre in Moore, Oklahoma, October 18. The theatre, equipped with 250 seats, represents an investment of $17,000.

November 1, Mr. and Mrs. CLAUD S. HANCHETT have purchased the Plaza theatre in Waitsburg, Wash., from Mr. and Mrs. Kash Kielpinski.

Admission prices at the Rex theatre in Bay Minette, Ala., have been increased as a result of the city council's rejection of a request of FRED MCLENDON of the Lendon circuit in Alabama, to repeal a recently adopted amusement tax.

A sound equipment service agreement has been entered into by the RCA Service Company and the Skouras Theatres Corporation of New York, providing for RCA contract service and the furnishing of replacement parts to all 65 theatres in the Skouras circuit. Negotiations, according to the announcement by W. L. Jones, vice-president of the RCA Service Company, Camden, N. J., were conducted by J. W. Catsiff and L. M. Weber, Skouras executives, and W. F. Hardman, New York district manager of the service company.

Mr. and Mrs. G. W. Summers of Los Angeles, have announced plans for a new theatre building in Unionville, Mo. The

NOW

THE AIR IN THEATRES, TOO, CAN BE AS ODOR-FREE, CLEAR AND REFRESHING AS A MOUNTAIN BREEZE



ELECTRO⚡AIRE Central Plant Ozone Equipment

THE ANSWER TO YOUR ODOR PROBLEM

The first electro-mechanical means of positively eliminating not only the odors common to theatre crowds, but also those prevalent in restrooms and from popcorn and other concessions.

TESTED AND PROVED BY INDUSTRY

Electro-aire installations in restaurants, hotels, garages, and many industrial plants for 40 years have been eliminating the worst odors.

Can be installed independently or connected into the recirculated air ducts of your present ventilating system.

A TWIST OF THE WRIST AND ODORS ARE BANISHED

- Remotely controlled at will from any convenient point to meet all conditions of traffic flow and odor intensity.
- Reduces heating and cooling costs!
- Operating cost about 50¢ per day.
- No refills. No chemicals. No extras to buy. Your first cost is practically your last cost.

Model L-6 is designed for theatres from 1 to 1200 seats.

Model L-12 for larger theatres.

ARE ODORS COSTING YOU MONEY?

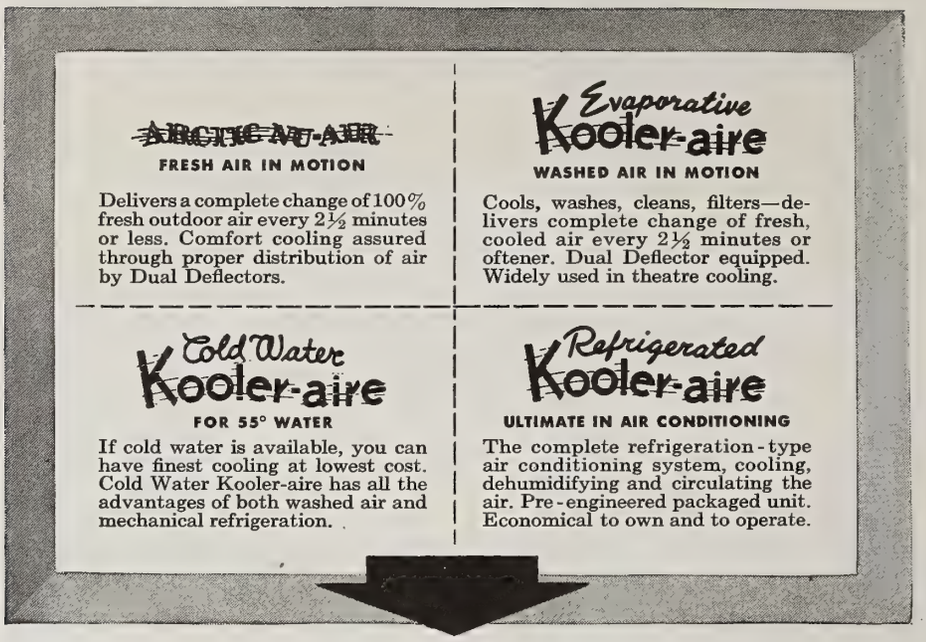
The cost of installing Electro-aire is paid for quickly in money you may otherwise be losing at the boxoffice, because of the odor condition common to theatres.

Engineered so that the air cannot be overloaded with ozone. Operates on A.C. or, by adding a converter, on D.C. Sold with a one-year guarantee.

•

For literature, operating information and name of your nearest distributor write:

THE ELECTROAIRE CORPORATION
41-38 37th St. Long Island City 1, N. Y.



4 TYPES OF THEATRE COOLING...

PICK THE USAIRCO SYSTEM BEST SUITED TO YOUR NEEDS

USAIRCO Theatre Cooling Equipment is the biggest buy in air conditioning. Efficient in design, quiet in operation, low in operating cost and long lived, USAIRCO theatre systems are the finest products of a staff of engineers who have specialized for over 20 years in the theatre field. With this equipment and USAIRCO's engineered installations, you get more for your cooling dollar. Call your USAIRCO dealer today. Have him explain all the features of USAIRCO theatre cooling equipment and engineering service—or write direct to:

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MINNEAPOLIS 14, MINNESOTA

USAIRCO Air Conditioning EQUIPMENT

PROFITS IN COMFORT COOLING FOR THE EXHIBITOR!

READ THE ADS—they're news!

AUTOMATICKET — USED WHEREVER TICKETS ARE SOLD — THE MARK OF PERFECTION — AUTOMATICKET SYSTEMS

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GENERAL REGISTER'S ELECTRICALLY OPERATED

"AUTOMATICKET"

THE TICKET MACHINE OF PROVEN DEPENDABILITY

GENERAL REGISTER CORPORATION

36-20 33rd ST., LONG ISLAND CITY 1, NEW YORK

theatre will seat 350. Construction will begin upon availability of materials.

The Saratoga Drive-In theatre, one of two operated by the Fabian and Hellman interests in suburbs of Albany, N. Y., has been closed for the winter season. The Mohawk opened last June, remains open.

Plans for the construction of seven community theatres in the Fort Wayne, Ind., area have been announced by Mrs. CLAUDE W. QUIMBY, president of Quimby Theatres. The design for the first one, for which the architect is A. M. STRAUSS of Fort Wayne, calls for a stadium type structure with 2000 seats. All of the sites will include at least 10 acres, Mrs. Quimby said, to provide space for shopping centers and automobile parking lots.

R. LEWIS BARTON, operator of the Redskin theatre in suburban Capitol Hill, Oklahoma City, has opened another new theatre there, the Knob Hill.

RAY GROMBACHER, theatre operator in Washington and Oregon, and for the past few years operating the Egyptian in Portland, Ore., has purchased a half interest in the Irvington theatre in Portland from SANFORD SMITH.

N. H. WATERS, president of Waters Theatre Company of Birmingham, Ala., has announced that he will build a 1,000-seat theatre in Fairfield, Ala.

A theatre, with the auditorium enclosed by a Quonset hut, is being opened at Morrisville, N. Y., by HOWARD RATHBONE, owner of a theatre in Manlius, N. Y.

SAM FLEISHMAN has sold his Rex theatre in Portland, Ore., to WILLIAM GAMBLE and ROY BROWN.

WILLIAM HITCHCOCK, who operates the Skyway theatre at Osborne, Ohio; the Arcano at Winchester, and the Community in Green Hills, Ohio, has purchased the Community theatre in Sardinia, Ohio, from Mr. and Mrs. HAROLD CUMMINS.

A. H. BLANK, president of Tri-States in Des Moines, recently conducted a group of doctors from Minneapolis on a tour of the Raymond Blank Memorial Hospital. The doctors visited the hospital, built by Mr. Blank in memory of his son, to obtain ideas to be incorporated in the construction of a $250,000 heart disease hospital on the University of Minnesota campus, funds for which have been donated by the Minneapolis tent of the Variety Clubs.

JOHN E. F. CUSICK of Hanford, Conn., has filed plans with the Civilian Production Administration for the construction of

You'll fill More...



with

HIGH INTENSITY PROJECTION!

MOVIE-GOERS come back more often to the theatre, large or small, that has High Intensity Projection! Because they appreciate the brighter screen...the sharper black-and-white images ... the richer color scenes.

This has been the experience of theatre managers throughout the country. In fact, so effective is this type of projection in boosting admissions that no theatre can afford to be without it.

For example, consider what One-Kilowatt High Intensity Projection means to even the smallest theatre! It means prestige ... admissions ... profits. Its cost? Even if it fills but a few extra seats a day, High Intensity Projection will pay for itself.

Start your modernization program with Simplified High Intensity lamps. Get in touch today with your supply house.

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30 E. 42nd St., New York 17, N. Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

The One Cleaner That Meets EVERY Theatre Requirement



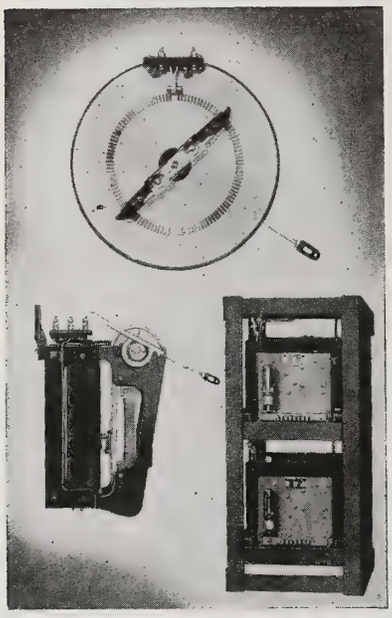
Theatre Cleaning merely starts with "vacuuming" floors. The Super Specialized Theatre Cleaner not only cleans your carpeted floors, but your screen, walls, box fronts, stairways, upholstered furniture, anything and everything from the floor to a height of 20 feet plus height of operator. Super Shampoo Jr. (extra) provides wet pick-up for shampooing carpets in place.

Why don't you try a Super 5 days free and find out what you've been missing. Ask your wholesaler or write.

NATIONAL SUPER SERVICE COMPANY, INC.

1941 N. 13th St.
Toledo 2, Ohio

● *Specially engineered tools for your particular job save time, labor and extend Super Cleaning to EVERY part of your house. This is the famous goats hair Super Screen Brush.*



CONTROLLED LIGHTING

FROM "FULL BRIGHT" TO "BLACKOUT"

Electronic "Hysterset" Control of Reactance Type Dimmers; the ultimate in refinement, using small space and miniature controls.

Autotransformer "Autrastat" Dimmers; uniform flickerless dimming of any load from a 10 watt lamp up to the watt capacity of the dimmers.

Resistance "Vitrohm" Dimmers; continuous Duty, light weight, 110 step dimmers for every value of lighting load.

Motorlite and Regulite Dimming Systems, using small reversible motors and pilot controls for remote operation of resistance, auto-transformer, and reactance type dimmers.

WARD LEONARD
RELAYS • RESISTORS • RHEOSTATS
Electric control devices since 1892

Send for Dimmer Catalogue
WARD LEONARD ELECTRIC COMPANY
91 South Street, Mount Vernon, N. Y.
OFFICES IN PRINCIPAL CITIES

Make "The Needle's Eye" your projection round table.

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street **Columbus 15, Ohio**
"The Buildings We Build Build Our Business"

a motion picture theatre and four adjoining stores at a cost of nearly $90,000, in Somerset, Mass.

A testimonial dinner was held November 13th at the Fairfield Inn, Fairfield, Conn., in honor of EARL MORIN, State Police theatre inspector of the district.

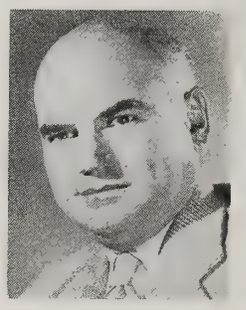
WALTER WORTHMAN, who has been with National Theatre Supply in Oklahoma City for the past four years, has joined the Oklahoma Theatre Supply Company as a field representative.

JACK JUDD has been elected president of the newly formed Motion Picture Club of Pittsburgh. Other officers elected were HARRY REES, vice-president; WILLIAM SCOTT, treasurer, and SOL PERLMAN, secretary.

The American theatre in Chicago, Calif., owned by MIKE NAIFY, head of T & D Jr., Enterprises, was destroyed by fire recently. Damage was estimated at $100,000.

A new 350-seat art theatre, devoted exclusively to foreign films, will be erected in the West End section of St. Louis by RUBY S'RENCO, who also operates another art theatre in the city.

Two members of the National Theatre Supply organization have changed posts. W. G. MILWAIN sales manager of the Charlotte branch has been transferred to the Kansas City branch. He will cover



W. G. MILWAIN



WILLIAM C STAHL

Missouri and Eastern Kansas as engineer and sales representative. In the other shift WILLIAM C. STAHL has left the company, joining Theatre Specialties, Inc., Los Angeles, manufacturers of Bevelite plastic marquee letters and attraction frames. On graduation from Dartmouth College he held a number of engineering positions and joined National Theatre Supply in 1942.

GEORGE W. PETERS, executive assistant to J. EARL LAWSON, president of Odeon Theatres, Toronto, has been named to the company board of directors following the death of T. J. BRAGG, ED HARRIS, brother-in-law of the late N. L. NATHANSON, has been confirmed in his appointment of general manager of Gaumont-Kalee, Ltd., of which Mr. Lawson is also president.

YOU'RE PACKING THEM IN



—but GOODALL *Blended-for-Performance* PILE FABRICS can "take" it!

● Goodall *Blended-for-Performance* Fabrics are specially made to take the wear and tear of record-size audiences because *blending builds in extra toughness.* Goodall blending also means ***low-cost maintenance.*** And blending by Goodall provides new, sleek, soft surfaces... a porous construction that "breathes"... beautiful, longer-enduring colors and handsomer new textures... all the many features that help build business.

Goodall Fabrics INC.
Subsidiary of Goodall-Sanford, Inc.
THE FINEST NAME IN FABRICS

BOSTON • NEW YORK
CHICAGO • DETROIT • LOS ANGELES

You can't tell people HOW they must sit . . .



But you CAN tell if they're sitting comfortably!

Selection of the proper *seat cushion* is the big thing. If everyone sat the same way in a theatre seat—right square in the middle, for example—that would be one thing. But they don't.

So, it is imperative that you select seats cushioned so that patrons will be comfortable no matter how they sit—perched on the edge or however . . . Such seats are the new Heywood-Wakefield models, like the one pictured above. This cushion is of full coil-spring construction, *plus* spring edge comfort built-in. Further, it has a steel frame which makes for unusual durability.

Easier, far easier, to re-upholster, too. No tacks or wood required when you re-cover; the saving in time and money is obviously considerable . . . In line and finish, too, these Heywood-Wakefield seats have that "wanted" modern look, and they harmonize well with your own scheme of decoration.

Helpful consultation service is promptly available through independent distributors or the Heywood-Wakefield sales offices in Boston, New York, Baltimore or Chicago.

HEYWOOD-WAKEFIELD
EST. 1826

Theatre Seating Division • 666 LAKE SHORE DRIVE, CHICAGO, ILLINOIS

The Quonset Hut Finds A Place in Showbusiness

SOMEWHERE IN the long list of devices that were rapidly born of American industrial genius when it was abruptly diverted to the unfamiliar business of war, the chronicler of these times must probably list the Quonset Hut. In clearings of jungle growth on many an island of the Pacific, and elsewhere, the squat prefabricated steel arches were bolted together to make sudden military communities, ruggedly housing men and supplies with tent-like speed. Made for war, Quonset Huts, like the jeep, have not disappeared with peace. We are going to see a lot of them as warehouses, as garages, as machine shops, as outbuildings on farms—and, apparently, at least a few of them as enclosures for theatres. One theatre of such basic construction has already begun operation.

The Fox theatre erected and opened on October 30th by the Fox Intermountain circuit in Aurora, Colo., a town of 2,000 some five or ten miles from Denver, has four Quonset Hut sections as its main enclosure. The sections, which are semi-tubular and 20 feet in length, have a radius of 40 feet, which gives the theatre an outside width and height of 40 feet.



The Fox theatre in Aurora, Colo., is constructed of prefabricated sections behind a brick front structure.

THE ON-THE-JOB CONSTRUCTION

The on-the-job construction, however, is considerable. The theatre seats 670 with about 150 seats in a stadium section. The stadium portion is of standard construction with steel and high-ribbed lath sustaining 3 inches of poured concrete at the sides, and corrugated sheet aluminum in the curvature of the prefabricated sections, laid on extensions of the Quonset Hut longitudinal ribbing.

Then at the front end of the structure a brick building has been erected to effect a theatrical facade and to house lobby and restroom facilities, and also heating, ventilating and other equipment, there being no excavation. To provide for an auditorium floor slope, the inner lobby floor is elevated and the vestibule ramped up to it. The lobby elevation is relatively slight because of the small footage available for vestibule depth, and to allow suitable viewing clearances in the main floor seating, the auditorium floor slope is of compound type with incline up at the screen end.

Adaptation of the Quonset Hut prefabricated units to the purposes of a theatre is thus found in the portion of the building housing the auditorium, in architectural measures taken to create a decorative interior concealing the circular span of galvanized sheet steel, and also to prevent resonance of sound from the exterior metal. These measures were to stretch chicken wire mesh over the outside of the Quonset ribs, which are spaced 4 feet on centers, and overlay this mesh with 1 inch of Kimsul acoustic plaster; then the corrugated sheet steel was attached over the acoustic plaster sheathing. Acoustic plaster was also applied between the ribs, toward the interior, then for interior finish, channel iron supporting metal lath was erected across the ribbing and ¾-inch of Limpet asbestos was sprayed on to the lath, except for the lower part of the wall slope, where Keen cement was used. This lower area is decorated with painted scrolls, and the screen, which is without proscenium framing, is given a decorative drape setting. Seating in both levels is with American Bodiform chairs, and aisles, inner lobby and restrooms are carpeted.

The projection room is constructed of standard fireproof materials and internally has a wainscot of hard plaster and upper walls and ceiling of Limpet asbestos.

AUDITORIUM FLOOR HAS DRAINS

An interesting feature of the auditorium floor slab is the provision of drains so that the floor can be conveniently hosed. The

The auditorium of the Fox theatre in Aurora, Colo., follows the contour of the semi-tubular Quonset sections. Below is a section of foyer area.

prefabricated units are anchored to concrete footings, the ribs being bolted to channel iron set in the concrete.

Ventilation is by a duct system with overhead diffusers. Besides the heating equipment, U. S. Air-Conditioning Corporation air washer equipment is installed. The duct system provides for recirculation, and exhaust is at the rear of the building for the main level, at the rear sides for the stadium.

Among the architectural effects, which were designed by Charles D. Strong, Denver architect, is a tower rising 61 feet high. This and the facade facing is of corrugated sheet metal, painted white, with stainless steel trim.

This unique little theatre, which was built under the supervision of M. C. Glatz, general purchasing agent and construction supervisor of the Fox Intermountain circuit, has parking space for 63 cars, and it will be given a landscaped setting with stately lines of tall poplars. And it had a ceremonious opening with speeches by the Mayor of Aurora, by Frank H. Ricketson, Jr., head of the circuit, and others. While the publicity has called it a "Theatre of Tomorrow," Mr. Ricketson explained:



"It was from the citizenry of Aurora that a request for a theatre first came. This was early in the war. Despite vigorous efforts by Aurorans, military authorities and ourselves, priorities could not be obtained. Immediately upon the end of the war, we renewed our efforts in the face

GIVE ALL YOUR SEATS THAT *Velon** LOOK . . .



THAT FOAMEX* FEEL

Firestone

*Velon**

gives your seats that look of beauty

Upholstery fabric made of *Velon* defies dirt, grease, grit. One quick wipe of a damp cloth brings back its glowing, jewel-toned beauty. *Velon* filaments are sufficiently flexible for the deepest type of cushioning, yet will never "bag" out of shape. Snag-proof, scuff-proof, fade-proof. Ask your regular fabric resources, and write Firestone, Akron, for your free copy of the full-color booklet about *Velon*.

FOAMEX*

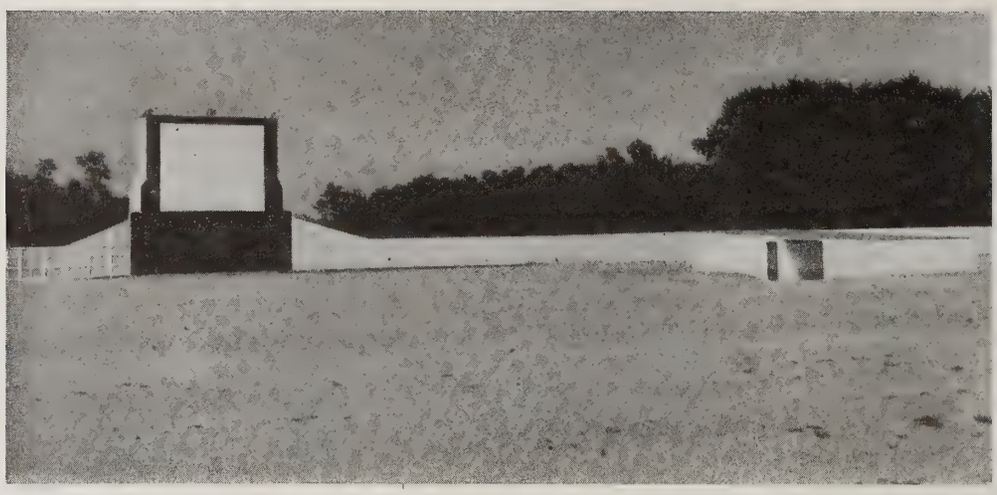
gives them blissful comfort

Foamex changes sitting-down to floating—on millions of little air-cells of *soft* air and *resilient* rubber latex. The whole cushion *breathes*—stays cool, clean and fresh. Sag-proof, lump-proof, practically wear-proof—because it's a one piece material. Now electronically processed for years longer wear. Write Firestone, Akron, for your copy of the full-color booklet, "*Foamex* Cushioning and Mattress Material."

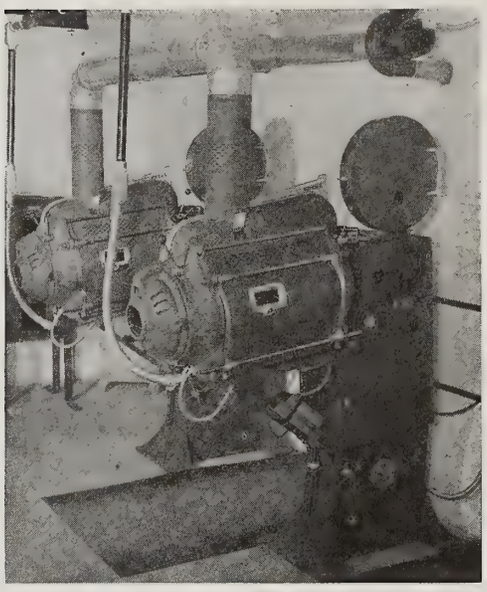
BEST TODAY··· STILL BETTER TOMORROW

LISTEN TO THE VOICE OF FIRESTONE MONDAY EVENINGS OVER NBC

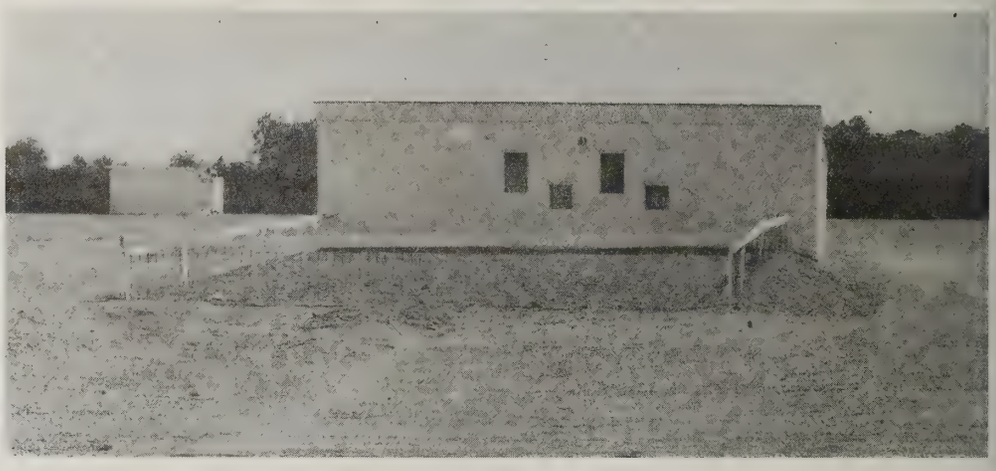
*TRADE MARK







The Speedway Auto Theatre in Greenville, Ohio. The view at upper left looking toward the screen structure shows the projection building. The view at lower right, past the projection room, shows the building housing toilet facilities. At upper right is the entrance, with a frame ticket booth. At left is a section of the projection room, equipped with Devry sound projectors and Strong Mogul lamps.



of many restrictions and stumbling blocks. But here again the resourcefulness of the community and the ingenuity of Mr. Huffman and our construction chief, Mr. Glatz, evidenced itself. The new Fox theatre is the result."

A Drive-In Theatre Of Moderate Cost

A DRIVE-IN theatre that probably cost about as little as one could expect to invest in an enterprise of this kind today, is the Speedway Auto Theatre which was recently opened on a main highway at Greenville, Ohio, which is located about 35 miles northeast of Dayton. Construction and equipping of this drive-in theatre was in charge of The Dayton Film, Inc., of which Stewart Sheldon is vice-president and general manager. The theatre accommodates 425 cars, and Mr. Sheldon reports that it cost $30,000, including equipment but exclusive of the land. The theatre is owned and operated by Glen and Lester Schultz and M. Harliss.

It has a simple enclosure consisting in a low wood fence, while buildings are confined to the projection house, a structure housing toilet facilities, a shallow mounting for the screen, and a ticket booth. The projection and toilet buildings are concrete.

With the first one placed 125 feet from the screen, the ramps are spaced 39 feet from front edge to front edge.

The screen size is 30x40 feet. Below the screen is an Altec-Lansing speaker system, but the ramps are wired for DeVry individual car speakers. Projectors and soundheads are DeVry, the projection lamps are Strong Mogul operated at 65 amperes and supplied from a Strong six-tube Tungar rectifier.

How Far We've Traveled Since This Was Penned!

THE HISTORICAL committee of the American Projection Society has acquired a copy of the first book on projection by F. H. Richardson which it plans to make one of the first items in the historical collection it is compiling. It is only a pamphlet of vest pocket size, but it was the earliest recognition of a craft of motion picture projection and, published in 1907, it sired the series of text-books which became the Bluebook of Projection.

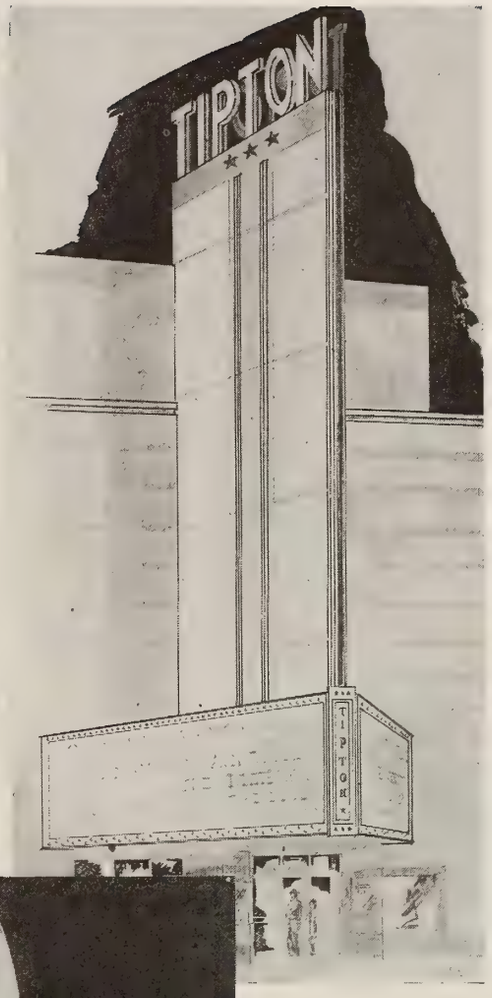
Privileged to thumb through its yellowed pages, we found some lines that might be lifted for their enduring truth; but mostly they are interesting now because they tell of a humble beginning of a great industry, like the boyhood of a celebrated man. Here is a representative passage:

Do you make any effort at all to learn more about your business? Do you make it a point to meet, talk with and exchange ideas with other operators, or are you satisfied to know how to thread a machine, make a very poor mend, get a clear picture occasionally (when you are lucky) and twist a crank at any speed that strikes your fancy? If these questions hit you, the business will be very materially benefited when you conclude that it "isn't good enough for you" and seek other fields.

And you, Mr. Employer, do you expect to get a good man, one that will give you the best service on the twelve-dollar-a-week basis? Why, my dear sir, a man could make more than that in the penitentiary making canes. . . .

Paragraphs, these, in which many an exhibitor and many more projectionists, will recognize the words of a trusted, helpful friend. —*G. S.*

Making the Front Fit Its Site and Its Purpose



More than any other place, it is at the front of the theatre that architectural design becomes showmanship. But what is showmanship, architecturally? Here is an answer by one whose business is both building and exhibition

By LEO YASSENOFF

who, as head of the F & Y Building Service in Columbus, Ohio, has supervised the designing and construction of scores of theatres, large and small, most of them for operation by others, but some half-dozen of which he operates himself.

WHAT A THEATRE front, as distinct from the facade of almost any other kind of building, should do is pretty clear to any experienced exhibitor. The trouble starts when one tries to decide how it should do it, with taste, effect, economy.

Theatre fronts are related most definitely and seriously to theatre locations. Theatre locations fall pretty definitely into two classes: (1) *Closely confined business sites on well trafficked streets;* (2) *Outlying neighborhood sites, where the size and shape of the front are allowed to be determined by the designer rather than the plot.*

BUSINESS SITES

Sites on streets devoted to retail business are generally so relatively costly per front foot, even in comparatively small towns, that the actual theatre front is sometimes narrowed down to minimum legal requirements, with the actual auditorium situated back 100 feet or more from the main traffic artery. Such was the case of the Colonial theatre in Bluefield, W. Va., where a very sizeable auditorium had previously been approached through a long narrow passage (*Figure* 1).

In remodeling this theatre, our architects were faced with the problem of conveying to the prospective patron the fact that behind this small entrance was a very spacious and attractive auditorium. We accomplished this by providing a sizeable marquee, by setting the small store back slightly from the sidewalk line, and by arranging with the two adjacent property owners to permit us to provide a facing, at our client's expense, to the masonry pilasters of the adjoining buildings.



Figure 1: Colonial theatre, Bluefield, W. Va., which presented a space problem. Figure 2 (top): Front elevation of the Tipton, Huntington, W. Va., a massive effect for area domination.

There is no doubt about the fact that this marquee, in size and lighting, practically overwhelms the small available frontage, the actual entrance of which is represented by the four entrance doors with approximately 11 feet of actual entrance space. Neon tubing is spread over the adjacent pilasters. All of this display, architecturally and otherwise, is for the purpose of conveying to the patron some suggestion of the size of the actual theatre despite its narrow and congested entrance. (*See Figure* 1).

Most theatre fronts must be liberal in size, in no case should they be puny; they must be colorful, must have action. They must *look* expensive and, in a sense, luxurious, so as to suggest the "richness" of the entertainment inside; they must be arresting, though not garish, and must be equally visible by day or by night.

Theatre fronts should have a lot of

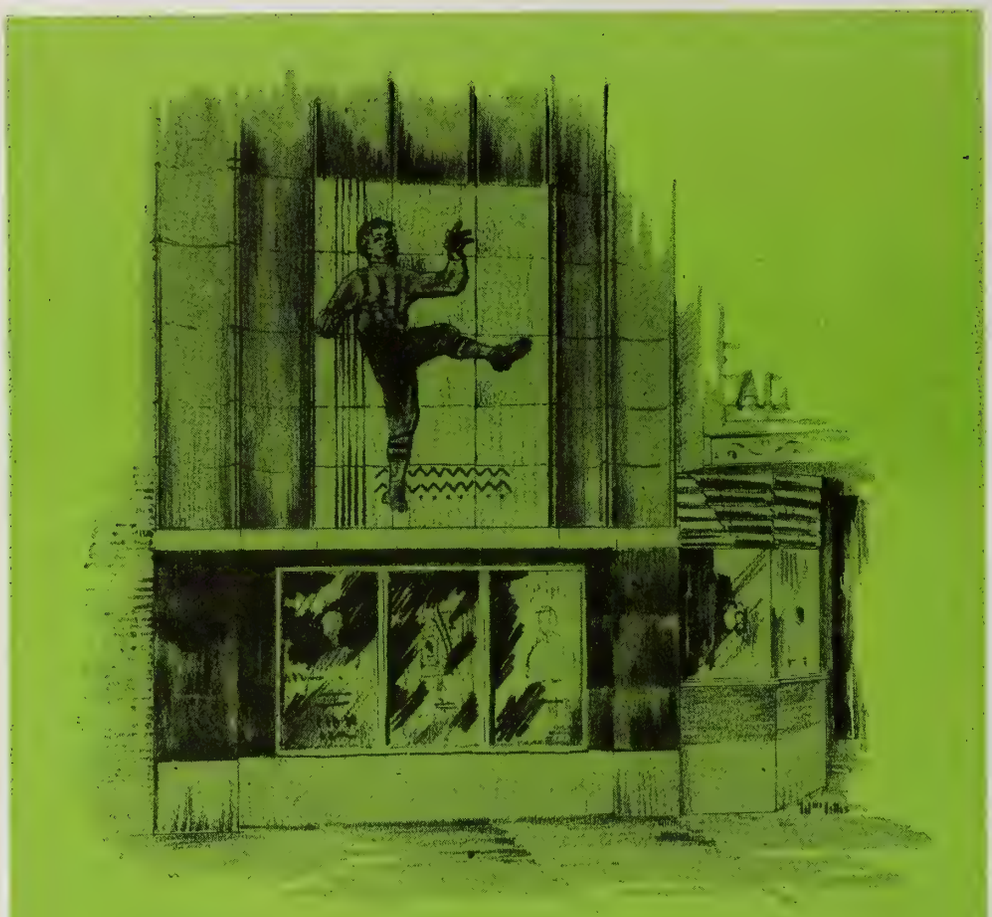


Figure 3: Striking a note of local interest—here one for a college community.



Figure 4: Features aimed at distinction from other enterprises in area.

action. They must be vibrant. They must have enough copy space in most locations, so that attraction advertising copy can be arranged without cramping the copy writer too much—the selling of the show should never be hampered.

The marquee and sign, being the theatre's chief means of visual advertising, should be prominent, with panels of the changeable-letter type and with the inserts of sufficient size to be readable from a considerable distance. The marquee and sign should of course be in unity with the general design of the front, functionally providing, in a unified pattern, the advertising, the shelter and the lighting.

It is therefore essential, for the best possible effect, that the sign and marquee be designed by the architect in combination with the architecture of the entire front. Nothing is more horrible than a well designed theatre front botched up, practically murdered, by an over enthusiastic sign salesman who provides a marquee and sign all out of proportion to the entire front study, and plants them, without rhyme or reason, across an otherwise attractive design. Attraction boards and outside display cases also should be made an integral part of theatre front design. In brief, no element of the entire facade and outer entrance area pattern should have the optical effect of attachments.

DOMINATION OF THE AREA

To be effective, the theatre front in a business district must outshine and overshadow the entire block of which it is a part. It must be higher, if that is feasible, certainly brighter and more colorful than the neighboring business places. This dominance was the objective of our architects in the design of the Tipton Theatre in downtown Huntington, W. Va. (*Figure* 2). The keynote of the front design of the Tipton is a massive marquee of simple treatment surmounted by a massive projecting fin of porcelain enamel, which projects out from the building approximately 13 feet, and extends 80 feet above the sidewalk. It is massive, simple, and elegant. It has little or no ornamentation, except six lines of vertical neon on each face of the projecting ornament, and four lines of neon on the pylon, and three small stars in neon near the top. Riding on the top of this shaft are channel letters with two lines of neon spelling out TIPTON. The entire thought behind the design is that it will dominate the entire business district of Huntington.

EXPLOITING LOCAL INTERESTS

The theatre front should strive to interpret the community spirit. I can best exemplify that by something that we have recently achieved in Columbus in the University theatre, soon to be opened. It is in the neighborhood business district of Ohio State University, always a campus of football mania. The great legendary figure of Ohio State football was Chic Harley, Ohio's first All-America selection exactly thirty years ago. He was player of such quality that he deserves to be on the all-time "first team" of any selection. A large terra cotta sculpture of the immortal "Chic" in a kicking pose is made a part of the facade. That, together with an Ohio State scarlet and gray color scheme, quickly

identifies the theatre with the community and makes it a logical part of its surroundings (*Figure* 3).

RESIDENTIAL SITES

Residential sites are generally not limited in frontage and often are not confined between other structures. Our office has stoutly refrained from building one-story fronts which are sort of tacked on to an auditorium rising from 10 to 20 feet above the one-story front some 20, 30 or 40 feet back from the street. We believe the front and its appeal are very vital to good showbusiness and have therefore, never even contemplated a one-story front design.

Theatre fronts must be striking and majestic. Whenever possible they must be provided with distinctive design features that will set them apart from all other structures in their neighborhood—and that will be ahead of, or at least equal to, any competitive buildings.

We feel that we have accomplished such a result in the design of the Covedale theatre (*Figure* 4). The entire front design is featured by a massive elliptical terra cotta tower projecting from the building at the grade line approximately 20 feet in circumference and rising high above the general facade. It is topped with a horizontally fluted ornament upon which is perched a huge lantern of metal and glass. Provision to light this lantern is provided.

PREVAILING LOCAL ARCHITECTURE

In certain neighborhoods, the quality of the surrounding area must be considered. If the area roundabout is completely residential and of a certain prevailing design—let us say Colonial or English—then the design of the front should, by all means, follow the Colonial or English trend in architecture. In designing your theatre front, you must capture the outlook of your community.

In the Mariemont theatre, Mariemont, Ohio, a suburb of Cincinnati, our architects were confronted with such a problem (*Figure* 5). The village of Mariemont is a very exclusive suburb in which English architecture predominates. It will sometimes be found that modern theatre marquee and sign treatments do not fit well into the design of a Colonial or English front. In this particular case we were able to incorporate the sign and marquee treatment in the front design.

Where this is not possible, and especially where the theatre sets back off the lot line, it is suggested that a free standing sign be erected with attraction boards on each side close to the sidewalk line.

It is highly desirable in our opinion, to express informality in the front of a theatre erected in exclusive neighborhoods where fine residences abound around the theatre site. We had such a situation in a section of Columbus, Ohio, where we built the Esquire theatre (*Figure* 6). This was the first theatre in an extremely good outlying residential area. The front makes use of a tree in its facade design, rather poetically treated. It also features a garden plot, which gives a homey feeling to the entering patron. The use of rustic *local* limestone in portions of the facade also tends to make the entire front more acceptable to those who subconsciously resent business structures invading exclusive residential areas.

Whatever the design is to be, there should be good *lines,* good *proportion* and good *balance.* The front must never be freakish—like the early modern, which should be called Modernistic; that style, now happily disappearing, represented an attempt too flashy with all sorts of odd forms, zig-zagging lines, crazy-quilt colorations, and so on. Freakish architecture quickly becomes an eye-sore; even if accepted at first, it soon is out-of-date.

Your theatre front should look substantial; it should be planned, too, with an eye to maintenance cost; and it should give an impression of permanence and of community solidarity.

The supreme test of a theatre front is



Figure 5: A design suggested by prevailing architecture of immediate area.

Figure 6: Expressing informality, dignity—to avoid arousing prejudice of "exclusive" residential district.



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how it affects the patron. His reaction must be considered at all times; in case of doubt, let that be the deciding factor. Many people go to the theatre to lift themselves "out of themselves." Maybe they seek a feeling of wealth that they do not possess, of cultural appreciation denied them in their regular environments. For their sake, the theatre front should always express elegance; it should have charm. It should help to build up the average theatre-goer's morale, by stirring his senses out of the humdrum. He has a friendly reaction to the theatre that does this.

Incidentally, the front, if at all possible, should be so designed that the opening and closing of doors during daylight or twilight exhibition, does no permit light to enter the auditorium, under any circumstances.

THE FRONT SELLS

In planning a front one must remember that the theatre is a show place. The first thought should be of the purpose of the building, which is to entertain the public. To fulfill this purpose the front must be, *in itself,* an attraction, and it usually must be appealing to the *average* person. The front creates the first impression on the prospective patron. If it's good enough, it may help to draw him to your house instead of to that of a wiser competitor.

The point has been made that the theatre front should look equally well by day or by night. An esthetic friend of mine says that he likes a certain theatre especially by night—that it looks glamorous to him then, "like a beautiful woman!" It so happens that I like that same theatre most by day because I like to contemplate certain details of architecture and construction that suggest to me both the value of beauty and commercial stability. Darkness hides a multitude of designing sins; then on the other hand, some frontages look pretty well by day, but hideous by night. The designer must disguise this.

The related entrance area must be inviting and so situated as to provide the best possible circulation of traffic, for both ingress and egress. The ticket booth should be in a sheltered position, for the comfort of the incoming patron, and placed in accordance with a well considered circulation plan. It is also advisable to reveal an attractive—on some occasions, an *imposing* —lobby through the entrance doors, thus providing an inner magnetism to pull the customers inside.

A handsome and striking theatre front is like a beacon set in a tower. To paraphrase the good Shakespeare: *How far that little candle throws its beams. So shines a good theatre front in a world that never has too much of brightness or of beauty.*



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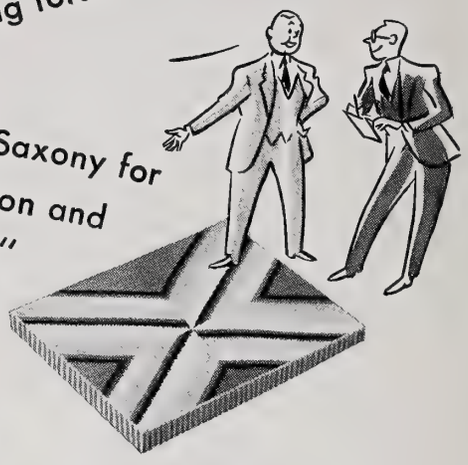
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Method in MANAGEMENT

...in its relations to the theatre property, to the public, and to personnel





By MAUREY L. ASHMANN
Zone Manager of the Interboro Circuit in Long Island, N. Y., communities

Sparkle—a Seven-Letter Word Meaning Well Trained Cashier

SPARKLE IS the theme of this talk. The subject is the place of the patron's first contact with the theatre—the box-office. But we'd like to make the keynote sparkle. For that's the impression the public should get when it walks up to buy tickets. Sparkle is a word for smart operation in any business—in our business sparkle is a recognized essential.

Sparkle is a physical thing, it is also something psychological. It can be clean glass, clear, neat, properly placed price signs, clean drapes, a vase of flowers showing in the box-office window. It can also be a cashier's manner.

As much of an essential as the physical cleanliness and orderliness is that smile. Not a big grin, not a familiar grimace, but a dignified expression of courtesy. The cashier who gives the patron only a perfunctory glance or a vacant look is missing an opportunity to contribute to the effect of sparkle which announces to the public, right at the outset, that this theatre is well operated, that its management is an intelligent, gracious host.

The cashier is a very important member of the theatre staff. She can very definitely determine the frame of mind in which your patrons enter your theatre. Her manner is more important than physical features. "Pretty is as pretty does" is a good old adage to apply to the cashier. But she can't be untidy, she can't be crude in her makeup if she is going to lend sparkle to your theatre. She doesn't need to enter your box-office fresh from the hair dresser, but she shouldn't be allowed to come in with her coiffure still in process for tonight's date.

In short, she shouldn't be allowed to be sloppy in her dress. When she is, your patrons notice, and some of them will comment, too—which doesn't represent the frame of mind they should have when they enter your theatre. Otherwise, why the decorations, why the charming cosmetic room, why carpets, why posters, why a marquee?

It is, in the final analysis, the manager who makes the cashier good for the job. If he appreciates her significance properly, understands the sales value that her personality can have, he will know that she is worthy of training, with patience if

SOME SUGGESTIONS FOR THE CASHIER

1. Arrange with the manager for an adequate bank, which should be kept in proper change breakdown and be balanced nightly.

2. Any pay-outs, etc., should be only on vouchers signed by the manager.

3. Keep loose bills off the window shelf. A whisp of wind can whisk the bill.

4. Keep your tally sheet neatly and not exposed to idle lookers-in. (They all think we make a million dollars a day, anyway.)

5. Change and bill wrappers should be kept in an orderly fashion.

6. Keep telephone message pad and pencil handy. Delays are irritating.

7. Check your ticket numbers, register numbers, tally sheet carefully. (Don't underestimate business—an extra bundle of tickets doesn't weigh that much.)

8. Don't have loose tickets around.

9. Keep personal belongings out of sight.

10. Use a tooth brush and cloth to keep the register clean—don't depend wholly on the porter.

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necessary. He will try to make her understand that her functions are more important than those of a mere ticket seller. With such training, she can help grosses—yes, sir, I said *grosses*.

She has a chance to do this many times a day, in many ways. The smile and courteous demeanor at the approach of the patron to the box-office, and the generally neat and efficient personality she presents. "There's a short wait for seats" . . . "An hour's wait for seats" (being specific if to be otherwise may only make a patron sore later on) . . . "Standing room only, sir (or madam or miss)" . . . "The last show has started" . . . "You can still see the main feature" . . . and so on, indicating a desire to be of service beyond just punching out a ticket.

Observe not only *that* she says these things, but *how* she says them. The right



Tillie the Toiler, or What Happened to Dick Tracy? A patron's eye view of a box-office that says one thing: Bad management.



Same girl, different management. She's on the job—here checking ticket numbers—with plate open instead of tickets out!



System at work, with clock, phone message pad, schedule, program, coming attractions posted to allow prompt phone answers while issuing ticket.



Same scene as left as patron sees it. His impression? Neatness, efficiency, courteous reception. (Note decal on glass to hide shelves.)

way is sometimes the only way you'll get that *extra* dollar in. And what else does it do? It tells the customer that this is a well run house, and that, obviously, is the kind the public prefers. A theatre that sparkles!

SALESMANSHIP ON THE TELEPHONE

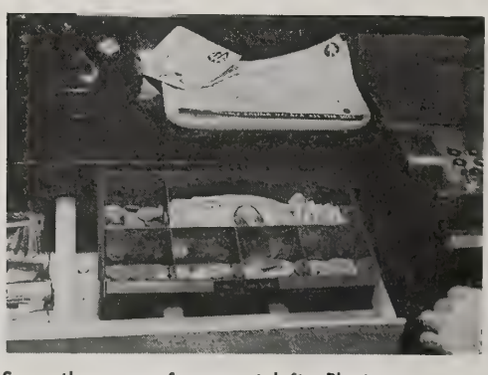
Her opportunities to give it that sparkle come also with the phone calls. She'll be prompt with the performance hours, the names of current attractions and their stars, and of coming attractions as well. And she'll give them with a smile. Then when she has done so, she'll sign off with a pleasant, "Thank you for calling." That's sparkle. Salesmanship.

Another side of her contact with the public: She'll keep you posted on gripes, for she has a good chance to hear them before you do. Trained properly by you, she'll be alert to public reactions to prices,

[Photos by staff photographer, taken at Trylon theatre, Forest Hills, N. Y., through courtesy of Interboro Circuit.]



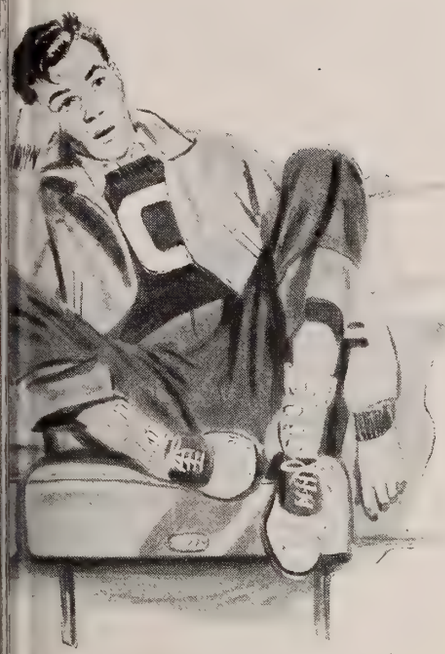
Issuing a ticket—and apparently that was all this cashier was hired for. She likes candy bars—you can see for yourself.



Same theme as of scene at left. Plenty don'ts for the cashier in these two pictures. How many can you name?



Getting ready for first show on day of program change. Note program and schedule already up for answering early phone calls.



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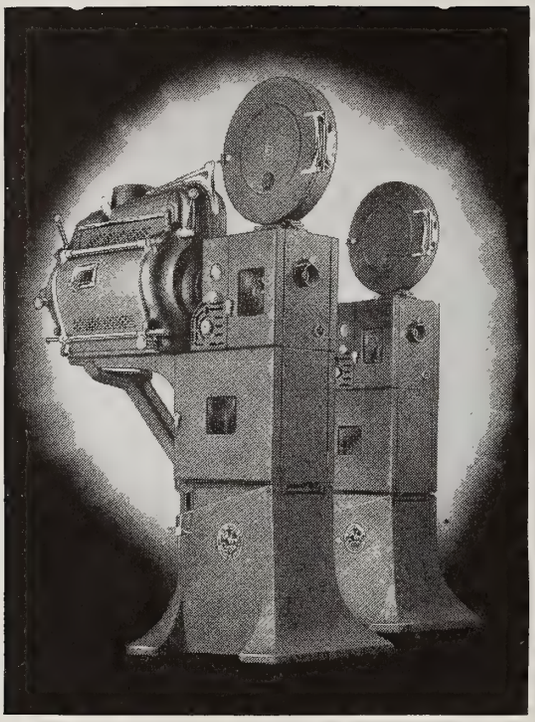
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to show timing, etc. And trained properly by you, she'll have a sense of showbusiness that not only tells her how to handle complaints, but their significance so that you get reports of things that means something, rather than of idle remarks.

OPERATIONAL DUTIES

Then there is the operational side. The cashier who knows her business, because she has been instructed in it, won't run out of tickets, because she'll check them at the right time. She will have the change always on hand for smooth operations for the same reason. She'll be able to be prompt with her replies on the telephone, without occasion for impatience to get into her voice, because she'll have the schedule, the program, the star names, and coming attractions posted where she can get the information she wants at a glance, punching out a ticket, making change, the while giving information on the telephone.

By the way, did you ever have somebody call your theatre for the current or coming attraction, show times, etc., and listen in? Try it some time. Not necessarily to catch negligence. If you've trained your cashiers correctly, there shouldn't be any reason for you to be wary of negligence. But rather to listen in to get the effect your patrons get. Maybe the voice comes over too low, or as a mumble. Maybe the smile is at the transmitter end, all right, but it just doesn't get through the wires. Perhaps player names are mispronounced, something a person of the theatre shouldn't be guilty of. These are things that should be corrected. Find out for yourself.

I know of cashiers that are the very spark-plugs of theatre staffs. At relief time, supper periods, etc., they check their cash, set it up properly, hop into the women's lounge to check whether everything there is in good order, and so on. Such girls have an interest in helping to keep operations smooth because they have been instructed as though they were important cogs in the machine, not just ticket-punch-outers.

Oh, it's a grand and glorious feeling for a manager to know that he has an efficient, effective cashier in contact with his public, in charge of the ticket sales. Not only when he is there at the theatre, but when something happens to prevent his being there. During help shortages the past few years many a circuit executive found well trained cashiers adaptable to emergency managerial assignments. And at any time there can be an accident, a transportation delay, a situation at home that makes it impossible for the manager to get there on time. Should he be without an immediate assistant, he'll be well rewarded for the effort he has made to train his cashier.

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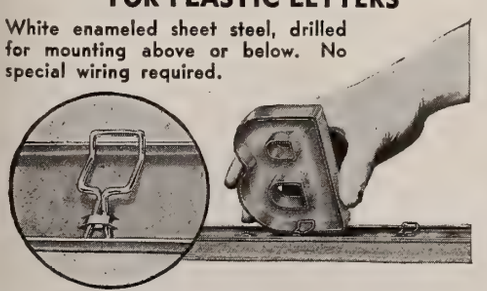
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UNITED STATES RUBBER COMPANY

A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Municipality's Right To Restrict Parking

MUNICIPALITIES generally may act under specific constitutional and statutory authority, and enact and enforce all reasonable regulations affecting the use of the streets, which includes the control of traffic. In other words, although theatre owners own streets to their center, they have no rights in the streets as against a city enacting reasonable traffic regulations, including a ban on parking.



LEO T. PARKER

For illustration, in Hoyne v. Wurstner (63 N. E. [2d] 229), it was shown that for approximately thirty years a man named Hoyne had owned and operated a necessary business. Then the officers of the police department placed a "No Parking" sign on the curbing, leaving only a 40-foot space in front of his business for parking.

Hoyne appealed to the higher court on the grounds that the city ordinance is void because he owns the street to its center and the traffic conditions in the area are not congested. The higher court refused to interfere with the limitation on parking, however. This court said:

"It would be a bold assertion to say tha all powers of local self-government . . . did not include the power of complete regulation and control of the streets. The streets and alleys of a municipality are what the arteries and veins are to a man."

A Point to Watch In Income Tax Returns

MODERN HIGHER courts consistently hold that if a theatre corporation keeps its books on the *accrual* basis, it may deduct from income tax reports expenses incurred, although *not paid,* during the year. A new statement of this law is afforded in United States v. Consolidated (151 Fed. [2d] 781). Here a corporation that kept books on the accrual basis, reported in its income tax return gross income of $1,159,388.88, and claimed deductions aggregating $1,264,921.02. Thus, instead of net income, the return showed a net loss of $105,532.14.

The United States filed a claim for the $29,184.42, on the contention that some of the expenses listed were not paid in the year covered in the return. The higher court held that the corporation could legally deduct those expenses, however, even though only a part were paid during this year, because the corporation kept its books on the accrual basis.

Follow an Arbitration Clause in All Details

CONTRACTS ARE valid which require contracting parties to arbitrate rather than go into a court to settle a law suit, provided *both* parties comply *in detail* with the agreement to arbitrate. In Los Angeles Company v. Friedman (165 Pac. [2d] 728) a general contractor took a contract to construct a theatre building. The contract contained a clause that all controversies must be submitted to and settled by arbitration.

When the contractor sued to foreclose a mechanic's lien, the higher court allowed the suit to proceed because the contract provided that a demand for arbitration must be filed within ten days, and no demand was made.

Assignment vs. Sublease

AN ASSIGNMENT of a lease is not equivalent to a *sublease.* Therefore, the "assignor" of a lease cannot be held responsible for subsequent controversies between the landlord and a new tenant. Nevertheless, such assignments still make lawsuits.

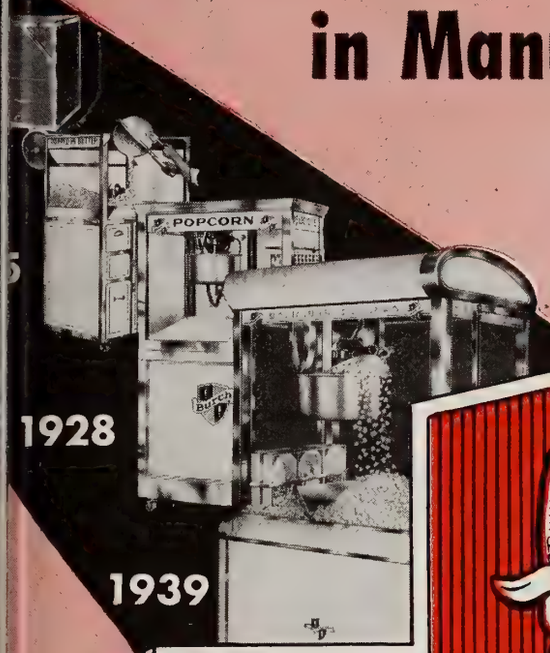
A recent case is that of Best v. Crown Drug Company (154 Fed. [2d] 736). It was shown that a drug company leased a store building under a lease contract for a 15-year term. In 1938 the latter assigned the lease to a shoe company. Later the shoe company assigned the lease to a theatre operator named Best.

Before the original lease with the drug company expired, Best was evicted from the premises by the holder of a mortgage on the premises, who foreclosed. Best sued the drug company for damages, claiming

(*Continued on page* 45)

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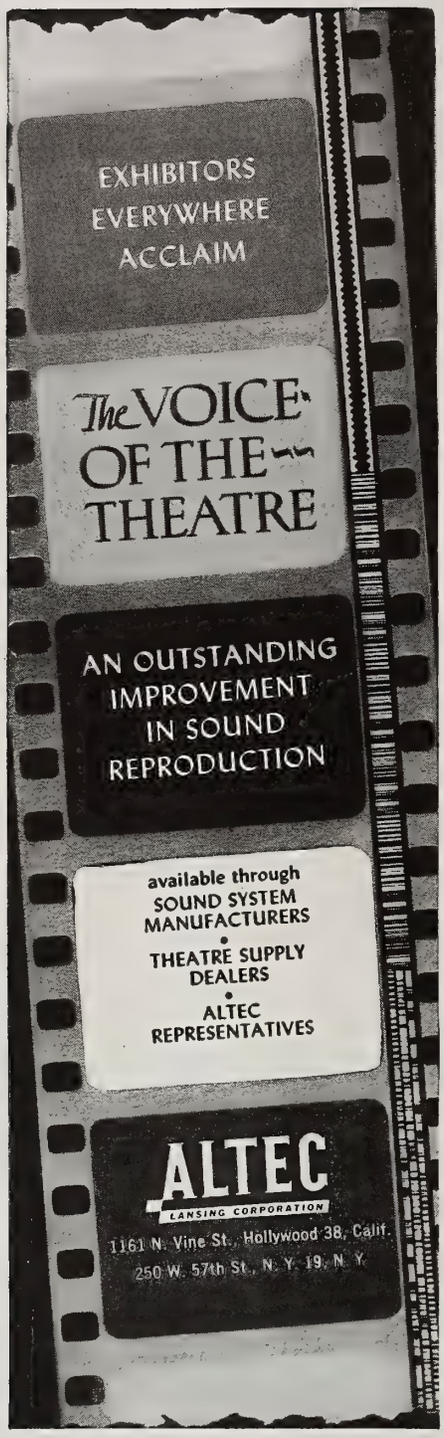


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Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. For additional information on other products, use the Better Theatres Catalog Bureau, which also supplies a coupon, with a system of identifying the product simply by number. On page 44.

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS



"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

Fire Extinguishers In Projection Rooms

G. PARK WEAVER, chief projectionist of the Ace theatre in Wilmington, Del., writes an interesting letter commenting on extinguishers.

"It has been a long time since I have seen any mention in your department of the type of fire extinguisher most suited for the projection room. Although in my experience, most projection rooms are equipped with carbon tetrachloride extinguishers, either pump or pressure type, it is a fact that the use of carbon tetrachloride on a film fire produces a deadly gas (phosgene), which is bad enough in a large room, but extremely hazardous in the confines of the average projection room. The soda and acid type of extinguisher is sometimes in evidence, but this type is unsuitable for use around electrical devices.

"This leaves but one extinguisher for the job—the carbon dioxide gas extinguisher. I am writing to inquire to what extent this extinguisher is used and if it has been approved for projection room use.

"I was considering the installation of a CO_2 system, whereby a small tube would be run to each projector, with outlets into each magazine and the head. In case of fire the valve on the CO_2 would be released, filling the spaces in the machine with the gas, which should extinguish the fire without any delay or damage.

"I will appreciate very much hearing from you in this regard, as I do not wish to make the installation without knowing what the underwriters say about it. I feel that you are in a position to get this information and I'm sure it would be of benefit to all of us in the profession."

It is true that carbon tetrachloride used on a film fire will produce phosgene gas, but it is doubtful if the danger from this is very great in a well ventilated projection room. A much greater danger is from nitrous oxide, which is produced by the burning film itself, and which becomes toxic when inhaled and comes in contact with the moisture of the body.

This danger exists when film is burning regardless of what kind of fire extinguisher is used, or if none is used. For this reason it is absolutely inadvisable for the projectionist to attempt to fight a film fire under any circumstances. The projection room should be so equipped that in case of fire it will automatically isolate itself from the rest of the building, and the projectionists should leave immediately when a fire occurs.

The old gag about the man who asked the projectionist what steps he would take in case of fire, and received the answer, "long ones," contains good practical advice. Section 218 of the National Board of Fire Underwriters pamphlet, No. 40, covering "Nitrocellulose Motion Picture Film," state the following on this subject:

PROCEDURE IN CASE OF FIRE. In the event of film fire in a projector or elsewhere in a projection or rewind room, the projectionist should immediately shut down the projection machine and arc lamps, operate the shutter release at the nearest point to him, turn on the auditorium lights, leave the projection room, and notify the manager of the theatre or building.

Following the death of a projectionist in the fall of 1944 from injuries received in a film fire, BETTER THEATRES published an article giving the above advice, and also reprinted the information in the form of an instruction sheet to be posted in the projection room.

In order for a theatre building to get the best possible insurance rate, the projection room must be "standard." In New

Coming Soon!

THE f/1.9
SUPER-SNAPLITE
6-ELEMENT ANASTIGMAT



COMPARE THESE ADVANTAGES!

ANASTIGMAT . . . Six elements for wide-angle, high-magnification, wire-sharp projection!

f/1.9 . . . magnificent screen brilliance!

COATED OPTICS . . . greater light, sparkling contrast!

HERMETICALLY SEALED . . . trouble-free performance; dustproof, oilproof!

ANODIZED FINISH . . . can't flake off!

Wider-angle projection . . . higher magnification . . . utmost image quality are yours with the spectacular new Super-Snaplite!

Because it's a true anastigmat, the Super-Snaplite produces extremely high magnifications, in short throws, with exceptional detail — gives incomparable image quality in longer throws!

And this superb performance is *permanent* — thanks to the hermetically sealed, one-piece high-strength aluminum alloy mount! The Super-Snaplite is dust-proof, moisture-proof, oil-proof — never needs to be taken apart for cleaning! The anti-reflection coating is hard, durable, too!

Focal lengths range from 2" through 5" in ¼" steps. Speed of f/1.9 is maintained throughout. Get the complete details of the new Super-Snaplite by writing for Bulletin 203!

SUPERB FOR COLOR!



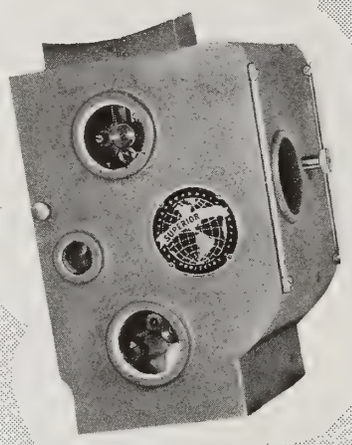
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The Series II Snaplite provides a speed of f/2.0 in focal lengths of 3½" through 5" . . . has durable anti-reflection coatings . . . features a one-piece, hermetically sealed aluminum alloy mount with integral black-anodized finish. For less exacting requirements, the Series I is stocked in a wide range of focal lengths.

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The New 1947 35mm Projector is Here Today! An achievement of the utmost in modern scientific engineering! The very finest in projection efficiency.
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Precision reflectors for replacement in all types and makes of projection arc lamps. For sale by most Independent Theatre Supply Dealers.

THE STRONG ELECTRIC CORP.
87 City Park Avenue
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The World's Largest Manufacturer of Projection Arc Lamps.

The **IDEAL** Fastener Is Only One of Many

Pro-Tex REEL BAND

FEATURES: No Troublesome Strings.
QUICK—EASY—SAFE FOR ALL LENGTH REELS.
PRO-TEX REEL BAND CO. 200 Film Bldg., Cleveland, O.

Jersey, to be "standard" it is required that the room contain one carbon tetrachloride fire extinguisher for each projection machine, and two sand pails. In order to get the best insurance rate we recommend that all requirements as to such equipment be met—*but we still advise the projectionists to leave in case of fire rather than to try to use them.*

An automatic device, such as Mr. Weaver describes, would not cut down insurance costs because they are not necessary to make a projection room "standard," and the addition of more or better devices to a "standard" projection room would not further affect the insurance rate. But an automatic device that would quickly extinguish a film fire before it made headway would certainly be of value to the exhibitor by reducing the destruction of film and damage to the equipment, and it might save the show.

We understand that there are one or two devices which are on the market now which are automatic in their operation and have proved successful in extinguishing film fires before they got into the magazine. These devices use carbon tetrachloride. It might be that carbon dioxide can also be used in somewhat the same way. We are informed by an underwriters' engineer, however, that carbon dioxide does not have great cooling value, and film must be cooled to keep it from continuing to burn. Any such device should be entirely automatic to have effect under conditions likely to be encountered in the event of film fire.



Wipe reflectors after every reel. In order to prevent cloth from catching in the pits in glass reflectors, occasionally scrape the reflectors with a razor blade to remove these sharp particles. If you have metal reflectors, use Bon Ami with a damp cloth on the reflector when it is hot or cold.

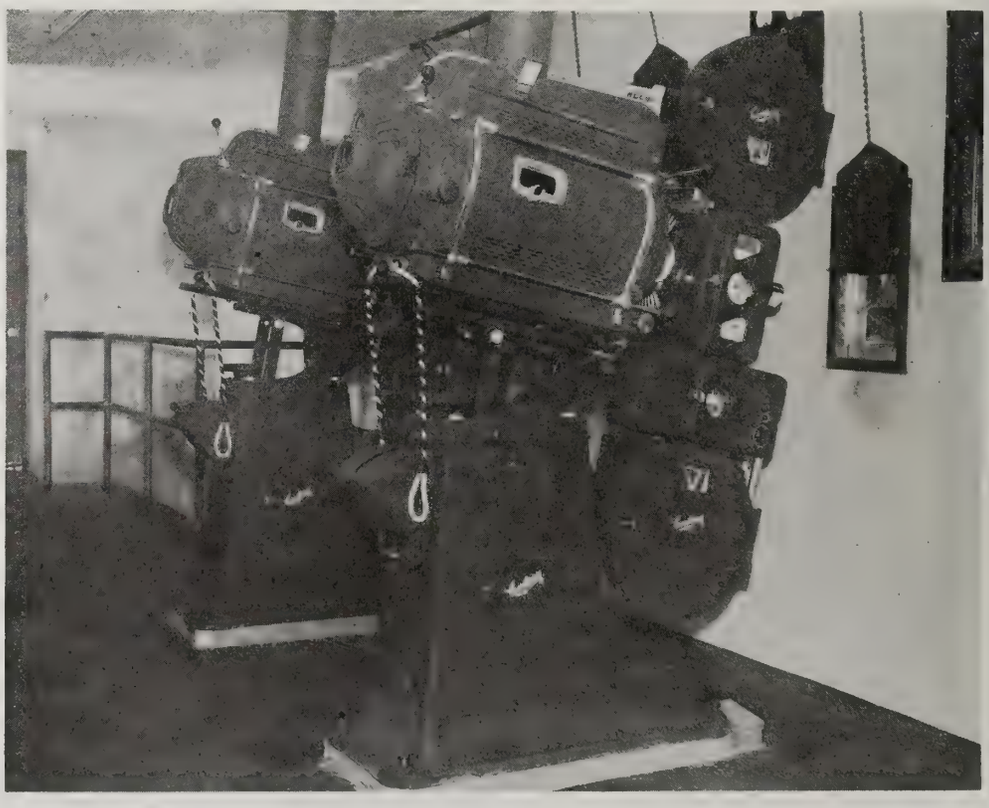
A glass reflector that is kept clean will not depreciate as fast as a dirty one, because the dirt does not get a chance to burn in.

Damp carbons do not give the best results. Keep carbons in a dry place. It is a good policy to keep a half-dozen or so in the bottom of the lamphouse in order to assure their dryness when they are used.

It is good policy to trim carbons every reel, trimming them to the same length each time. This will keep amperage uniform, because amperage differs when the length of trim is changed, due to the resistance of the carbons.

Do not allow the jaws to grip the carbons too tightly or you may break the copper jacket. This will cause uneven burning when the broken part is being burned.

Check the oil glass in the intermittent



Section of the projection room of the new Variety theatre in Miami Beach, Fla., owned and operated by Edward Claughton. Equipment, installed by Joe Hornstein, Inc., Miami, includes Century projectors and sound system, and Strong S. H. I. lamps. All conduit and leads are concealed in construction and pedestals

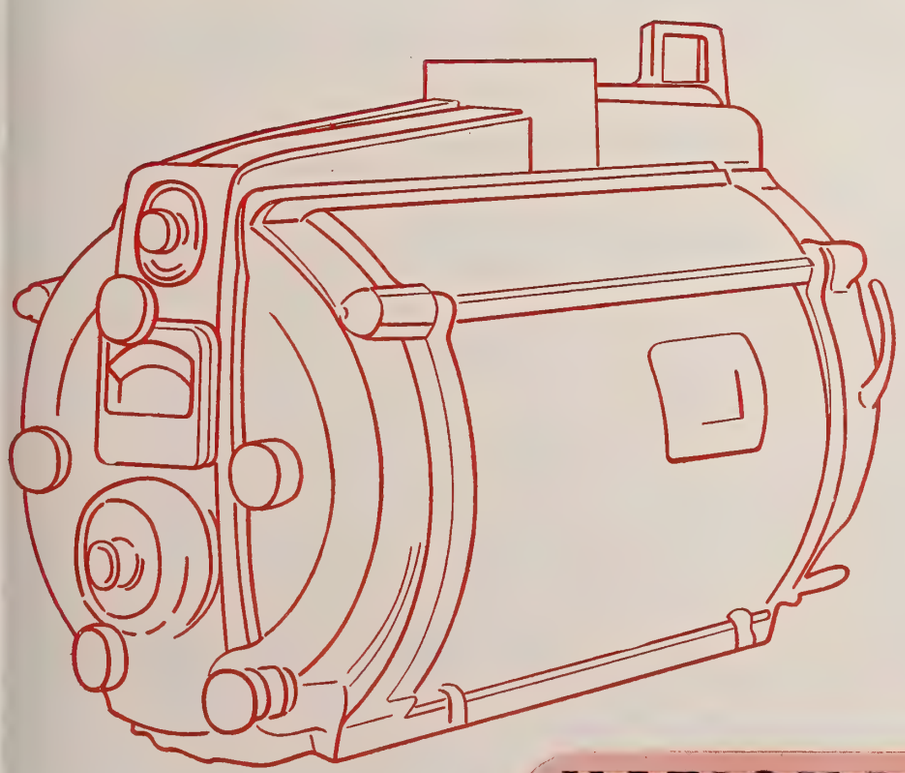
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movement every day, and drain and refill once a month. This is the heart of your machine and it revolves 86,400 times an hour.

End play in an intermittent will make your machine noisy. Check this occasionally, especially a month or so after an overhaul job.

Too much oil is as bad as too little.

Above all, keep your equipment clean.

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction — make and model of the varied items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

Mutilated Prints Stymie Projectionists, Says He

The following letter comes to us from Lawrence Brock of the Varsity theatre in Raleigh, N. C.:

"I would like to become one of your 'at-least-once' contributors. I have been operating for the past fourteen years, the past two of which have been in Raleigh Local 603. I greatly enjoy being in what I consider 'big-time,' for my previous years were in small towns and on every type of standard projectors, lamps and sound systems from the old Powers to the most modern deluxe equipment.

"Even with the best equipment you can't put on perfect shows because of the imperfections in prints that show up. For instance, today the Pathe News has a leader that begins with a very clear 'start.' But alas, no 11, 10, 9 etc., do I see. The leader fades directly from 'start' into the scream of their rooster, which I carefully censor from our sound system. You don't have but 3 feet of thread-up leader. If I didn't censor the 'crow' I would certainly have to make some very speedy changeovers.

"Then comes the feature, which by coincidence is also RKO. The scenes, outdoor and all, were apparently lighted by candle-power—definitely one-candle power. It isn't my lamps because with Fox, MGM or Paramount prints I have a well lighted screen.

"Then comes good old Columbia. By the time I get one of their prints, they have gone back and been replaced with a correct length leader! But they have no frame lines to help you figure out which splice has misframed the first show! Enclosed is a misframe I found in a leader that you can see wasn't patched there by an operator or an exchange. It was printed as is.

"But this is the greatest industry in the world. I wouldn't be doing anything else for love or money."

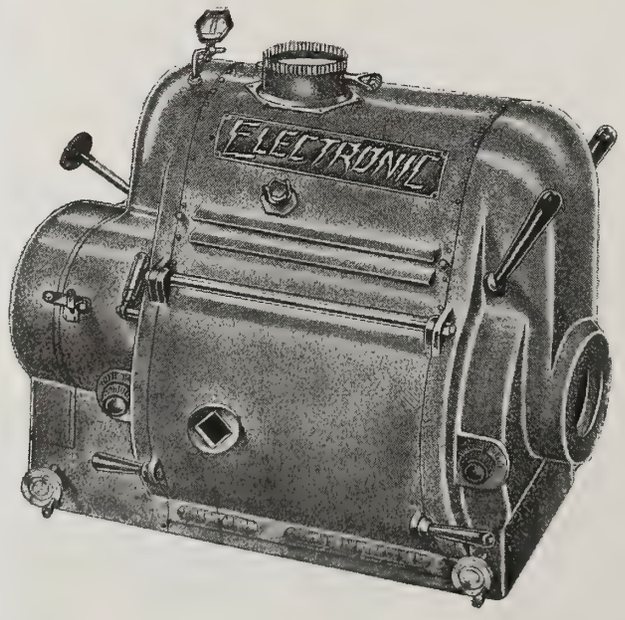
We looked at the misframe that was enclosed with the above letter and it certainly was printed right into that leader, because there was no patch at this point. Mr. Brock will certainly be interested in the idea concerning the correction of misframes which appeared in these columns in the September 21st issue.

Paint for Resurfacing Screens—When Feasible

WILBUR A. MOLDT of the Maplewood theatre in Malden, Mass., writes, "I am desirous of painting the projection screen in this theatre, where I am employed as an operator. Will you please inform me of the proper type of paint to use. Are there companies that produce paint for this purpose, or can you tell me how to mix my own?"

It is possible to mix one's own paint for

A New FOREST Development!



ELECTRONIC CONTROL PROJECTION Arc LAMP

A new and highly acclaimed development — ELECTRONIC CONTROL — makes present mechanical systems of feeding the positive and negative carbons in projection arc lamps old-fashioned and obsolete; assures faultless arc control of precision accuracy, maintaining the proper focal point necessary for producing maximum light intensity without the necessity of constant watching and adjusting. Eliminates cams, gears, clutches and associated gadgets.

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TWO-PIECE CONSTRUCTION — Transformer and control panel in top. Stacks, relays, blower below

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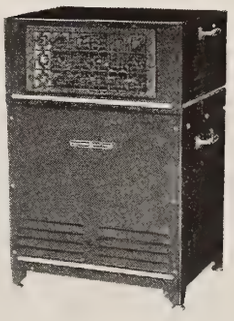
COPPER-OXIDE STACKS — Require no maintenance, assure practically unlimited life

5

POSITIVE RELAYS — For operation by remote control

The man in the booth knows what it takes to assure the faithful reproduction of fine films on his screen. That is why so many projectionists demand General Electric equipment. They can depend upon a G-E copper-oxide rectifier for top-flight performance.

G-E projection rectifiers are again available through your National Theatre Supply Dealer. Or write for detailed information to Section A12-1155 Appliance and Merchandise Department, General Electric Company, Bridgeport, Connecticut.



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NEW BRENKERTS, DeVRYS, MOTIOGRAPHS *are* FACTORY EQUIPPED *with* "ZIPPERS"

Convincing proof of the equipment manufacturer's changeover preference, is the selection of Strong *"Zipper"* Changeovers as *standard factory equipment* on new "AA" MOTIOGRAPH, new postwar DeVRY, and the new BRENKERT theater projectors. Strong *"Zipper"* Changeovers are available in three models: Strong *Special* (for porthole installation), Strong *Zipper* for sight alone or sound alone, and Strong *Dual-Purpose Zipper* for both *sight and sound*.

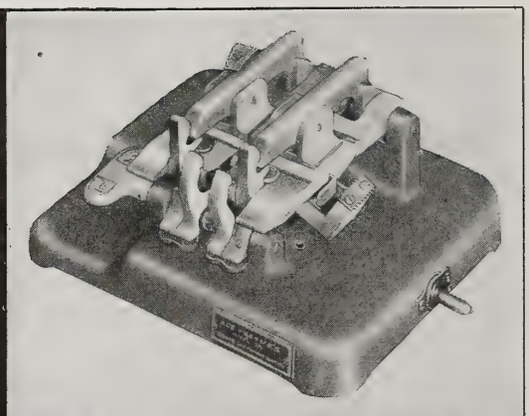
Essannay Electric Manufacturing Co., 1438 N. Clark, Chicago 10.

STRONG'S *Zipper* CHANGEOVERS

AN ESSANNAY ELECTRIC MANUFACTURING PRODUCT

SPEED! *with* ACCURACY!

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This new splicer offers in 16 mm. and 35 mm. sizes:

Retractable Positioning Pins
Pre-Set Dry Scraper
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Precision ALL METAL REFLECTORS

PRECISION HS REFLECTOR

GUARANTEED 5 YEARS against pitting, tarnishing and breakage

Manufactured by HEYER-SHULTZ, Inc. MONTCLAIR, N. J.

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resurfacing a screen that is not of the beaded type, using a flat white paint with a certain amount of blue pigment. However, that is going to a deal of unnecessary trouble today because there are several makes of screen paint on the market. These can be obtained from theatre supply dealers.

Resurfacing a screen in this manner may be practicable if it is done for the purpose of maintaining as much of the original reflection power as possible, being applied when the screen is no more than a year old, or less than that in smokey communities. It is questionable, however, if it is economical to resurface a screen eighteen months old or more. Resurfacing would increase the reflectivity, yes, but hardly enough to warrant the expense and labor, whereas what is needed at that stage of screen deterioration is a brand new screen.

Think how important a screen is! The show is nothing, physically, except light reflected from it. If screens were expensive, that would be one thing; but when you consider their importance in motion picture exhibition, they are cheap.

Whenever one does repaint a screen, we suggest that a sample of a new screen be obtained—a piece, say, two or three feet square—and attached with pins to the resurfaced screen. Then project a picture and observe the relative quality of the image on the painted area and the sample.

Incidentally, the paint can't be allowed to clog the perforations; in fact; by using a vacuum cleaner, as much paint as possible should be kept out of them so as not to reduce sound transmission too much.

U.S. in the Mailbag

From one of our Rhode Island readers has come an inquiry which we have answered in a way that we hope solves his problem; but just in case some others may have had experience in a comparable matter, we quote here from his letter:

Several months ago I wrote you for details of the pin-hole test which you were good enough to send me. Now I have another question. I have an old Kaplan double-bearing intermittent which is at present disassembled. It needs new oil sight glasses. Someone in the past tried to install them with shellac. . . . I tried liquid solder, but the oil leaked out. Could you advise as to the proper way to install them?

Some of these oil sight glasses are actually made of glass, other are made of some sort of mica composition. It is necessary to use the proper sealing substance for the type of oil sight to be installed. National Theatre Supply and probably other dealers, too, have material for this purpose. If you can thus obtain the proper kind for your oil sights, you should have no trouble installing them yourself.

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Patterned Seating and Furniture Fabrics Woven in Color of Dyed Plastic Fibres

FABRICS WOVEN *of plastic "threads," having cloth-like texture, loomed in almost any desired combination of pattern and color, has now reached the market, available for auditorium seating and for foyer and lounge furniture.*

Woven fabrics have been one of the products promised for some years by the magic of this relatively new field of plastics chemistry. Most civilian applications, however, were experimental until after the end of the war. Now woven plastic fabric has had hard service in peacetime uses comparable to theatre seating and furniture and is ready for such applications in a variety of designs.

One of the auditorium installations is that of the WABD television studio in the John Wanamaker store in New York. The 300 audience seats of this station were covered in Lumite, product of the Chicopee Manufacturing Corporation, New York, a pioneer in plastic fabric manufacture, which has prepared for BETTER THEATRES *the following discussion of the installation and of the characteristics of woven plastic fabric specifically as a theatre seating material.*



Lumite woven plastic fabric can be cleaned of even such stains as ink with merely a damp cloth and soap.

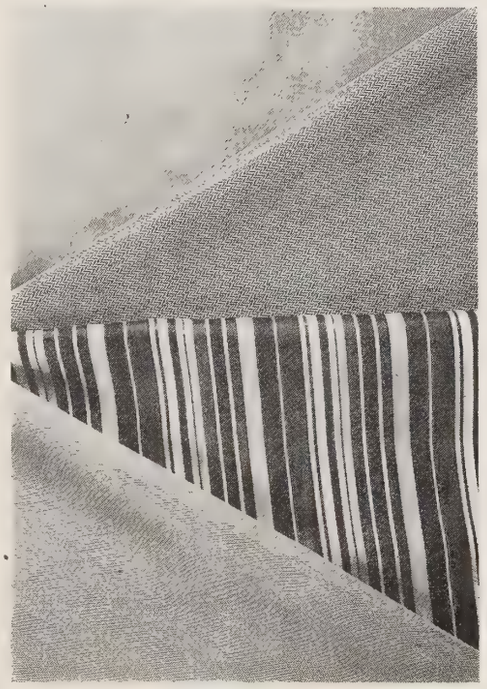
AFTER NEARLY a year's service, the woven seat fabric in this studio shows utterly no signs of wear or of fading or stains. Of course, seats in the average motion picture theatre are likely to be subjected to harder wear and possibly more abuse than at the WABD studios. On the other hand, the number of individuals using any given seat in the WABD studios, over a specified period, is likely to be greater because of the shorter length of programs. In effect, the turnover per seat is greater.



Section of the auditorium of Television Station WABD, New York, with seating covered in woven plastic fabric.

Seating experts in many lines have watched the woven plastic fabric installation at WABD with interest ever since its installation. All have agreed, together with officials of the Wanamaker store and the Allen Dumont Laboratories, operators of the studio, that the material surpassed their expectations in surviving every possible hazard, including mutilation.

Although woven, plastic fabric is non-absorbent, hence is easily cleaned as often as necessary with a damp cloth or mild soap solution. Similarly, chewing gum and other substances like sticky candy, are removed with any of the standard cleaning materials, including acids, without danger of blotching, staining or discoloring the designs and color effects.



Four of the many patterns of weaves available in Lumite plastic fabrics.

The flexibility of plastic fabric is practically that of any woven material, thus assuring a snug fit over the cushioning material. Woven plastic fabric has the flexibility necessary for its use at the sides of seat cushions. It does not "cup" from repeated flexing. To prove this, Chicopee subjected Lumite fabric to strenuous tests in the seats of trucks; after many months of wear, noticeable "cupping" was undetectable. The plastic fibres are also resistant to scuffing and scarring. This has been proved in comparative tests conducted by several seating manufacturers as well as by Chicopee.

A reason for the stainproof feature of woven plastic fabrics is the fact that the colors are an integral part of each fibre used in the weaving. The pigmentation is mixed with the basic *vinylidene chloride* resin before extrusion into the "threads," thus color is woven in rather than printed

or dyed on the fabric. Color therefore remains true for the life of each strand.

Lumite woven plastic fabrics had their beginning in insect screen, developed shortly before Pearl Harbor and used extensively by the Army and Navy as part of their malaria-control programs in the South Pacific and other hot, humid areas. In such places, the plastic screen's life was limitless in comparision with conventional materials. This insect screen, which became available just recently for civilians, is woven on standard textile looms, utilizing filaments which are fifteen-thousandths of an inch in diameter. Here, incidentally, the chemical inertness of the filaments is proof against corrosion, safeguarding homes against unsightly stains which occur beneath windows when conventional screen materials are used.

Throughout the war period, when Chicopee was producing vast quantities of the insect screen for military purposes, and when *vinylidene chloride* was under strict government allocation, the theatre seating field was being studied for its postwar possibilities. With VJ-Day, Chicopee and several other firms started production immediately of the woven plastic fabric. Now Chicopee and most of the other producers of woven plastic fabric for theatre seating are quipped with stylists and engineers to turn out their materials in practically any color design or weave texture to meet the needs of any situation where the seat cover material is an integral part of the interior decorative scheme.

NEARLY 50 COLORS NOW AVAILABLE

In the field of color, at the time production started on woven plastic fabric for theatre seating, there were seventeen standard colors. Within a short time, colors were made available in nearly 50 standard shades, selected in every case to provide the greatest production flexibility and to meet the requirements of 95% of all the requests for specific shades. Where time is not important, practically any other specific shade of color in the basic filaments is possible. Usually, though, creation of such a new color takes several weeks.

Practically all of Chicopee's development work in its woven theatre-seating fabric is with the manufacturers of the seats, although consultations are frequently necessary with the purchaser in order to meet his specific requirements in every detail. Such development work, from Chicopee's standpoint, follows a basic pattern. It is to create a special fabric, styled and designed in accordance with the ideas of our staff and that of the user, for the specific application; to produce it in sample quantities; to install the fabric; to test and observe the installation; and, finally, to design and produce the final fabric, based upon the results previously obtained.

It is probable, though, that most seat manufacturers in time will carry complete lines of sample swatches in order that motion picture theatre operators can select their plastic fabric color design and weave texture with maximum facility.

But even the special requirements of the WABD installation were met in only 12 days. Lumite received its assignment while the studios were still in the drawing-board stage; the designers wanted a seat cover fabric that incorporated every possible advantage in comfort, appearance, ease of cleaning, long wear, attractiveness and general suitability. J. F. Nicholl, head of the fabrics department in Chicopee's Lumite Division, and his aides, conferred several times on colors and weaves with F. J. Krick, who was in charge of studio decoration. Decision was finally made on an antique green shade. First Mr. Krick submitted an actual chip of the specific color. With this it was possible for Mr. Nicholl to submit 35 samples. The manufacturers of seat cover materials, however, are rapidly nearing the point, despite just slightly more than a year's operations, where it will be possible for theatre operators to decide, first, whether to use plastic fabrics on their seats, and then to select the final weave and color designs from the same sort of sample kit they have always had for convenient fabric selection.

To motion picture theatre seating specifically, woven plastic fabrics bring a highly durable, readily cleanable, entirely flexible material that conveys the sense of luxury and beauty in the dimness of the auditorium, since it has texture and design in which the colors can be selected to form a pattern discernible under low illumination levels that prevail.

Also of peculiar interest in auditorium seating is the "breathing" characteristic of woven plastic fabric. Its weave allows circulation of air so that body heat and perspiration are carried off. Further, plastic itself offers no attraction to vermin, and it is naturally fire-resistant. Then, too, the woven plastic fibres have no tendency to create friction with clothing and therefore woven plastic fabric is entirely practicable for covering the entire cushion of retracting and self-raising seats.

Ready-Made Murals for Black Light Decoration

TO HAVE black light murals has been made almost as simple a matter as ordering a picture to hang on the wall. Gull Industries, Inc., Cleveland, now licensed by Switzer Brothers of the same city to distribute and install the latter firm's luminescent paints and black light equipment, has developed designs especially adapted to theatre decoration, painted in fluorescent colors on lucite. The line, which is called Glo-Craft Edgelite Murals, was exhibited at the TESMA-TEDPA convention in Toledo. The murals and equipment, and the new plan, is described by Gull Industries as follows:

"Glo-Craft murals are available in such a wide variety of designs, color schemes and sizes that each installation can be exclusive in a locality. New numbers will be introduced regularly. Available now, and with leading theatre equipment dealers demonstrating, the original cost is much less than that of the usual fluorescent wall decoration.

"The procedure in selecting the desired motif, ordering and installing the murals, has been simplified so that the complications heretofore deterring many from installing this modern medium of interior



Two of Gull Industries' ready-made black light decorations painted in luminescent pigments on lucite.

beautification have all been removed. Easily and quickly installed by anyone, it's now almost as simple as hanging a picture. No special preparation is needed.

"A new, inexpensive source of activating ultra-violet light is used to bring the colors to life. It is provided in a 360-BL fluorescent lamp, which is concealed within the supporting channel along the lower edge of the mural. The fluorescent colors are permanently sealed within the panel, and the outer surface can be cleaned and polished."

A brochure describing the murals has been prepared by Gull Industries for general distribution. In it the subjects now available are illustrated. This literature may be obtained directly from Gull Industries, which has an announcement in this issue, or by writing the BETTER THEATRES Catalog Bureau.

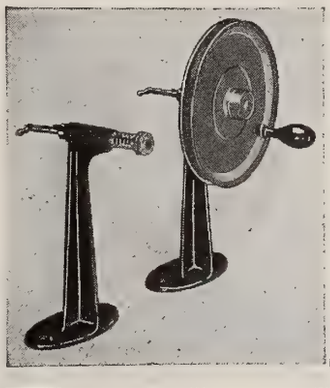
Stand for Mounting Curtain Control Machine

A STEEL MOUNTING table providing a convenient way to elevate the curtain control machine sufficiently above the floor to give it protection and facilitate adjustment, has been made available by the Automatic Devices Company, Allentown, Pa., manufacturers of curtain control tracks and controls. Called "Stand Steel," the table is constructed of angle steel with drilled flanges for attachment to the floor of the stage.

It is designed for easy mounting of the company's "Autodrape" control equipment, which is thus readily placed where it is less likely to become dirty, and cause accidents, while the table itself absorbs vibrations otherwise imparted to the floor by the operating machine.









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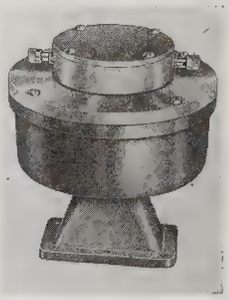
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Two-Way Horn System With New Speaker Units

A NEW SPEAKER system combining high- and low-frequency units with suitable horn provisions, has been placed on the market by The Ballantyne Company, Omaha, Neb., following operation of a number of test installations in theatres and special auditions to ascertain, as the manufacturer points out, levels of acoustic response "most pleasing to a large majority of listeners" for guidance in adjusting high-frequency to low-frequency performance.



The high-frequency unit.

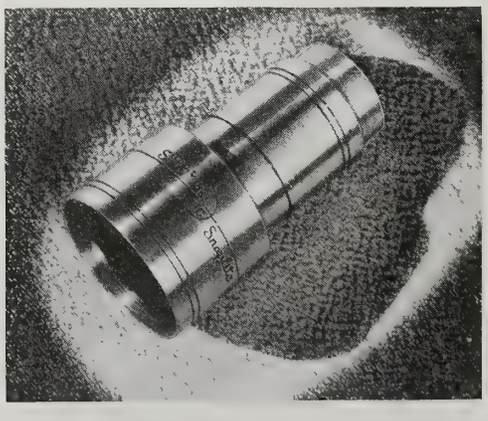
Diaphragm construction is of 2-mil spun duraluminum with ring suspension. Dimensions of the compression chamber throat are such, it is stated, as to give conversion from electrical to acoustic energy an efficiency of more than 50%.

The high-frequency voice coil is of copper wire with core of Alnico-5 magnet material, an alloy of superior magnetic efficiency developed during the war. Concentric recesses cause automatic centering of the voice coil.

The low-frequency unit is a 15-inch electro-dynamic speaker with curvilinear cone. The effective driving area is rated at 125 square inches. The voice coil is 2 inches in diameter, is treated with temperature-resistance varnish, and copper wound.

Coated Projection Lens With Speed of f/1.9

A NEW projection lens, with a speed of f/1.9, has been added to the "Super-Snaplite" line of the Kollmorgen Optical Corporation, Brooklyn, N. Y.



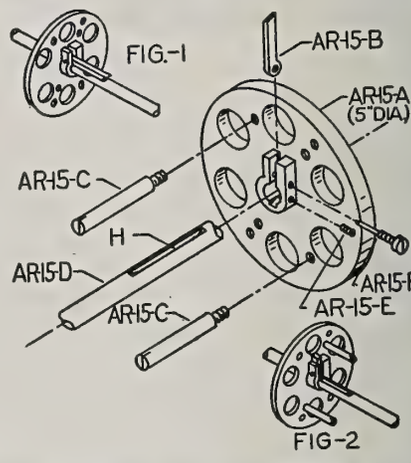
The "Super-Snaplite" lenses are made in focal lengths from 2 to 5 inches in ¼-inch steps, and the f/1.9 speed is maintained in all of these sizes.

The new lens has six elements with external surfaces coated for increased light transmission. It is designed for high magnification in short throws with optimum flatness of field, and is contained in a one-piece aluminum alloy mount hermetically sealed against dust, moisture and oil.

Special Shaft Key For Rewind and Takeup

AN ESPECIALLY sturdy shaft key designed for all kinds of rewind shafts and also to withstand and evenly distribute the pull of today's 2,000-foot reels at the takeup magazine, has been marketed by the Wenzel Projector Company, Chicago. The design and application characteristics of the key, which is patented and is marketed under the name of "Bull Dog," are as follows, referring to the accompanying diagram:

The main casting (*A*) has chamfered edges to prevent scratching projectionist's



hands. A reel shaft key (*B*) is provided for 1,000-foot or smaller exchange reels, which do not fit studs *C*. The entire length of the key is seated into slotted shaft to increase driving power and lessen breakage.

The reel stud (*C*), two of which are supplied, are screwed into *A* at three pairs of threaded holes at varying distances apart to accommodate different reels. The special shaft provided (*D*), with a slot (*H*), can be supplied for various types of hand and automatic rewinders and magazines. A set screw (*E*) holds the key to the shaft, with the key always resting in slot *H*. The key *F* holds the screw so as to allow the key to swing freely. When studs *C* are used, key *B* is flipped back out of slot *H*, as shown in Figure 2.

In ordering, the manufacturer points out, the model or make and the diameter of the shaft should be given. Distribution is through supply dealers.

•

J. W. Buchanan has rejoined the Star Manufacturing Company, St. Louis, makers of popcorn machines and food serving equipment, as factory representative.

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TOLEDO, 5 OHIO

September 11, 1946

Strong Electric Corporation
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Toledo 2, Ohio

Gentlemen:

It is with particular satisfaction that we have just installed a pair of your new Strong projection arc lamps in our East Auditorium Theatre during the time that you are celebrating the production of lamp number 25,000, because one of these new lamps is number 25,000.

In 1925 we purchased the first pair of Strong lamps made. They were installed in our East Auditorium Theatre, where they have continued giving the complete satisfaction which you promised at that time.

Harry Strong told us then that no one could produce lamps that could compare with his, and he was right. Consequently, since that time we have never used any but Strong lamps and rectifiers in any of our theatres. In fact, whenever we took over a theatre with other equipment we immediately replaced it with Strong product.

We congratulate you on the celebration of the production of lamp number 25,000 and wish you continued success in your endeavors.

Yours very truly,

SMITH & BEIDLER THEATRES

By Martin G. Smith

MGS:RMF

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1946 Inspection and Inventory Record

11. Stage Equip

A SERIES OF MAINTENANCE CHECKING GUIDES AND FORMS. NEXT SUBJECT: ACCESSORIES, MISCELLANEOUS.

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTALLATION DATE	O P
1. Stage Head, Blocks, etc.									
2. Counterweight Arbor									
3. Asbestos Curtain									
4. Sound Horns									
5. Public Address Amplifiers									
6. Public Address Horns									
7. Microphones									
8. Footlights									
9. Borderlights									
10. Floodlights									
11. Switchboard									

THEATRE _____ MANAGER _____

LOCATION _____ INSPECTED BY _____

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction
	REPLACE	REPAIR	



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CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by BEN SCHLANGER
Theatre Architect & Consultant

FOLLOW SOME CODE FOR SAKE OF SAFETY

ALL NEW theatre construction must be carried out in accordance with building laws where there are such codes in effect; however there are many parts of the country where there are no building regulations. In these instances it is important to build in accordance with some recognized building code, even though it may not be legally required. Not only does this policy assure proper safety precautions for the protection of patrons, but it provides a factor all in the exhibitor's favor in any liability or insurance disputes which may arise.

In some instances the building code of the City of New York has been used for this purpose, but I feel that the building code of the National Board of Fire Underwriters, 1943 Edition, is a more progressive and up-to-date code. It does not impose requirements that can become too difficult to meet, yet it provides for safety quite as adequately.

•

AIR DIFFUSER DUST

AIR DIFFUSING grilles built in flush with the ceiling and wall surfaces are known to create a deposit of dust immediately around the diffuser. The use of electronic air filters in the central system would to a large extent eliminate this problem. Even that, however, might not stop the larger dust particles from passing through the duct system.

It has been suggested by the manufacturers of air diffusers that the face of the grille be placed at least 5 inches below the ceiling or away from a wall surface in a like manner. The dust will not be deposited if this is done.

It is also true that this dust deposit is more marked if the room is not kept well dusted and vacuumed, because the air diffuser draws room air toward it while supplying air to the room, this action being an advantage of aspirating type diffusers.

•

Many of the leather-like coated fabrics being manufactured today can be used as wall covering in areas where abuse of the surface may be anticipated. While this material may not be as substantial as linoleum or asphalt tile for this purpose, it is more decorative and will withstand normal abuse. It is less easily damaged when pasted directly on a wall surface than when used with padding as an upholstery material. The wide range of colors and textures obtainable in these coated fabrics should make them a popular finish for various areas of the theatre, especially foyers and lounges.



An application of leather-like coated fabric, in this case the Textileather Corporation's "Tolex," that is suggestive of a theatre.

•

TOILET ROOM WALLS

THE TILE or other moisture repelling finish required for toilet room finish should cover the walls from floor to ceiling. To make this possible it becomes necessary to use a minimum height from floor to ceiling to keep the cost of the material low. A recommended minimum is 7 feet, 10 inches.

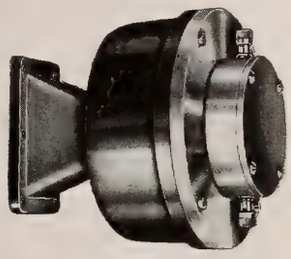
This height is satisfactory in ventilated toilet rooms, and the room is more attractive as well as practical with this minimum height and all-tile wall finish than it is with greater height but walls partly tiled.

The corners of tile work should be

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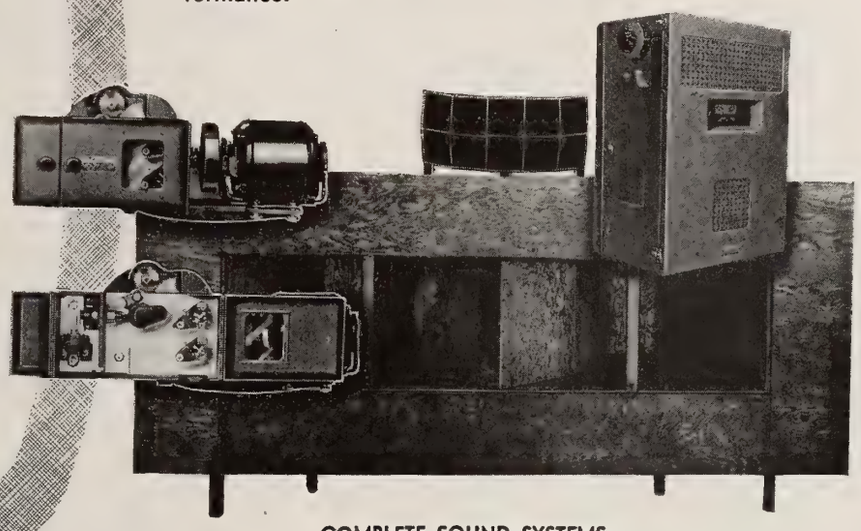


"XL" low frequency speaker.

All the Hollywood adjectives in the world are needed to describe the new XH-4 high frequency speaker and the new XL low frequency speaker. A perfect combination of the world's finest sound reproducers, Royal Soundmaster again shows the way in the two-way horn systems and complete sound systems field.

The new XH-4 alnico-5 permanent magnet high frequency speaker is critically designed and brings to the theatre a true tonal quality and naturalness. The XL low frequency speaker is a heavy duty type that covers the entire range of bass frequencies with fidelity to instrumental values. Together they assure you and your patrons lifelike, clear and perfectly balanced reproduction, the ultimate in sound.

Built for today's modern theatre to meet the demands of today's progressive exhibitor, The Royal Sound Master New Golden Voice of the Silver Screen with XH-4 and XL speakers is truly delightful in its superlative performance.



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The Soundmaster is a heavy duty base in every sense of the word. Its massive beauty and serviceability inspire confidence in its performance.

The Soundmaster and other late model soundheads attach directly to the Soundmaster base and no support arm is required. Proper support arms are avilable for most older model soundheads. The lamp carriage will accommodate any projection lamp.

Soundmaster bases either singly or in pairs are available for prompt delivery through your independent theatre supply dealer. Contact him today or write directly to us for service through him.

Designed and constructed to meet the requirements of present day modern projection, Soundmaster bases are priced to meet *your* modernization budget.



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Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHITECTURE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
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1503—Candy machines
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Name ..... Theatre .. ..

Address ....

rounded by using vertically the rounded tiles normally used to form a curved juncture of floor and wall. An effect of greater height is produced by using one color for the entire wall area. Bands or patterns of different colors make the room seem lower.

•

The use of linoleum or asphalt tile under the seats in the auditorium is highly desirable over cement finish floors. While the first cost may seem high, within five years it will prove to be economical because paint on concrete wears off too quickly under constant traffic. These coverings also afford a dust proof surface. If you contemplate reseating that would be the right time to install such a floor covering, for it would be too costly to apply when the seats were in place. On balcony floors it is necessary only to cover the treads. The vertical risers can be painted since there is no traffic on them. A practical thickness for seating area floor coverings is 1/8-inch.

•

USE OF TERRAZZO

TERRAZZO proves to be a very durable and easily maintained floor for theatres in all spaces other than the auditorium or other carpeted areas. Outer and inner lobbies, and portions of the foyer and toilet room floors are instances where this type of floor is most effective. Rich coloring enhanced by bronze or aluminum or colored plastic division strips makes the floor very attractive. The addition of "Alundum" in the mixture gives the finish a non-slip surface.

The dividing strips should be placed not more than 2 feet apart in either direction. While additional decorative effects can be obtained by using different colors in a pattern created by the dividing strips, the tendency now is to use one solid color, depending on the richness of the colorful marble chips and the accent of the dividing strips. Such a floor is highly desirable at drinking fountain locations.

•

STANDEE ELIMINATION

WHENEVER THE policy of an exhibitor can possibly exclude standees from behind the last row of seats, it would certainly be well to do so, for patrons in the auditorium waiting for seats can be an awful nuisance to people seated at the rear of the auditorium.

Where there are no standees, it then becomes advisable to build the wall to full height behind the last row of seats. In theatres *with* a balcony, this wall would stop at the underside of the balcony; where there is *no balcony,* it may be advisable to make the face of the projection room coincide with the wall behind the last row of seats.

A Line O' Law or Two

(*Continued from page* 26)

it was responsible because it took the original lease. The higher court refused to hold the drug company liable, however, stating that it merely had assigned the lease, and had *not subleased* the building.

Defense Based on Lighting Standards

FREQUENTLY in the past readers have been warned against insufficient lighting in aisles, passageways, toilets, stairways, etc. A new higher court decision emphasizes "good" lighting.

In Paramount Richards Theatres, Inc., v. Johnson (25 So. [2d] 129, reported September, 1946) it was shown that a patron sued and recovered a judgment in a lower court of several thousand dollars from the Lomo theatre for personal injuries which she sustained in a fall in the aisle of the theatre, caused by her stumbling over a patron's foot protruding into the aisle.

The theatre owner appealed to the higher court and proved that the aisles of his theatre were as well or better lighted than the aisles of other theatres within the general area or section. The higher court reversed the lower court, and in holding the theatre owner not liable, said:

"Thus, according to the undisputed testimony, this theatre conformed to the standards ordinarily maintained by those engaged in that business throughout wide sections of the country, as to establishments of a similar size and character."

When Verbal Lease Terms Can Be Valid

HIGHER COURTS consistently hold today that a verbal lease for real property *for more than one year is void.* This law is effective in all states of the United States. However, according to a late higher court decision, a *verbal* promise to *extend* a written lease for more than one year is valid. And any partner may bind all other partners on such promise.

For example, in Zuckman v. Freiermuth (23 N. W. [2d] 541, reported August, 1946), it was shown that a theatre operator named Zuckman leased the Mounds theatre for ten years, at a stated rental to be paid monthly to *partners who owned the building.* The lease contract provided that, in addition to the monthly rentals, Zuckman would install a cooling system.

Two years later Zuckman explained to one of the partners that an artesian well was needed on the premises in order that the theatre might be cooled to a lower degree than could be done by city water. This partner verbally promised Zuckman that if he would drill the well, the ten-year lease would be extended at the same rental for an additional period of five years.

Before the ten-year lease expired, another partner, who had *not* promised to extend the lease, died, and upon refusal of the others to renew the lease for an additional five years, Zuckman filed suit and asked the court to compel the present owners to extend the lease on the partner's verbal promise. The higher court extended the lease for an additional five years, and said:

"Plaintiff (Zuckman) made large expenditures on the strength of the promised extension. We are also of the opinion that . . . it would be inequitable to hold otherwise."

Effort to Meet Option Time Ruled Sufficient

ORDINARILY "TIME" is the essence of an option to purchase theatre property, and the failure of an optionee to communicate his election to accept the option, within the prescribed time, terminates his rights. But a late higher court held that if the testimony proves that optionee made "reasonable" effort to comply with the terms of the option, the option will be extended.

This was the situation in Unatin Company v. Anchor Bottling Works (39 Atl. [2d] 835). It was shown that a building owner gave an option to a man named Pflug to purchase the property. Pflug paid $100 down. The termination of the option was September 30th. This meant, under ordinary circumstance, that if Pflug failed to pay the purchase price before September 30th, the option automatically became void.

However, in the late afternoon of September 29th, Pflug went to the building owner's address for the purpose of accepting the option and completing the transaction. The building owner was not to be found, but his brother told Pflug that he had gone home on account of important religious holidays and would not return until October 2nd.

Pflug returned on October 4th and offered to complete the deal. The building owner refused to accept the contract price and stated that the option was void because the deal had not been completed on or before September 30th.

The lower court upheld the building owner, but the higher court rendered a decision in favor of Pflug, and said:

". . . Once the exercise of the option within the stipulated period was prevented by defendant (building owner), Pflug became entitled to a reasonable time for action after the condition which necessitated the delay had ceased."

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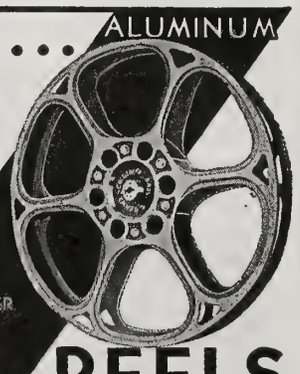
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Reducing the Menace of Fire Through Operating Practice

THE SUGGESTIONS made in the "Inspection and Inventory Record" of BETTER THEATRES last month covered the main points of fire hazard reduction, but we think it might be well to amplify some of them and add a few more. The reasons for doing some things, and prohibiting others, might not be apparent in all cases, hence their importance might be minimized. Then, too, there are rather common practices in theatres which create or exaggerate fire hazards.

We have seen more than one standby fire hydrant, for example, covered up with an advertising display or some decorative object. Instead, it should be always in the clear. If you have never had any experience with an actual fire, you can't fully appreciate the confusion that takes place when one happens. And speed is often the difference between a small incident and disaster in a fire.

Apparently the importance of enclosing this hydrant, though without concealing it (a glass case should be used), is not clear to everyone. With it accessible to patrons, you never know what its condition is at any moment. Such equipment is very interesting to boys, and tinkering with it can ruin the threads of the cap-plug, then when a hose connection has to be made in a hurry, precious time is lost—or it cannot be made at all.

The point that lobby doors should be checked as a fire hazard is good as far as it goes. But checked how often? These doors are used constantly by patrons and staff, of course, therefore any tendency to stick is likely to be noticed quickly. But doors that do not fit any too well, or that stick a little, are common enough generally for the average person on a theatre staff to give slight defects of this kind little significance, and one cannot expect the public to report them. These doors therefore should be inspected before each day's run, not casually, but as potential fire hazards, by someone competent to do so, with instructions to report immediately any fault in the door, the frame, the checks, the locks and hinges. Door checks and hinges give hardly any trouble, but that is no assurance that they might not go haywire in an emergency. It seems that emergencies are just the occasions which the most trustworthy gadgets pick to go on the fritz. Fire records are full of such things.

The floors of lobby and foyer spaces can be fire hazards also. They are if they are laid with mats or runners that cause tripping. This is especially true at doors, where one fallen person can cause a pile-up of people. Too often these things are considered merely from the point of view of appearance. Replacement of rubber mats is advised very often only because they are fire hazards—or rather *panic* hazards.

TRAFFIC AREA HAZARDS

Other parts of the theatre which carry traffic from the auditorium should receive daily inspection for fire hazards. Presumably every manager is aware of the necessity of having the panic bolts examined frequently for postive opening of the exit doors with the pressure that would be given by a person leaning on them. Yet there have been fires—not necessarily in theatres—when there have been pile-ups at exit doors because the panic bolts did not work. (In one case that we recall the doors were locked!)

Any gates or railings closing off exit courts should be tested before each day's run to see that the gates open freely by pressure from the inside, and that the railings are strong enough to hold up against the crowding of people in the passageway.

The importance of being sure that the fire escapes are in perfect condition is obvious, but even if they are themselves okay, they are fire hazards if they are cluttered up with one thing and another. For sake of convenience, exchange film cans, open crates, slop buckets, etc., are sometimes placed on them. If that practice is

followed, such things should certainly be removed before the beginning of each day's run and should be kept off the escapes until the end of the last show of the day.

The best assurance against severe damaging of a theatre by fire is the absence of materials that burn. It isn't practicable to eliminate all inflammable materials, of course, at least today. In cities, even relatively small ones, flameproofing services are available that make it safe enough to use otherwise inflammable fabrics, for the flameproofing can be easily renewed from time to time. In small towns and villages such service isn't usually to be had so easily. Once flameproofed fabrics are installed, there is a pretty good chance in those communities that they will not be flameproofed, or at least so well flameproofed, again. Theatres in these locations should certainly keep inflammable fabrics down to a minimum.

How long flameproofing lasts depends on how good a job was done in the first place. In any case, the fabric should be tested for combustion at least once a year. The local fire department *should* be able to help in this, even if it is only a volunteer outfit.

Outside of the projection room, and perhaps also except for cigarettes, a principal, if not the biggest, cause of fires is the electrical installation. Regular inspection and prompt repair can make this pretty safe—if the installation was made correctly in the first place. Unfortunately, that isn't always the case. Large cities have inspectors to make sure that the wiring is large enough and permanently protected. In some cases what they require is not really necessary for reasonable safety; there often are conditions which have to be judged on their own merits, rather than according to the letter of a code. At other times an inspector is too willing to be a good fellow, especially if some notice is given of his perfectly human interest in money. In small towns, although insurance codes apply, there may be no local government inspection at all. And so, one way and another, electrical installations get into theatres here and there which are more fire hazards than they need to be. Another thing is that equipment may be added later on, sometimes with insufficient knowledge of the original electrical installation, that overloads the circuits.

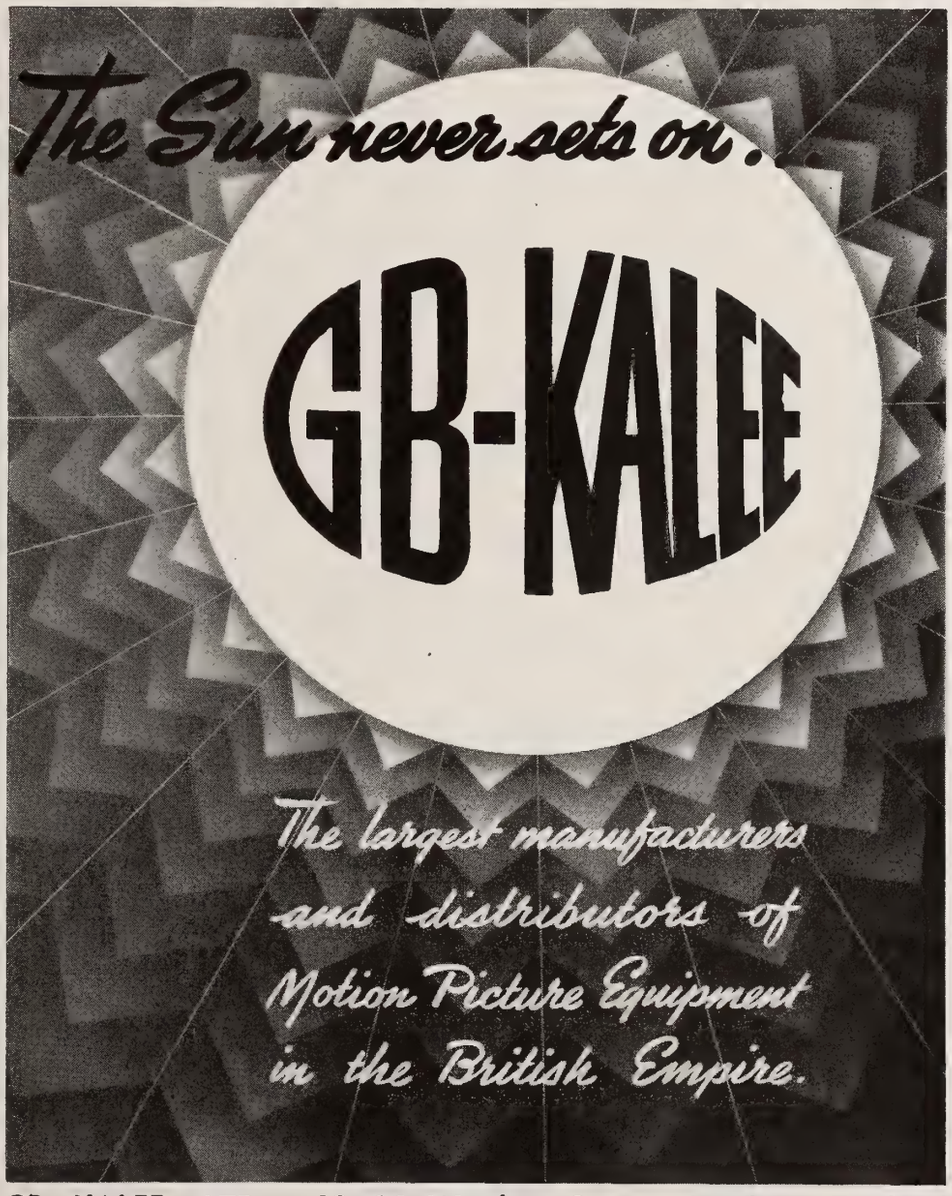
Inspection should make sure that all wires are of the proper size, that equipment is not ordinarily likely to pull more than rated amperage, that switches are in good condition at all times—and that each circuit is constantly protected by a fuse or circuit breaker of safe size. Management should never condone use of a fuse, even as an emergency measure, that is not suited to its circuit. The way to avoid this, of course, is to make absolutely sure that fuses of proper ratings are always on hand in the theatre.

Do the members of your staff know the location of the switches of the ventilating system? *All* theatre employes *should* know so that they will be able to turn the system on or off in an emergency, or to tell firemen just where to do so.

PROJECTION ROOM

This is the place in the theatre where there is the greatest danger of fire. It should be kept in mind that the projectionist must work with highly inflammable film and the easier things are made for him the less chance there is of a fire starting. It is due mostly to the efficiency and alertness of the projectionist that fire in projection rooms are kept to the absolute minimum.

In the first place there should always be sufficient working space around all of the projectors, something that is still lacking in too many theatres. Projectors that have defective parts are not only incapable of presenting a picture properly—they are fire hazards. They should always be kept in the best possible operating condition regardless of the cost—a fire in the projec-



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tion room can be more costly than any number of repairs or replacement parts. A badly warped or burnt film gate or aperture plate, sprockets showing wear of the teeth or misalignment, should be replaced with new ones as they will not only mutilate the film, but may cause a fire as well. This should also apply to the stripper plates, idling rollers, and especially automatic trip devices that are defective or show signs of heavy wear. The takeup devices on the film magazines should have proper and tight fitting doors to confine any film fire as long as possible within them. All film not in use should be of course stored in fireproof film cabinets.

Sufficient space should be provided around the film rewind table, which should be of an efficient type for rewinding or patching film, not a home-made affair. Only a factory made motor-driven rewinder should be used in rewinding, as film can be damaged in rewinding, and damaged film can cause fire. A good film splicer should be used with a good grade of film cement in order to have patches that hold when the film runs through the projector. Money spent on good film splicing and rewinding accessories will be more than worthwhile in the long run.

The fireshutter for the port openings should be of the best type, with the shutters covering the openings tightly so that in case of a fire no smoke or flame will leak through to the auditorium. These port shutters should be always in first-class operating condition and be kept that way by a daily test before each show, and if any defects do appear they should be remedied immediately. It is very important that these port shutters drop over the openings *by themselves* in case of fire. One cannot be sure that there will be time to trip them by hand. The fusible links in the chains holding up the shutters should melt at about 160°.

What to do to prevent projection room fires was set forth in detail in BETTER THEATRES of January 1945 in an article that was later reprinted for posting in projection rooms.

Restoring Shabby Wood Veneering

A PART OF a theatre that can look pretty bad, even though the work is installed properly, is the wood panelling finish on the standee rail, wood wainscoting around the foyer or lobby walls, and at the chair rail area in the auditorium. These wood areas should not be varnished or shellacked unless the surfaces are sanded down smoothly, and the joints or any loose panels cemented down tightly. It should be remembered that it is a waste of time to apply a nice finish over defective surfaces or areas.

When any joints or panels are giving constant trouble, check to see if there is a strong enough backing or if there is any moisture penetration as would be the case at a wall where there is a break or fracture, or perhaps a steam or water pipe close by on which water will condensate. Where the trouble is caused by pipelines, they should be insulated with asbestos covering or sleeving or any other good waterproofing material.

Loose panels should be made fast with a good wood cement and any separations or scarred surfaces covered over with a good wood filler and then sanded down smoothly and evenly. Remember that applying a good finish may hide any defects underneath but they are bound to reveal themselves eventually if not in a short time.

In the case of wood panels or wainscoting, all depends on the finish, much as in the case of fine furniture, if the job is to be a lasting and well appearing one. If the wood has been waxed and it has become badly soiled, the wax should be removed with additional wax and then a fresh coat of liquid or self-polishing wax applied.

If the wood has been varnished or shellacked and it has become greatly oiled, the surface should be cleaned with a good grade of what is called "furniture wash." This wash can be made right on the job if need be by adding the equivalent of 4 tablespoons of linseed oil and 1 tablespoon of turpentine to 1 quart of hot water. Then this solution should be mixed thoroughly with a clean rod or wooden stick until it is smooth.

When the mixture has become cooled, dip a soft, clean cloth into it and squeeze the cloth until most of the solution is forced from it before applying to the wood panelling. A small area of the wood should be washed at a time, making sure that it is cleaned thoroughly otherwise the work will have to be repeated.

Immediately after washing down the surface, dry it off with a soft, clean cloth to avoid streaks. With extremely soiled surfaces this procedure will have to be repeated several times in order to have a perfectly clean panel on which to apply the polish. This method can also be applied to the surfaces of the box-office if they are of wood, and as well as to the sides of the display cases, shadowboxes, etc.

A polish that will bring back wood surfaces that are in bad shape can be inexpensively made up with ¾-part of boiled linseed oil with ¼-part of turpentine. About the equivalent of one tablespoon of vinegar can also be added to this mixture if a little better consistency is desired. This solution should be applied sparingly with a clean, soft rag. After the application about 20 minutes should elapse before using *another* dry, soft cloth for rubbing down, going with the grain of the wood, until all of the wet polish disappears from the surface. Further rubbing with another clean cloth will bring the surface to a smooth, glossy finish. The linseed oil "feeds" the wood, making it pliable. The turpentine has a tendency to loosen any sticky dirt and at the same time help the oil to enter the wood. Also, the turpentine removes any dull or foggy appearance as well as helps make any scratched or marred surface less noticeable.

Whenever polish has caked on the surface of wood it can be removed by washing with mild soap. The soapy surface should be rinsed off thoroughly with a clean, soft cloth wrung out in clean water.

Once veneer or other varnished or shellacked wood surfaces are put in condition in this manner, they can be easily kept that way for a long time with only routine cleaning. The surfaces will not only look better, but the wood will last a lot longer.

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BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor. . . . Ray Gallo, Adv. Mgr.

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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Till the Clouds Roll By

MGM—The Best Musical Anybody Ever Made

This is the best musical anybody ever made. It's the best in point of musical content, in point of production, and far the best as entertainment. It's also the best in point of exploitability, and by any other standard of measure that may be applied.

These are broad assertions, to be sure, but this is a broad subject, both melodically and historically, approached with seemly reverence and handled with extraordinary effectiveness throughout the 137 minutes made to seem scarcely half that many. If you've been comparing all musicals to the same studio's astonishing "Anchors Aweigh" you can stop now and substitute this one as your basis of computation.

This musical is in essence a telling in incident and song of the life story of the late Jerome Kern. His life, as told here, was the relatively simple one of a man who had his ear close to the heart of his world and possessed the ability to turn out a steady succession of songs that echoed its beatings. There were personal matters of dramatic interest—the loss by death of his friend, the search for the latter's missing daughter, and the romance with the English girl he married—and these are dealt with warmly in the picture, but the making of music was his mission, and the 23 songs performed in the picture afford Americans of all ages a priceless pilgrimage down memory lane.

The songs, each of them presented magnificently and on the grand scale, include such unforgettables as "Ol' Man River," "Look for the Silver Lining," "Smoke Gets in Your Eyes," "Who," "They Didn't Believe Me," "Sunny," "The Last Time I Saw Paris," "Make Believe," "I Won't Dance," "Till the Clouds Roll By," and the still new "All the Things You Are," to mention but a few. Their presentation is achieved in a succession of production numbers that are milestones of magnitude, of Technicolored splendour, and of good taste. Many a one of them cost as much as a pretty good feature picture to produce.

To do right by all this material the studio called in so many stars that it became necessary to list their names alphabetically on the title cards, an arrangement making life easy for a showman with a mile or so of marquee space. A showman with less than that billing area at his disposal can pick out such names as Van Johnson, Judy Garland, Van Heflin, Lena Horne, Robert Walker, Kathryn Grayson, Dinah Shore, Frank Sinatra, June Allyson, Tony Martin, Virginia O'Brien, and rest, happy in the knowledge that he's still guilty of understatement.

To handle a cast like that without penalizing anybody in it, rates as a major undertaking in anybody's book, and to producer Arthur Freed goes the distinction of handling it so skillfully that everybody present has his or her rightful proportion of prominence and no single one of them ever gets in the way of the story-in-song which is being told. If there is a single number that stands out as the one above all others to get itself talked about it's the sequence in which Van Johnson goes back to his beginnings for a Charleston-type dance with Lucille Bremer to "I Won't Dance." This figures to throw the bobby-soxers into paroxyms of ecstacy.

The screenplay, an admirably ordered composition, is by Myles Connolly and Jean Holloway, and it's from a story by Guy Bolton, adapted by George Wells.

Direction of utmost proficiency is by Richard Whorf, with Vincente Minnelli handling Miss Garland's numbers.

Musical direction by Lennie Hayton, orchestration by Conrad Salinger, vocal arrangements by Kay Thompson and the staging and direction of musical numbers by Robert Alton are so artfully blended as to seem a single triumphant achievement.

It is a musical for all the kinds of people there are, in all the places and theatres there are, a fine and satisfying demonstration of the function of the motion picture as a medium of universal entertainment.

Previewed at the Academy Awards theatre, Hollywood, to an audience composed of trade, lay and magazine press representatives—looked like about a thousand of them—who forgot they were present on business and enjoyed themselves as lustily as if they'd bought tickets to get in. Reviewer's Rating: Superior.—WILLIAM R. WEAVER.

Release date, not set. Running time, 137 min. PCA No. 11781. General audience classification.
Jerome Kern.....Robert Walker
Kessler .....Van Heflin
Marilyn Miller.....Judy Garland
Band leader.....Van Johnson
Soloist .....Frank Sinatra
June Allyson, Lucille Bremer, Kathryn Garyson, Lena Horne, Dinah Shore, Angela Lansbury, Tony Martin, Virginia O'Brien, Dorothy Patrick, Gower Champion, Cyd Charisse, Harry Hayden, Paul Langton, Paul Maxey, Ray McDonald, Mary Nash, Caleb Peterson, William Phillips, Joan Weels, The Wilde Twins

The Magnificent Rogue

Republic—Comedy of Errors

Adele Mara, in the role of a burlesque queen, almost succeeds in stealing this light, breezy comedy from its principals, Lynne Roberts, Warren Douglas, Stephanie Bachelor and Gerald Mohr. All of them, however, are well cast, and directed with skill by Albert S. Rogell.

The story is nonsense, but it's amusing nonsense. It seems there was an advertising man whose wife took over his agency while he was in the Army and, finding that she liked the work, determined to keep on with it after his return. The advertising man, not at all pleased with the turn of affairs, spends the ensuing 72 minutes trying to convince her that woman's place is in the home.

Meanwhile, for business reasons she has concealed the fact of her marriage from Gerald Mohr, who portrays a tobacco tycoon with wolfish tendencies. Miss Bachelor, in the role of the agency's artist, has her own axe to grind. She covets the advertising executive for herself, and does her best to break up his marriage. However, he and his wife are reconciled at the end, due chiefly to the efforts of Miss Mara.

Dane Lussier wrote the screenplay, an exceptionally well-wrought one, and Sherman Lowe did the adaptation. The original story is by Gerald Drayson Adams and Richard Sokolove.

William J. O'Sullivan's production values are satisfactory, although the set decoration leaves much to be desired.

Previewed at the Paramount theatre, Hollywood, where the audience chuckled in the right places. Reviewer's Rating: Good.—THALIA BELL.

Release date, not set. Running time, 72 min. PCA No. 11875. General audience classification.
Pat .....Lynne Roberts
Steve .....Warren Douglas
Gerald Mohr, Stephanie Bachelor, Adele Mara, Grady Sutton, Donia Bussey, Ruth Lee, Charles Coleman, Dorothy Christy

The Fighting Frontiersman

Columbia—Durango Kid Adventure

The glamour and excitement of the West in the frontier days is depicted with many outdoor action scenes in this swift-moving and fast-shooting Western. Charles Starrett plays the dual role of a Texas Ranger and the masked Durango Kid. Smiley Burnette is amusing in his portrayal of Starrett's companion. The film should be well received and please the Western fans in theatres where this type of film is in demand.

Emmett Lynn, as a prospector, finds gold buried in a cave and the villain, played by Robert W. Fillmer, learns of Lynns' discovery and attempts to gain the location of the gold. Helen Mowrey, as a singer in the saloon, learns that Lynn is being held captive by the gang of hoodlums and sends for the Texas Ranger. Starrett and Smiley Burnette come to help the prospector and Starrett, in the familiar guise of the Durango Kid, overcomes the gang single-handed.

Hank Newman and the Georgia Crackers made their film debut and present several Western novelty songs. Smiley Burnette in his jovial manner sings a few Western numbers.

Colbert Clark produces and Derwin Abrahams directed. Edward Earl Repp wrote the original screenplay.

Seen at a New York projection. Reviewer's Rating: Average.—M. R. Y.

Release date, December 19, 1946. Running time, 61 min. PCA No. 11837. General audience classification.
Steve Reynolds ..... Charles Starrett
Smiley ..... Smiley Burnette
Helen Mowery, Emmett Lynn, Robert W. Fillmer George Chesebro, Zon Murray, Jim Diehl, Maudie Prickett, Russell Meeker, Frank Ellis, Ernie Adams, Frank LaRue, Jacques J. O'Mahoney, Hank Newman and the Georgia Crackers

Dick Tracy Versus Cueball

RKO Radio—Mirthful Melodrama

The second in RKO's series based on the cartoon strip by Chester Gould surpasses the initial film by quite some distance. It is played by the performers with tongue in cheek, and the result is a melodrama refreshingly different from the usual run of such pictures.

Morgan Conway, cast as the detective who always gets his man, is overshadowed by other members of the cast, notably Dick Wessell, who plays the menacing Cueball; Ian Keith, whose interpretation of the role of Vitamin Flintheart is priceless parody, and Esther Howard, who, in the part of Filthy Flora, owner of that distinctive cabaret, the Dripping Dagger, contributes a notable characterization. Outstanding, too, is young Jimmy Crane, a juvenile actor of native talent and natural charm.

As for the story by Dane Lussier and Robert Kent, based on an original by Luci Ward, it's a credible account of a jewel robbery which leads, in turn, to three murders. The identity of the murderer is exposed by Tracy after a highly diverting and suspenseful hour.

Gordon M. Douglas directed with a deft touch. Herman Schlom produced under the executive supervision of Sid Rogell.

Seen at the studio. Reviewer's Rating: Good. —T. B.

Release date, not set. Running time, 62 min. PCA No. 11592. General audience classification.
Tracy ..... Morgan Conway
Tess ..... Anne Jeffreys
Patton ..... Lyle Latell
Rita Corday, Ian Keith, Dick Wessel, Douglas Walton, Esther Howard, Joseph Crehan, Byron Foulger, Jimmy Crane

That Brennan Girl

Republic—Soap Opera on the Screen

A story by Adela Rogers St. John, more suitable to radio soap opera than to the screen, is the basis for a tear-jerker of the sin-suffer-and-repent school, produced and directed by Alfred Santell.

The leading characters, portrayed by James Dunn and Mona Freeman, meander interminably through Doris Anderson's screenplay, which depends heavily upon the long arm of coincidence.

Miss Freeman, as the daughter of an alcoholic dame with an eye for the main chance, decides early that what she wants out of life—and men—is diamonds, not diapers. She joins forces with Dunn, whose role is that of a small-time racketeer. Her career comes a cropper, however, when the cops catch up with Dunn, and she herself meets and marries a tall, blond and handsome petty officer, personified by William Marshall. He is shipped out two days after the wedding, and is killed in action. His young widow tries, briefly, to live only for her infant daughter, but the lure of diamonds still is strong, and she takes up with her old companions once again.

Dunn, having served his time, returns home a reformed character and, impressed by the fact of Mona's motherhood, is all set to suggest matrimony when the juvenile authorities discover that she has been neglecting the child, and take it from her. After the separation, the girl drops into a neighboring church, on the advice of Dunn's dear old mother. There she finds, amazingly enough, an abandoned baby. She takes it home, and by her devotion to the little foundling proves, to the satisfaction of Dunn and the juvenile authorities, that she is a fit mother for her own child, after all.

For those who can swallow their saccharine straight, this is just the dish, indeed. It is safe to predict, however, that the audience reaction will be mixed.

Seen in the projection room. Reviewer's Rating: Average.—T. B.

Release date, not set. Running time, 95 min. PCA No. 11829. General audience classification.
Danny ..... James Dunn
Ziggy ..... Mona Freeman
William Marshall, June Duprez, Frank Jenks, Dorothy Vaughan, Charles Arnt, Rosalind Ivan, Fay Helm, Bill Kennedy

Woman to Woman

British National: Anglo-American—Tear-Compeller

This ancient tear-compeller of the theatrical stage herein makes its third appearance in screen form. Thanks to adroit adaptation the piece emerges in its latest edition with immensely more appeal than it possessed on the stage or in its earlier film versions.

Writer Marjorie Deans makes the masculine corner of her intriguing triangle a young Canadian officer of the late war who's married to an exceptionally disdainful piece of British aristocracy. The patrician lady simply doesn't believe in having babies. The Canadian finds himself, in the course of his military duties, in Paris; also in love with a lovely little French ballet dancer.

Thereafter he is whisked away by high and secret authority on a hazardous job of sabotage, which assignment demands that he shall disappear from his own world for the remainder of the war. Returning, he finds himself not only as much in love as ever with his little ballerina —she in the interval having achieved wide fame among balletomanes—but, to his joy, the father of a cute four-year-old son whose mother is the aforesaid ballerina.

Ripe with potentialities of entanglement the situation resolves itself when the ballerina dies on the stage, victim of unsuspected cardiac trouble; patrician proprieties being preserved in the adoption by snooty wife of the little boy.

Due not only to the competence but the praiseworthy delicacy of Maclean Rogers' direction, the piece comes as an infallible attraction to women of every sort and condition. The scenes between wife and mistress—Adele Dixon and Joyce Howard respectively—have a sure-fire appeal. Douglas Montgomery has sufficient manliness in his makeup to set the feminine heart throbbing, which process will undoubtedly be assisted by the contribution of the juvenile actor, Paul Collins, playing the four-year-old child. Also, as additional production value, there are some tasty dance sequences by the famed Ballet Rambert.

A winner among women, here and across the Atlantic, if ever there was one.

Seen at the Palace theatre, London, trade-show. Reviewer's rating: Good.—Peter Burnup.

Release date, not set. Running time, 100 min. British adult audience classification.
David ..... Douglass Montgomery
Nicolette ..... Joyce Howard
Sylvia ..... Adele Dixon
Henriette ..... Yvonne Arnaud
David Junior ..... Paul Collins
De Rillac ..... Eugene Deckers
Dr. Gavron ..... John Warwick
Ralph Truman, Lilly Kahn, Martin Miller, Agnes Bernelle, George Carney, Charles Victor, Kay Young, Gerard Kempinski, Marcel de Haes, The Ballet Rambert

The Devil's Hand

Distinguished Films—French Tale

Produced in France by Maurice Tourner, "The Devil's Hand" is a spine-tingling and swiftly paced melodrama of sorcery and witchcraft concerning a talisman which brings temporary success and a degree of happiness to its owner.

Pierre Fresnay, long familiar to audiences of French films in this country, heads the cast as the unsuccessful painter who purchases the charmed left hand of a long dead monk. Immediately his life is changed for the better. Realizing, however, that if he dies while in possession of the charm his soul will be lost, he attempts to return the talisman to the Devil with a large sum of money but is unable to do so. Finally at the cost of his life he returns the hand to the tomb of the monk, thus saving his soul.

Adapted to the screen by Jean-Paul Le Chanois, the story unfolds with ease and clarity, while English subtitles translate the French dialogue for American audiences. In supporting roles are Jossseline Gael as the artist's wife, and Palau as the Devil. Roger Dumas prepared the music, which does much to enhance the feeling of suspense and eeriness of the whole production.

Seen at a preview screening for the trade press in New York. Reviewer's Rating: Good. —George H. Spires.

Release date, not set. Running time, 80 min. Adult audience classification.
Roland ..... Pierre Fesnay
Irene ..... Josseline Gael
Man in Black (the Devil) ..... Palau
Noel Roquevert, Gillaume de Sax, Andre Varennes, Antoine Balpetre, Rexiane, Robert Vattier, Chamarat

Stairway to Heaven

The Archers: G.F.D.—Fantasy and Charm

by PETER BURNUP

in London

Experimenters always, Michael Powell and Emeric Pressburger herein essay their most daring effort; one which might easily have crashed lamentably, but which, in fact, comes through with laurels.

"Stairway to Heaven"—it's called in Britain "A Matter of Life and Death"—is to be commended to any audience on its orthodox ingredients of appeal. But it's one of those films in which Britain lately has specialized which will attract the discriminating who never normally frequent the motion picture.

Peter—played by David Niven—is an R. A. F. bomber pilot who crashes and sustains obscure head injuries, from whence spring the oddest illusions. In the fantasy of his mind, for example, he should be dead but isn't. "Conductor 71 from the other world comes down to earth to tell Peter that there's been a little mistake in accountancy upstairs and that he—Peter—must proceed forthwith to the hereafter and have the matter out.

Peter does in fact repair along the ghostly escalator to the Far Beyond and there stand his trial for not having reported earlier. The case is heard in surroundings resembling a cross between the Hollywood Bowl and London's Albert Hall. Counsel for the prosecution is none other than that renowned Bostonian Mr. Abraham Farlan whom the dastardly English shot in the far back War of Independence. Farlan has a jury of all the races of this world—or is it the other?—whom those same English in their time have oppressed. And Mr. Farlan has prepared a pretty line of polemic for them.

The rival lawyers set about each other with a right and considerably diverting will. But Peter is acquitted in the end, not by reason of law or such-like, but because he's fallen in love with a young lady from Boston and has brought along, as Exhibit A, a rose bedewed with the American girl's tears.

An odd, fanciful, story in every respect. But it goes to the producers' credit that they have made it in every way convincing. They use ingenious devices in the making of their piece. Action on this earth is revealed in Technicolor; that occurring in the world of Peter's hallucination in dyemonochrome. Their fantasy moreover is adorned with incessent shafts of acid, ironic, wit; the saltiness thereof being sweetened with occasional tear-compelling interludes of warm, tender sympathy.

It's a film of charm—and extreme technical

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
854	Lone Star Moonlight	Nov. 14,'46
....	Return of Monte Cristo	(T) Nov. 19,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46
822	Boston Blackie and the Law	Dec. 12,'46
....	Alias Mr. Twilight	Dec. 19,'46
863	The Fighting Frontiersman	Dec. 19,'46
804	Singin' in the Corn	Dec. 26,'46

MGM

BLOCK 17

625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

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....	The Show-Off	(T) Aug. 12,'46
....	Captains Courageous (R)	(T) Aug. 21,'46
....	Gallant Bess	(T) Aug. 29,'46
....	The Yearling	(T) Sept. 13,'46
....	Boom Town (R)	(T) Sept. 30,'46
....	The Great Waltz (R)	(T) Sept. 30,'46
701	Holiday in Mexico	Sept.,'46
703	The Cockeyed Miracle	Oct.,'46
704	No Leave, No Love	Oct.,'46
705	Rage in Heaven (R)	Oct.,'46
....	Till the Clouds Roll By	(T) Oct. 28,'46
....	Undercurrent	Nov.,'46
....	Two Smart People	Nov.,'46
....	Mighty McGurk	(T) Nov. 18,'46
....	My Brother Talks to Horses	(T) Nov. 18,'46
....	Lady in the Lake	(T) Nov. 25,'46

MONOGRAM

520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
607	The Trap	Nov. 30,'46
....	Mr. Hex	Dec. 7,'46
....	Silver Stallion (R)	Dec. 14,'46
606	Sweetheart of Sigma Chi	Dec. 21,'46
681	Song of the Sierras	Dec. 28,'46
....	Ginger	Jan. 4,'47
....	Cisco and the Angel	Jan. 11,'47

PARAMOUNT

SPECIAL

4532	Monsieur Beaucaire	Aug. 30,'46

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BLOCK 6

4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

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R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4603	Cross My Heart	(T) Nov. 15,'46
4604	Perfect Marriage	(T) Nov. 15,'46
4601	Two Years Before the Mast	Nov. 22,'46
4602	Blue Skies	Dec. 27,'46

PRC PICTURES

....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	The Brute Man	Oct. 1,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 28,'46
....	Tumbleweed Trails	Oct. 28,'46
....	Don Ricardo Returns	Nov. 5,'46
....	Stars Over Texas	Nov. 18,'46
....	Lady Chaser	Nov. 25,'46
....	Wild West	Dec. 1,'46
....	Lighthouse	Dec. 10,'46

RKO

SPECIALS

761	Notorious	Sept. 6,'46
....	Fantasia (R)	Sept. 28,'46
....	Song of the South	Nov. 20,'46
....	It's a Wonderful Life	(T) Dec.,'46

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BLOCK 6

626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

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BLOCK 1

705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

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BLOCK 2

....	Child of Divorce	Oct. 15,'46
....	Genius at Work	Oct. 20,'46
....	Nocturne	Oct. 29,'46
....	Dick Tracy Versus Cueball	(T) Nov. 7,'46
....	Deadlier Than the Male	Nov. 10,'46
....	Criminal Court	Nov. 20,'46
....	Woman on the Beach	(T) Jan.,'47

REPUBLIC

SPECIAL

601	I've Always Loved You	(T) Aug. 27,'46

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526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Bride	Aug. 12,'46
529	Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
5542	Home in Oklahoma	Nov. 8,'46

SCREEN GUILD

4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4608	Scared to Death	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
....	Queen of the Amazons	Jan. 1,'47

20TH-FOX

633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R.)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R.)	Oct.,'46
643	Strange Journey	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46

UNITED ARTISTS

....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughter	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	The Sin of Harold Diddlebock	Jan. 10,'47
....	The Private Affairs of Bel Ami	Jan. 24,'47
....	Fool's Gold	Jan. 31,'47

UNIVERSAL

543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
547	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.)	(T) Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
1065	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.'46
....	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.)	(T) Oct. 4,'46
1066	Notorious Gentleman (Brit.)	Nov. 1,'46
....	Magnificent Doll	Nov.,'46
....	Swell Guy	Nov.,'46
....	Song of Scheherazade	Dec.,'46
....	Michigan Kid	Dec.,'46
....	Temptation	Dec.,'46

WARNER BROTHERS

523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
....	The Time, the Place and the Girl	(T) Dec. 9,'46

efficiency; one to be commended to any American showman of intelligence.

Mr. Niven has never surpassed his performance in the piece. Aptest tribute to his co-players—Miss Kim Hunter (the Boston girl), Roger Livesey (the eccentric doctor), Marius Goring (the "Conductor"), Raymond Massey (the grim Boston advocate)—is that their contributions have a like matchless quality.

Seen at the Royal Command Performance, Empire theatre, London. Reviewer's Rating: Very Good.

Release date, not set. Running time, 104 min. British adult audience classification.

Peter Carter.....David Niven
June.....Kim Hunter
Conductor 71.....Marius Goring
Doctor Reeves.....Roger Livesey
Abraham Farlan.....Raymond Massey

(Review reprinted from last week's HERALD*)*

ADVANCE SYNOPSES

THE PRIVATE AFFAIRS OF BEL AMI
(UA - Loew-Lewin)

PRODUCER: David Loew. DIRECTOR: Albert Lewin. PLAYERS: George Sanders, Angela Lansbury, Ann Dvorak, Frances Dee, Marie Wilson, John Carradine, Katherine Emery, Warren William, Hugo Haas, Albert Basserman, Richard Fraser.

PERIOD DRAMA. Laid in Paris in the '80s, this is the story of a scoundrel who seeks advancement by amorous dallance with six lovely ladies. While his methods succeed at first, eventually he is challenged to a duel, and is killed by his adversary.

QUEEN OF THE AMAZONS
(Screen Guild - Screen Art)

PRODUCER-DIRECTOR: Edward Finney. PLAYERS: Robert Lowery, Patricia Morison, J. Edward Bromberg, John Miljan, Amira Moustafa, Bruce Edwards, Jack George, Keith Richards.

MELODRAMA. A young girl organizes a safari to hunt for her fiancé, who is missing in the African jungle since he entered it on a secret mission to track down a group of ivory poachers. She finds her fiancé, who has fallen in love with the queen of the Amazons. After a struggle, the ivory thieves are apprehended. The fiancé remains in the jungle with his Amazon, while the girl returns to civilization with the guide, with whom she has fallen in love.

(Synopses continued on following page)

THE MYSTERIOUS MR. VALENTINE
(Republic)

PRODUCER: Donald H. Brown. DIRECTOR: Phil Ford. PLAYERS: Bill Henry, Linda Stirling, Virginia Christine.

MELODRAMA. A girl has a blow-out near a chemical plant, and asks one of the partners for help. She is confronted by the partner's jealous wife, and flees. Finding her own car missing, she races off in the wife's car, and when she stops, is accused of hit-and-run driving. The victim turns out to be the other partner in the chemical firm. The girl appeals to a private detective for aid. He succeeds in proving that she is innocent.

THE BEST YEARS OF OUR LIVES
(RKO Radio - Goldwyn)

PRODUCER: Samuel Goldwyn. DIRECTOR: William Wyler. PLAYERS: Myrna Loy, Fredric March, Dana Andrews, Teresa Wright, Virginia Mayo, Cathy O'Donnell, Harold Russell.

POSTWAR DRAMA. Three veterans, returning to their home city, meet on a train. They all occupy different stations in life, and had not known one another previously. After the chance meeting, however, their lives, both professional and domestic, become intertwined, giving rise to many complications.

LADY CHASER
(PRC)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Robert Lowery, Ann Savage, Inez Cooper, Frank Ferguson, William Haade, Ralph Dunn, Paul Bryar.

MELODRAMA. A girl accepts an aspirin from a strange woman whom she meets in a department store. Instead of taking it herself, she gives the aspirin to her rich uncle, who subsequently dies of poisoning. The girl is then accused and convicted of murdering him. With the aid of her fiancé, however, she succeeds in tracking down the woman who gave her the poisoned tablet, and proving her own innocence.

LAWLESS BREED
(Universal)

PRODUCER-DIRECTOR: Wallace Fox. PLAYERS: Krby Grant, Fuzzy Knight, Jane Adams, Claudia Drake, Dick Curtis, Karl Hackett, Charles King.

WESTERN. Two Federal agents are assigned to investigate a series of bank robberies in Texas. Posing as cowboys, the two discover that the robberies have been committed by the president of the bank himself. He is apprehended and brought to justice.

BEAUTY AND THE BANDIT
(Monogram)

PRODUCER: Scott R. Dunlap. DIRECTOR: William Nigh. PLAYERS: Gilbert Roland, Frank Yaconelli, Teala Loring, Martin Garralaga, Inez Cooper, Ted Hecht, Eve Whitney.

WESTERN. A wealthy Spanish girl plans to marry a man she loves, unaware that he is only interested in her money. The Cisco Kid, learning that she is about to be defrauded by her prospective husband and her unscrupulous uncle, exposes the plot.

LADY IN THE LAKE
(MGM)

PRODUCER: George Haight. DIRECTOR: Robert Montgomery. PLAYERS: Robert Montgomery, Audrey Totter, Leon Ames, Lloyd Nolan, Dick Simmons, Tom Tully.

MELODRAMA. A private detective is hired to investigate the disappearance of the wife of the publisher of a pulp magazine. In the course of his sleuthing, he solves several mysterious murders, and falls in love with the young lady who hired him.

THE EGG AND I
(Universal-International)

PRODUCER: Fred Finkelhoffe. DIRECTOR: Chester Erskine. PLAYERS: Claudette Colbert, Fred MacMurray, Marjorie Main, Louise Allbritton, Percy Kilbride, Ann Shoemaker.

COMEDY-DRAMA. An ex-Marine and his wife purchase a chicken farm in remote section of the country. Complications arise when a forest fire destroys all their possessions, and when the wife becomes suspicious of her husband's interest in a neighbor, a wealthy girl whose farm is the show-place of the community. The wife leaves her husband, but the couple are reconciled when it becomes evident that she is about to become a monther.

ALIAS MR. TWILIGHT
(Columbia)

PRODUCER: John Haggott. DIRECTOR: John Sturges. PLAYERS: Michael Duane, Trudy Marshall, Lloyd Corrigan, Gi-Gi Perreau.

MELODRAMA. An elderly confidence man employs a nurse to keep house for him and care for his orphaned grand-daughter. The nurse is in love with a detective, who soon discovers the real source of the con-man's income. He gathers sufficient evidence to send the crook to prison, marries the nurse, and adopts the child.

THE RETURN OF MONTE CRISTO
(Columbia - Edward Small)

PRODUCER: Edward Small. DIRECTOR: Henry Levin. PLAYERS: Louis Hayward, Barbara Britton, George Macready, Steven Geray, Henry Stephenson, Una O'Connor, Ludwig Donath.

ROMANTIC COSTUME DRAMA. Alexandre Dumas, in order to pay his debts, decides to write a sequel to "The Count of Monte Cristo." In the sequel, a young man, descendant of the Count, goes to court to claim his inheritance, only to have his claim disputed by a girl, who is the unwitting tool of a band of swindlers. The young man is convicted of fraud and sent to Devil's Island. He escapes, in company with an actor who teaches him the elecents of acting. Thereupon, the young man impersonates six characters in turn and, thus disguised, uncovers evidence against those who swindled him. He wins his inheritance and the girl, while the swindlers meet with punishment.

LIGHTHOUSE
(PRC)

PRODUCER: Franklin Gilbert. DIRECTOR: Frank Wisbar. PLAYERS: Don Castle, June Lang, John Litel, Marian Martin.

ACTION DRAMA. Two men, keepers of an offshore lighthouse, become involved with the same girl. She marries one of them, whereupon the other attemps to persuade her to go away with her. He tries to murder her husband, but is unsuccessful. Eventually a climactic struggle takes place between the two men, and the bachelor is forced to leave the island, while the married couple remain to face the future together.

BOSTON BLACKIE AND THE LAW
(Columbia)

PRODUCER: Ted Richmond. DIRECTOR: D. Ross Lederman. PLAYERS: Chester Morris, Trudy Marshall, Constance Dowling, Richard Lane, George E. Stone, Frank Sully.

MELODRAMA. An inmate of a woman's prison escapes during a disappearance act put on by amateur magician Boston Blackie. Held as an accomplice in the escape, he gets away, and to clear himself, undertakes a series of sleuthing adventures to find the inmate and her former husband who was also involved in the crime for which she was serving time. Along the way two murders are committed. Using ventriloquism, Blackie finally tricks the murderer into confessing both crimes.

SINGIN' IN THE CORN
(Columbia)

PRODUCER: Ted Richmond. DIRECTOR: Del Lord. PLAYERS: Judy Canova, Allen Jenkins, Dusty Anderson, Guinn Williams.

COMEDY-DRAMA. A carnival fortune-teller inherits $250,000 on condition that she return to the Indians a ghost town stolen from them by her grandfather. A group of gamblers have taken over the town and set up a secret gambling casino. They try to prevent the girl from fuffilling the conditions of her grandfather's will. With the help of her partner, a carnival spieler, she foils the gamblers' plot.

GINGER
(Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: Oliver Drake. PLAYERS: Frank Albertson, Barbara Reed, Johnny Calkins, Janet Burston, Gene Collins, Diane Irgens, Jerry Baker.

DOG STORY. A retired boxer is made poundmaster in a small town. His 10-year-old nephew adopts one of the stray dogs, and hides it in a playhouse on property to which the mayor is attempting to obtain title. The mayor beats the dog, the dog bites the mayor and is jailed. The small boy spirits the dog out of jail, and runs away with him. They are found by the mayor's son, who is subsequently injured in a fall. The dog goes for help, and the grateful mayor pardons him.

SONG OF SCHEHERAZADE
(Universal-International)

PRODUCER: Edward Kaufman. DIRECTOR: Walter Reisch. PLAYERS: Yvonne De Carlo, Jean Pierre Aumont, Brian Donlevy, Eve Arden, Philip Reed, Charles Kullman, John Qualen, Richard Lane.

ROMANTIC DRAMA. In an 1865 setting, the Technicolor production unfolds the story of a Russian cadet, Nicholas Rimsky-Korsakov, who has a penchant for writing music. In a Moroccan port he meets and falls in love with a pretty dancer, but fate keeps them apart. Romance and adventure follow with a rivalry for the girl culminating in a duel with bull whips. In the finale, the cadet's beloved is united with him in the St. Petersburg opera house where she performs the "Scheherazade" dance to the memorable music she inspired him to write.

SHORT SUBJECTS

BEAUTY FOR SALE (RKO Radio)

This Is America (73,101)

Between the U. S. buyer and the U. S. seller lies the important job of promotion, and that is where the model makes her bow. They are the ones that put glamor and sophistication into merchandise and start its sales flowing. This entertaining subject takes you behind the scenes of the multi-million dollar modeling industry and shows how models are born or made. The subject also explores the mysteries of the camera trade as performed by outstanding professionals. It is entertaining fare that combines enjoyment with information.

Release date, November 15, 1946 17 *minutes*

THE MYSTERIOUS MR. M (Univ.)

Chapter Play (2581-2593)

In 13 chapters, this serial relates the adventures of a Federal investigator in his search for the solution of the disappearance and eventual murder of a noted submersible inventor. Involved in the action are gun duels, excitement and mystery. Featured in the production are Richard Martin, Pamela Blake and Dennis Moore. Morgan B. Cox was executive producer, Joseph O'Donnel associate producer and Lewis D. Collins and Vernon Keays directed.

Release date, July 23, 1946 13 *chapters*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3299-3300, issue of November 9, 1946.

Feature product listed by Company on page 3311, issue of November 16, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	....	.....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Alias Mr. Twilight	Col.	....	Michael Duane-Trudy Marshall	Dec. 19,'46	....	.....	....	3312	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830		....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3264
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3264
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	....	.....	....	3312	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3018
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Best Years of Our Lives	RKO	....	Myrna Loy-Fredric March	Not Set	....	.....	....	3312	....
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	....	.....	....	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3228
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3288
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	....	.....	....	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m.	Aug. 24,'46	3162	....	....

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Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3288
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3264
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carnival (British)	GFD	....	Sally Gray-Michael Wilding	Not Set	93m	Nov. 9,'46	3297	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3264
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Children of Paradise (French)	Korda	....	Jean-Louis Barrault-Arletty	Nov. 15,'46	161m	Nov. 9,'46	3298	....	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
Cisco and the Angel	Mono.	....	Gilbert Roland-Martin Garralaga	Jan. 11,'47	....	.....	....	3287	....
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3264
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Nov. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3288
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3288
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	(T) Nov. 15,'46	....	.....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Nov. 10,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3288
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Hand, The (French)	Dist. Films	....	Pierre Fesnay-Josseline Gael	Not Set	80m	Nov. 16,'46	3310	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....

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Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3288
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	(T) Nov. 7,'46	62m	Nov. 16,'46	3310	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	....	.....	....	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3264
Egg and I, The	U-I	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	3312	....
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fantasia (R.) (Spl.) (Color)	RKO	....	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	..
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	...	
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	3264
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3288
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	.
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Ginger	Mono.	....	Frank Albertson-Barbara Reed	Jan. 4,'47	....	.....	....	3312	....
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	...
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	.
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	.
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	...
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3228
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3288
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3264
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	.....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	(T) Aug. 27,'46	117m	Sept. 7,'46	3185	2628	3288
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (Brit.)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3288
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3228
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	125m	Nov. 2,'46	3286	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	....	.....	....	3312	....
Lady in the Lake	MGM	....	Robert Montgomery-Audrey Totter	(T) Nov. 25,'46	....	.....	....	3312	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3187	....
Laughing Lady (Brit.)	Brit. Natl.	....	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	3312	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lighthouse	PRC	....	John Litel-June Lang	Dec. 10,'46	....	.....	....	3312	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....

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Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Nov. 14,'46	....	.....	....	3274	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
Love Laughs at Andy Hardy (formerly Uncle Andy Hardy)	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	.....	....	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	.....	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	....	Ginger Rogers-Burgess Meredith	Nov.,'46	....	.....	....	3274	....
Magnificent Rogue	Rep.	....	Lynn Roberts-Warren Douglas	Not Set	72m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	...
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	....	Jon Hall-Rita Johnson	Dec.,'46	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	(T) Nov. 18,'46	....	.....	....	3066	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3288
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Dec. 7,'46	....	.....	....	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3288
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	(T) Nov. 18,'46	....	.....	....	3031	...
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
My Heart Goes Crazy (Brit.) (col.) (formerly London Town)	U-I	....	Syd Field-Peter Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3226
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3288
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	....
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3228
Notorious Gentleman (British)	U-I	1066	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	....
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3288
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3127	...
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overlanders, The (British)	GFD	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	(T) Nov. 15,'46	....	.....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (British)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	...
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	87m	Nov. 9,'46	3297	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (French)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'46	56m	Nov. 3,'45	2703	2670	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Jan. 24,'47	....	.....	....	3311	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	....	Robert Lowery-Patricia Morrison	Jan. 1,'47	....	.....	....	3311	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (Color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Monte Cristo, The	Col.	....	Louis Hayward-Barbara Britton	(T) Nov. 19,'46	....	.....	....	3312	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	....	Claudette Colbert-Walter Pidgeon	Not Set	....	.....	....	3274	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	...	.....	..	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	....	.....	....	3240	....
Silver Stallion (Reissue)	Mono.	....	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	...
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	...	.....	...	3312	....
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	...	.....	...	3187	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	..

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Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Jan. 10,'47	....	.....	....	2870	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3264
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3264
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Scheherazade (color)	Univ.	....	Brian Donlevy-Yvonne de Carlo	Dec.,'46	....	.....	....	3312	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	....	.....	....	3240	....
Song of the South (Spcl.) (col.)	RKO	....	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stairway to Heaven (Brit.) (col.)	GFD	....	David Niven-Kim Hunter	Not Set	104m	Nov. 16,'46	3310	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	3287	....
Step By Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3288
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	3288
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	..	.....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	169m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	....	.....	....	3240	....
Swell Guy	Univ.	....	Sonny Tufts-Ann Blyth	Nov.,'46	....	.....	....	3274	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Dec.,'46	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	95m	Nov. 16,'46	3310	3090	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3264
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3288
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

Title	Company	Proa. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	(T) N.Y. Oct. 28,'46	137m	Nov. 16,'46	3309	2963	....
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3288
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	(T) Dec. 9,'46	....	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trap, The	Mono.	607	Sidney Toler-Mantan Moreland	Nov. 30,'46	....	.....	....	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Turning Point, The (Russian)	Artkino	....	Mikhail Derzhaven-Pavel Andrievsky	Oct. 26,'46	107m	Nov. 9,'46	3298	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3264
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3288
Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3288
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAGON Wheels Westward	Rep.	564	"Wild" Bill Eliott-Bobby Blake	Dec. 21,'45	55m	Jan.19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marquerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct.26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	82m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild West (color) (formerly Melody Roundup)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	....	.....	....	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	(T) Jan.,'47	....	.....	....	2883	....
Woman to Woman (British)	Brit. Natl.	....	Douglass Montgomery-Joyce Howard	Not Set	100m	Nov. 16,'46	3310	....	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.'46	106m	Feb.23, '46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucile Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	...	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

A

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EW YORK *HOLLYWOOD* *LONDON*

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Cross My Heart
Magnificent Doll
The Mighty McGurk
Perfect Marriage
My Brother Talks to Horses
Singin' in the Corn
Susie Steps Out
Boston Blackie and the Law

Allied Meets in Indiana, Minnesota and Michigan; Virginians Drop MPTO Name

Canadian Industry Opens Program of Production

"THE RAZOR'S EDGE" AND "BEST YEARS OF OUR LIVES"

Reviews by Terry Ramsaye

United Nations Film Group Aims at World Screen as U. S. Industry Listens to White House Proposal for Handling "Message" Pictures

THE BOX OFFICE CHAMPIONS

VOL. 165, NO. 8; NOVEMBER 23, 1946

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IT'S ALL THE RAGE!



It set a new all-time Sunday record at the big Capitol, N. Y.

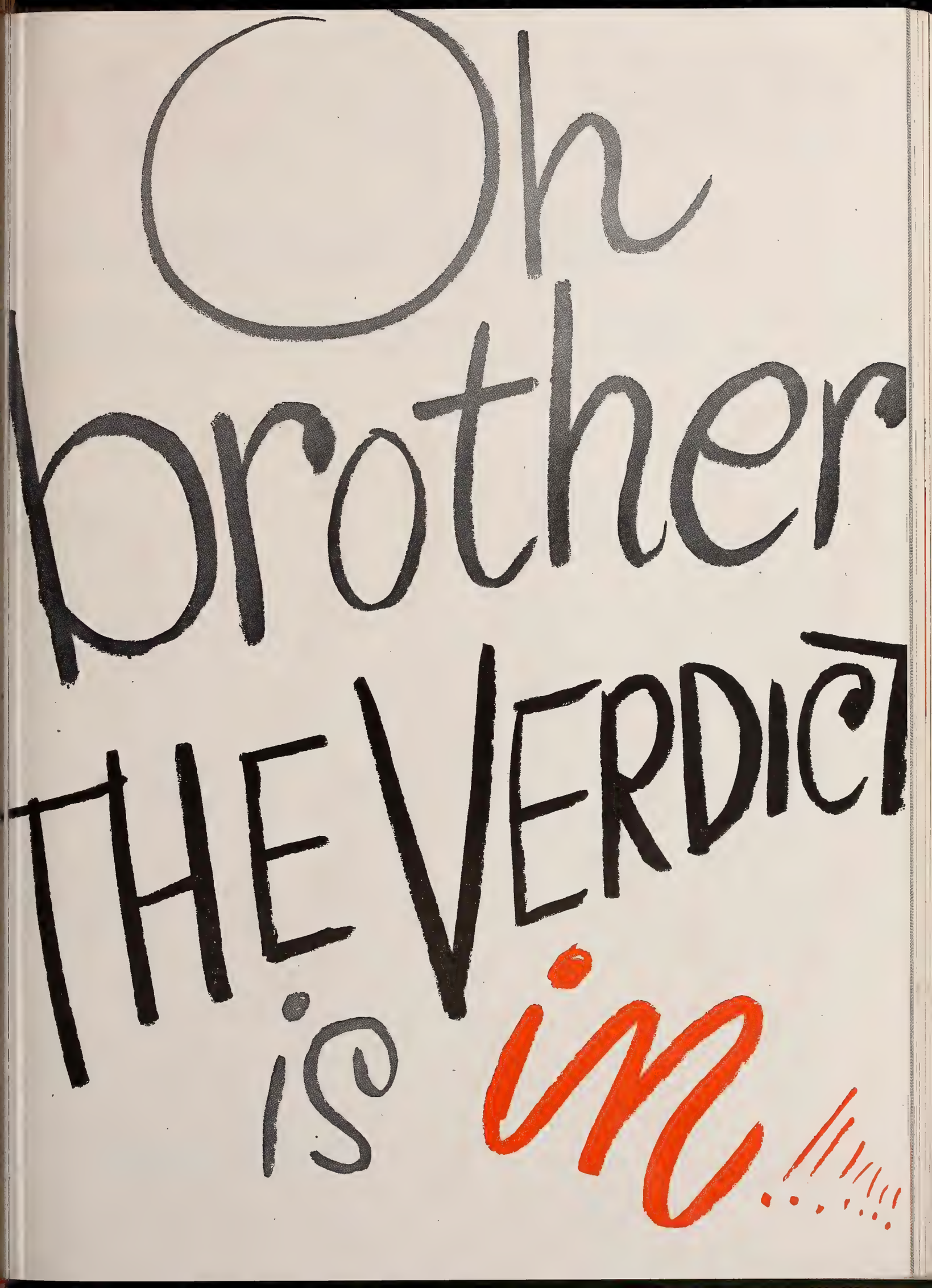
It set a new all-time Saturday night record there also.

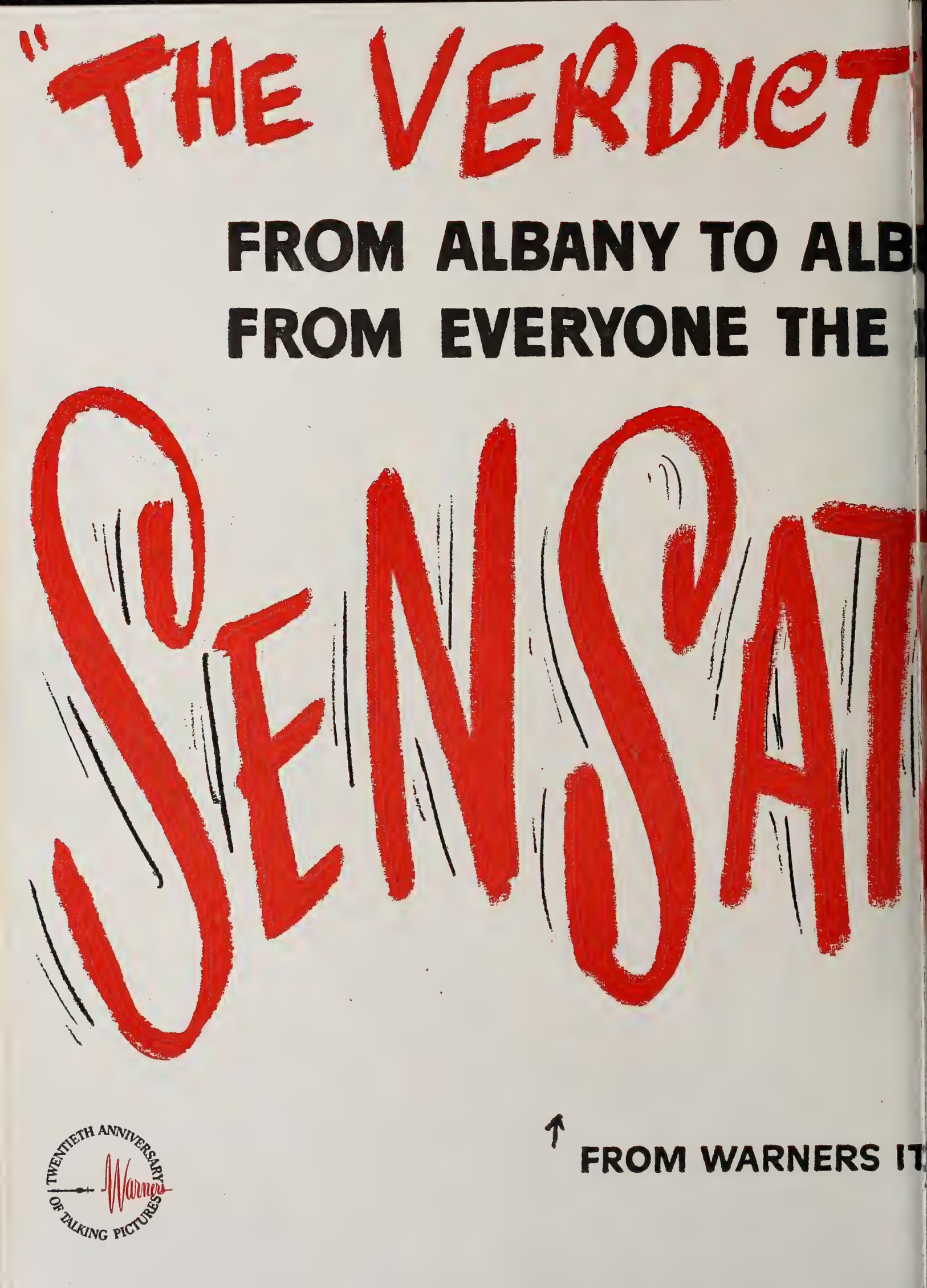
It broke the house record in its Los Angeles opening.

It beat many top current hits in its first 27 test engagements.

It is being booked in the biggest first-run theatres in the land.

M-G-M re-introduces Ingrid Bergman • Robert Montgomery in "Rage In Heaven" with George Sanders • Lucile Watson • Oscar Homolka • Screen Play by Christopher Isherwood and Robert Thoeren • Based on the Novel by James Hilton • Directed by W. S. Van Dyke II Produced by Gottfried Reinhardt • A Metro-Goldwyn-Mayer Masterpiece Reprint


Oh
brother
THE VERDICT
is in.....!!!!!

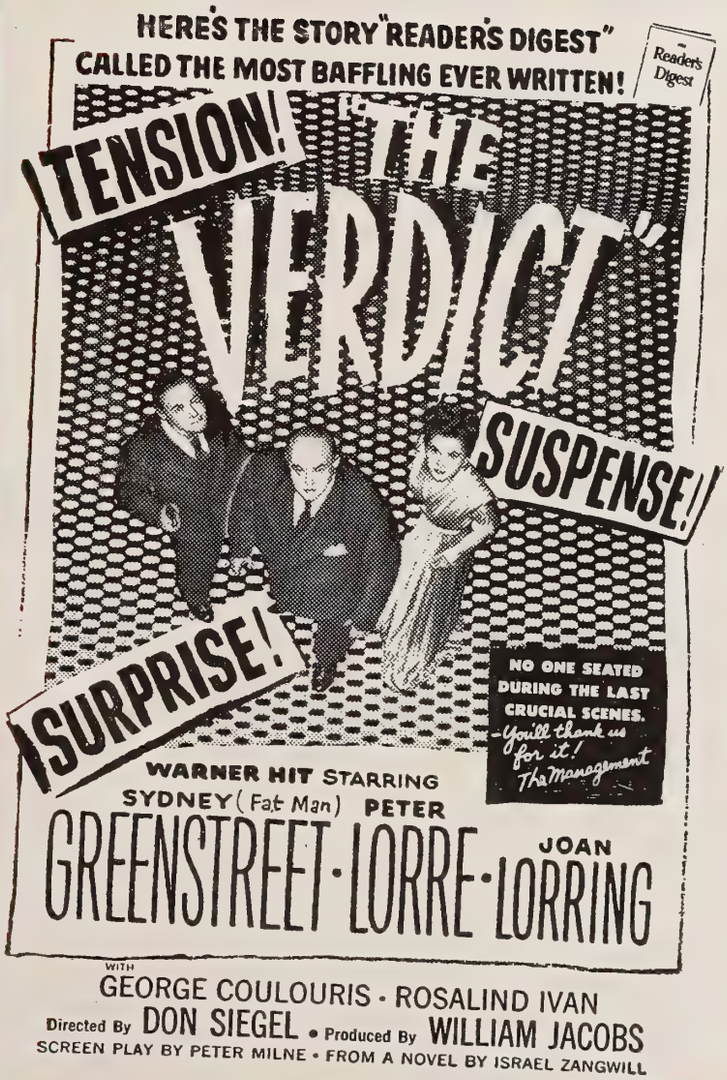

"THE VERDICT
FROM ALBANY TO ALB
FROM EVERYONE THE
SENSAT
TWENTIETH ANNIVERSARY
Warners
OF TALKING PICTURES
FROM WARNERS IT

...in--BUT SOLID!!

...UERQUE, EVERYWHERE
...X-OFFICE VERDICT IS

...NAL

...KE THIS ALWAYS



TYRONE POWER
GENE TIERNEY
JOHN PAYNE
Anne BAXTER
Clifton WEBB
Herbert MARSHALL
in Darryl F. Zanuck's Production of
W. Somerset Maugham's

The Razor's Edge

Produced by
DARRYL F. ZANUCK
Directed by
EDMUND GOULDING
Screen Play by
LAMAR TROTTI
From the Novel by W. Somerset Maugham

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The Razor's Edge



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 165, No. 8 — November 23, 1946

THE BIG ISSUE

THIS industry with its box office revenues laced and linked and tied to the payroll curve of the nation stood with much at stake in the issues presented by Mr. John L. Lewis embattled with Government over wages for the United Mine Workers, nearing crisis at mid-week.

An effective strike would reach through the powerhouses and furnaces of industry into every major payroll. The national economy is threaded on electric power wires and a flow of energy as dependently as beads on a string.

Then regardless of the more immediate eventuations, if in the end Mr. Lewis should win important wage increases for the miners there will be immediate challenge to labour leadership elsewhere and everywhere to maintain face and authority with membership by similar performance. Where that could, would or might lead is a problem as large as national destiny.

While Production has been and continues under endless labour complexities and overlapping sequences of strikes serious enough in both immediate effect and future import, Exhibition, meaning the box office, has even more at stake in the over-all scene.

* * * *

This week the motion picture, so generally silent before the public concerning its own affairs, stepped out with newsreel report on theatre screens picturing the bombed homes of non-striking workers in Hollywood. Also there are statements from the people who live in those homes, incidental bystander victims of the jurisdictional issue afflicting the production center.

■ ■ ■

BETTER READ PAGE 18

NEXT to seeing a big picture, the most fun is to read the experts. This press day is the morning after the opening of "The Razor's Edge" at the Roxy, and the New York papers have as many opinions as there are critics.

Sample: The *Times*: "Gene Tierney is spectacularly deficient." The *Mirror*: "The Tierney lass . . . turns in one of the best acting jobs of the year." The *Herald Tribune*: "The virtues of 'The Razor's Edge' are solid." *PM*: "Quintessence of movie craft tackles pink pill philosophy."

The neatest, and most sardonic, note comes from Mr. Lee Mortimer in which he decides: "Webb (playing Elliott Templeton), sneering, selfish, phony snob, and probably reprehensible, turns out to have the real secret of life."

■ ■ ■

ANNUAL MESSAGE

AT certain times certain things happen. There is a day when the swallows, all a-twitter, return to Capistrano. There comes a parade of ornate cowboys and fanfare and we know the Rodeo is at the Garden. And then, maybe about once a year, there is a rash of headlines in the New York papers about something extraordinarily and maybe excitingly wrong in movieland. Concurrently the telephone trunk lines to the Waldorf Towers are tied up for hours on end and the elevator traffic gets thick. That means that Mr. Samuel Goldwyn is in town with a new picture which is once again the greatest production on this or any earth and he is doing a publicity handstand to direct attention to it and its producer.

This time the pitch is summarized nicely by a headline: "Hollywood Depresses Goldwyn". However, he did not arrive sufficiently depressed to sink into moody silence. He gave out a prepared statement to the effect that Hollywood is "dry of ideas" and is "living on borrowed time".

It is to be noted, again, that neither from Hollywood nor from other contemporaries has there ever come reaction and reply to the intermittent charges. They know what Sam is up to. Meanwhile, it may be said in passing that, apart from depressing Mr. Goldwyn, Hollywood with its facilities and inspirations has been the scene of his rise to position as one of the world's great showmen. Also, if it is, as he says, "dry", it could be in part because he has pumped it. He has announced no plans to move out.

Hollywood will survive — and one day before long Mr. Goldwyn will return to his home town, refreshed, enthusiastic, friends again.

■ ■ ■

SYMBOLS

A PROFOUND study of the history of "The Three Golden Balls of the Pawnbrokers" in the current *Bulletin* of the august Business Historical Society of Boston brings one to reflection on the symbols of commerce before an eye-minded world. The barber has his pole, a reminiscence of his ancient functioning as a surgeon, when he bled the patients as they grasped a wand wrapped with linen, producing that twirling pattern of red and white. The drugstore—that is, the apothecary shop where medicines are mingled with the hardware and restaurant devices—has the red and green backlighted flasks in the window. But our far flung motion picture has no sign and symbol.

The pawnbrokers' balls, possibly first displayed by the Lombards, may perhaps trace to the tradition of the three golden purses of St. Nicholas, notable for his beneficences. Meanwhile, Mr. Raymond de Rover of Wells College, author and researcher, has not been able to connect St. Nicholas with the pawnshops directly.

Back yonder, just when the motion picture was emerging from the nickelodeon, there was an effort at a symbol which was to sweep the nation. It was evolved in a Chicago advertising agency, incidentally by a young man who never did anything else. He was a brewer's nephew who had been put on the payroll to help the agency hold his uncle's profitable account. This lad came forth with a white glass transparency, a globe with wings on it, and inside a clock which cast its record on the face. A decalcomania across the face said: "Mutual Movies Make Time Fly." At vast expense, some thousands of the winged clocks were planted on the facades of theatres up and down the middle west, over one weekend. Sunday night a great rain swept the country and washed the slogan away—with it went the symbol. Soon after, the theatre no longer wanted to say "movies" but rather what movies. They fired the nephew. The best sign of a motion picture theatre is people standing in line. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Scroll to Weitman

ROBERT J. WEITMAN, managing director of the Paramount theatre, New York, received the Picture Pioneers' "Scroll of Honor" Wednesday night at the organization's annual dinner at the Waldorf-Astoria. The scroll was awarded because of his outstanding activities on behalf of the U. S. during the war years and did not have anything to do with his handling of the crowds during Frank Sinatra's appearances at the Paramount. Harry Hirschfield, Henny Youngman, Jack Pearl, Irving Kaufman, Dean Murphy and others were among the entertainers.

That Dog's Back

RIN TIN TIN, the most famous animal star of silent days, is back on the screen—or at least his grandson 20 times removed is. PRC will release early next year "The Return of Rin Tin Tin" which was produced in Vitacolor. The film stars Rin Tin Tin III and features Donald Woods, Bobby Blake and Claudia Drake. It was filmed in the Valley of the Missions in California and there should be at least one scene in it in which Rin Tin Tin grabs the baby by its diaper and drags him away from a forest fire.

Petition

FRED ASTAIRE'S farewell to the screen in Paramount's "Blue Skies" is a sad blow to Omaha, the dancer's home town. With a press agent brushing aside his tears, the mayor of Omaha, Charles Leeman, appeared before the City Council Tuesday and asked that body to pass a resolution petitioning Astaire to reconsider his announced retirement from the screen "for the benefit of all amusement lovers of these United States and for the citizens of Omaha who have taken Astaire to their hearts and hold him in their esteem as Omaha's number one citizen." The council complied and a copy of the petition was put in the lobby of the Omaha Paramount where more than 1,000 persons signed it the first day.

U in Cincinnati

UNIVERSAL PICTURES has announced closing a 15-year lease for the 1,500-seat Keith Theatre in Cincinnati from the City Investing Company who acquired the house from United Theatres last April. The reported sales price for the combination theatre, store and office building was $1,165,000. The threatre will be closed for several weeks to permit remodeling. It will reopen on Thanksgiving Day with "Magnificent Doll." Thanksgiving eve a benefit show will be held for the nurses' fund.

The house will play top-grade Universal—J. Arthur Rank product, giving this RKO-dominated situation first run competition. Robert Ungerfield, managing director of Universal's theatre division, as well as other home office executives, will attend the opening. Edward Riesenbeck will continue as manager.

Universal already runs the Winter Garden Theatre in New York. The company also is understood to be negotiating with Walter Reade for his new Park Avenue Theatre. No deal has been closed so far. A number of other companies are reportedly interested in the Reade house.

Censored

FILM censorship has come to Cuba. According to report to New York from Havana newsreel companies there have been ordered to submit their films to the Cuban Moving Picture Reviewing Board for approval prior to showing in local theatres. Government officials complained that some companies were using the films to "create difficulties for the Government." The action was brought about because some of the film companies have been exhibiting films purporting to show inefficiency in governmental departments and illustrating criticisms published in Cuban newspapers.

BRILLIANT opening marks "Razor's Edge" Roxy premiere Page 12

UN reaches for world's screen through new 16mm project Page 13

COMMITTEE will study Government plan for screen cooperation Page 13

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"RAZOR'S EDGE", a review of the 20th-Fox film of Maugham story Page 18

"BEST YEARS of Our Lives", Goldwyn picture for RKO is reviewed Page 20

PRODUCTION Code "a product of the industry", clergyman points out Page 22

CANADIAN producing studios considered now to have come of age Page 24

FRENCH and Italian interests to coproduce several features Page 26

INDUSTRY demands quota for Mexico in plea to President-elect Page 28

DR. DANIEL POLING attacks Production Code dope amendment Page 32

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"Cheap and Nasty"

London Bureau

THE BRITISH have spent $61,000,000 for the purchase of American motion pictures during the first 10 months of 1946, but some members of the House of Commons think they've been cheated, that the money was spent for "cheap and nasty films."

Questioned in the House on the dollar expenditure for American films, the $61,000,000 figure was offered by W. Glenvil Hall, Financial Secretary of the Treasury. However, he declined to answer further questions: "Does the Government consider this a wise expenditure in view of the shortage of dollar credits?" "Does the Government think that the importation of these cheap and nasty films is worth while?"

Confined to his London bedroom because of unpleasant weather, Eric A. Johnston, president of the Motion Picture Association, continues to receive industry visitors despite his recent attack of pneumonia. Recent visitors to the Johnston bedroom-office have been J. Arthur Rank, various officers of the Cinematograph Exhibitors' Association, and Rupert Somerville, chief of the Board of Trade's Films Division. Mr. Johnston and his party were to have sailed for New York from Southampton Saturday. Mr. Johnston had abandoned plans to visit major Continental cities.

Ingrid's Joan

IT WAS A BIG night for autograph hunters on Broadway Monday night. Hollywood's Ingrid Berman opened at the Alvin theatre in Maxwell Anderson's "Joan of Lorraine." Reported drama critic Robert Coleman after beating his way through the crowds around the theatre: "As cars and taxis drove up to the doors, the frenzied bystanders broke through police lines and swarmed about their occupants. . . . Lucky were the first nighters who got into the Alvin without losing buttons, lapels, sleeves . . . and tempers. . . . Many an unfortunate is going to find him or herself in a doctor's office today, having ribs taped up and bruises treated."

The critics found Miss Bergman's performance in the role of Joan of Arc "magnificent," "terrific, a colossal attraction," showing "a rare purity of spirit," "well-nigh overpowering."

Dividend

A RECORD wage dividend of $8,500,000 will be paid to 47,000 employees of the Eastman Kodak Company in the western hemisphere next March as a result of action taken by company's board of directors Tuesday. The distribution is the 35th under a Kodak plan instituted in 1912. The dividend is paid in recognition of the part employees play in successful operation of the company. The rate of the wage dividend is geared to the amount of dividends declared on common in any year. On Tuesday the board declared a dividend of $2.50 a share on common stock for the quarter and the regular one and one-half per cent dividend, amounting to $1.50 a share, on the preferred.

"That's Gratitude"

ASSOCIATED Theatre Owners of Indiana are up in arms about those industrial films which feature established Hollywood stars. In a recent bulletin, under the heading of "That's Gratitude," the organization administers this wrist-slapping:

"'The Windjammer,' starring Bob Burns, produced by Lew Landers, will crop up and haunt you one of these days. You will never see this picture on a legitimate theatre screen as it was produced by John Deere and Company, farm machinery manufacturers, and will be shown as a good-will builder by that organization in rural gatherings.

"Of course many exhibitors have played pictures directed by Lew Landers and pictures starring Bob Burns. Both these men got their start in the legitimate motion picture field. We created an audience for them. So now they give us the knife in the back. It is obvious that they would soon starve to death if they had to depend for a living on productions of this type, but yet they are short-sighted enough that they can't see that productions of this type will hurt legitimate theatre business which is their everyday bread and butter."

Boston Theatre

BOSTON'S first big theatre-building project will get under way early in 1947 when the interior of the old Globe theatre will be removed to be replaced by modern theatre equipment. A Massachusetts group, headed by E. M. Loew, independent New England theatre owner, and Maxwell Finn will finance the new house. Mr. Loew, besides operating some 50 theatres in Atlantic coast cities, also is a part owner of the Latin Quarter in New York and Miami. The Globe in the past has served as a burlesque and motion picture house. Its walls will be left standing since they are of unusually strong construction. The remodelled interior will include air conditioning and modern, roomy seats.

Rate Card

TELEVISION has issued one of its first rate cards. Just last week CBS's television station, WCBS-TV, put forth a modest brochure of rates accompanied by an even more modest letter. "There are so few television sets in use today," wrote CBS, "that we do not believe it possible to project an intelligent rating of television's real commercial value. Charges therefore are based on the use of facilities rather than air time." So, casting out radio's most valuable property, time, WCBS-TV reports it will charge $60 for up to 15 minutes' use of its studio, $90 for 15 to 30 minutes' use, and $150 for 30 minutes to one hour. Rates for the use of facilities for sound film are the same.

Irish Story

WALT DISNEY and Perce Pearce, associate producer of "Song of the South," have sailed for Ireland where they will gather material for a feature production on Irish folklore. The feature will be released in 1947. The film, to be called "The Little People," will combine cartoons and live action and will feature in its cast banshees and leprechauns.

PEOPLE

RALPH B. AUSTRIAN, president of RKO Television Corp., left New York last Saturday for Mexico City to coordinate the transition from the construction phase to full operation of RKO's Churubusco studios.

C. S. LANDAU, motion picture attorney, has been engaged to assist CHARLES D. PRUTZMAN, vice-president and general counsel of Universal. MR. LANDAU will work jointly with ADOLPH SCHIMEL in the various legal matters of that company and of Universal-International Corporation in New York.

HY DAAB, film publicist, Tuesday was named head of Selznick International's foreign publicity department in Hollywood. The company also announced that it has engaged ALFRED KATZ, of the New York firm of Friedberg & Katz, to handle Latin American field exploitation and publicity.

FRED ROHRS, former Washington branch manager for PRC, Monday was promoted to district manager supervising the Washington-Philadelphia territory.

ALBERT C. ESSIG last Friday was named national sales director of Jerry Fairbanks, Inc., in Hollywood.

SAMUEL GOLDWYN, producer, November 12 was awarded a scroll by the Philadelphia Club of Advertising Women at a banquet in recognition of his contributions to international understanding among the peoples of the world.

RONALD R. AMES, former exploitation man for Paramount and RKO, has joined PRC as field exploitation representative in the Kansas City territory.

BETTE DAVIS, Warner star, has received the War Department's Award for Meritorious Service for her work at the Hollywood Canteen.

FRANK L. FOWLER, former general manager for the Lyon and Wilder circuits serving Virginia, has been appointed general manager of the St. Cloud Amusement Corp., of Washington, N. J.

WOLFE COHEN, vice-president of Warner International, will leave New York November 26 for a tour of the company's branches in Cuba, Mexico, Guatemala, Panama and Colombia.

JULIUS EDISON, formerly with Essaness Theatres in Chicago, has been named to handle exploitation for PRC in the Minneapolis area.

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THIS WEEK the Camera reports:



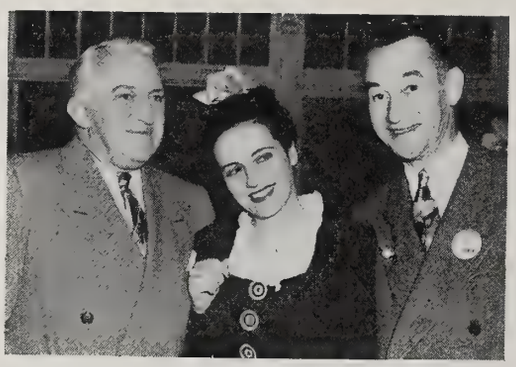
Foto Romana

WITH THE RUSSIANS IN ITALY. They are representatives of the Soviet motion picture industry, and they met with their confreres of the Italian industry. In the picture above, at the Titanus Company studio, are, left to right, Antonio Pietrangeli, film critic; Roberto Rossellini, director of "Open City"; Mitchell Ciaurelj, Russian director; Victor Biasi, Sovexportfilm manager in Italy; Nicolaj Gorshkov; Leonida Kosmatov, Russian photographer; S. Veriko Angiaparidze, Russian stage and screen actress; Alfredo Guarini, Italian producer; Umberto Barbaro, film critic for *L'Unita*, Communist newspaper, and Aldo Vergano, Italian director.



By the Herald

MICHAEL POWELL, British producer, is visiting this country and Latin-America.



IN ATLANTA, at the world premiere, November 12, of Walt Disney's "Song of the South", William K. Jenkins, left, southern circuit head, is seen with two important Disney "players", Adrianna Caselotti, the voice of "Snow White", and Clarence Nash, voice of "Donald Duck".



BETTE DAVIS, Warner star, with the gold cup she received from *Picture-Goer*, London. Its readers voted her "best actress" of the year.



IN WALES, Adolph Zukor, Paramount board chairman, who with other company personalities has been on tour of provincial exchanges, signs the visitors' book at Cardiff City Hall. Ray Milland, background, chats with the Lord Mayor.



IN TORONTO, in the board room of the Famous Players Canadian circuit head office, executives peruse a review of Warners' "Deception" in *Liberty Magazine*, copies of which were presented them by a "Liberty Bell Boy". Left to right are L. G. Geering, head auditor; Jack Arthur, supervisor; R. W. Bolstad, vice-president and treasurer; Jimmy Bottrell, the "Liberty Bell Boy"; Angus MacCunn, director of real estate; Ben Geldsaler, chief film buyer and booker, and Noel G. Barrow, secretary.



By the Herald

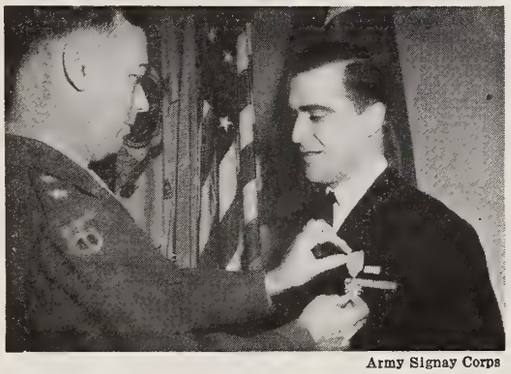
VISITING THE UNITED STATES, Georges de la Grandiere, left, president of the Office Familial de Documentation Artistique of France, and Georges Naurier, general manager of Edition and Diffusion Cinematographiques. In New York, the other day, they described their plans for production of a picture in Paris, based on the life of Vincent de Paul.



IN PHILADELPHIA, Albert M. Cohen, right, past Post Commander of the Variety Post, Number 173, American Legion, hands his gavel to newly elected Commander Victor H. Blanc at a recent meeting in the RKO exchange.



HOST AT INSTALLATION. Walter T. Brown, newly elected chairman of the motion picture chapter, American Veterans Committee, plays the part at a special installation party in New York. Left to right at the buffet are Mr. Brown; Miss M. Tipp, AVC; June Lockhart, star of Eagle-Lion's "It's a Joke, Son!", and Monroe Goodman, of Paramount, outgoing first vice-chairman.



Army Signay Corps

IN NEW YORK, Major General James A. Van Fleet, First Army, presents the Legion of Merit to Peter W. Hoguet of the Skouras circuit. Mr. Hoguet in 1944 and 1945 was a Lieutenant Commander in the U. S. Naval Reserve.



By the Herald

JEAN BENOIT-LEVY, United Nations film chief, as he outlined that organization's documentary film program last week in New York. See page 13.



ON THE LOT in Hollywood. Republic plays host to its Hawaiian distributors, Lou Rosen, center, and Tats Matsuo, left, of Royal Amusements, Ltd., on one of its lots where "Hit Parade" is being filmed. Frank McDonald, associate producer-director, is at the right, also seated, and Eddie Albert and Bill Goodwin, featured in the picture, are standing.

LIGHTS AND STARS LAUNCH "RAZOR'S EDGE"

New York's largest and most star-studded motion picture premiere since the war attracted a traffic-blocking jam of excited on-lookers to the corner of 50th Street and Seventh Avenue Tuesday night to watch a capacity audience of 5,886 formally dressed celebrities file into the Roxy theatre to attend the world premiere of Twentieth Century-Fox's "The Razor's Edge."

The arrival of the screen, stage and radio stars, UN delegates, New York society, top-flight film executives and out-of-town film critics was covered by NBC television cameras and by radio station WNEW.

The elaborate preparations leading up to the presentation

(*Continued on page* 14, *column* 2)



Metropolitan photo

(All photos below by Floyd E. Stone)



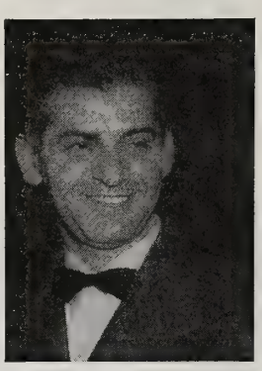
Irving Lesser, A. J. Balaban, Spyros Skouras, Tom Connors.



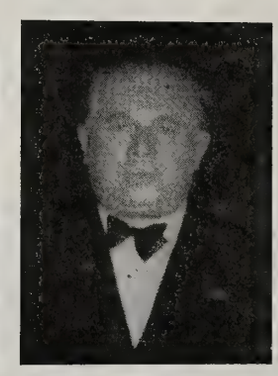
PINKERTON MEN and ushers escort the Duke and Dutchess of Windsor.



Charles Schlaifer introduces Clifton Webb.



Sol Schwartz.



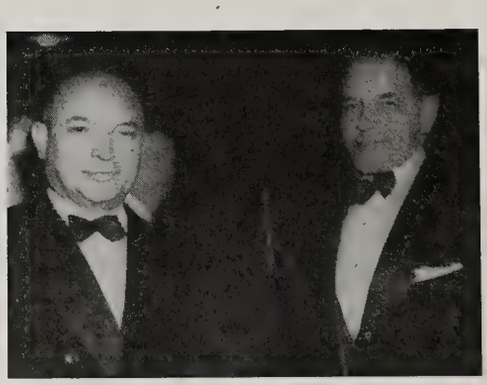
E. M. Loew.



Sidney Meyer.



Herman Wobber greets Budd Rogers.



Louis and J. Myer Schine.



Oren Root, Jr., and Daphne Skouras.

UN REACHES FOR WORLD'S SCREEN VIA 16mm PROJECT

Would Produce Newsreel and Documentaries and Collect Film Library

A proposed United Nations 16mm film program to include a United Nations Film Board, production of a newsreel and documentary subjects, and the acquisition of all available theatrical and non-theatrical pictures relating to the UN and world affairs, was outlined last Thursday in New York by Jean Benoit-Levy, director of the film and visual information division of the United Nations.

Mr. Benoit-Levy left New York last Saturday to attend the three-week United Nations Educational, Scientific and Cultural Organization's meeting, which opened Tuesday in Paris.

Temporary Unit Formed To Study Plans

Discussing the project with some 50 representatives of the daily and trade press in the UN's Rockefeller Center offices, Mr. Benoit-Levy said that a temporary committee had been established to study the various phases of the film program. The committee includes representatives of the International Labor Organization, UNESCO, Food and Agricultural Organization and other specialized agencies within the UN.

Contingent upon the approval and budgetary allowances of Committee Five of the General Assembly, the committee's primary function is to study the formation of the proposed Film Board and to draft an agreement for that purpose. The tentative draft so far has been approved by the UN Public Information Department, the Secretariat of the Preparatory Commission of UNESCO and other agencies, but still has to be submitted to the Secretary General of the UN.

The program will be fully discussed at the UNESCO conference in Paris, it was said.

Plan 16mm Newsreel Of All UN Activity

According to the proposed draft Mr. Benoit-Levy's office will produce a 16mm newsreel of all UN activities not covered by the newsreel companies. The UN newsreel will be made available to schools, civic organizations, discussion clubs and other interested parties. For this the committee has employed a camera crew of two British technicians and one French, who are scheduled to arrive in this country within a few weeks. Initial newsreel subjects will be released monthly, but eventually the plan calls for weekly releases.

Additionally, the proposed Film Board will produce and acquire 16mm documentary subjects for distribution to the same outlets.

All of these subjects will be released

(*Continued on following page, column* 1)

Name Industry Committee To Study U. S. Film Plan

Washington Bureau

Despite previous public announcements from Republican Congressional leaders that they are not in favor of nor will they support a U. S. film program, 60 representatives of the motion picture industry, most of them exhibitors, assembled in Washington Tuesday afternoon for a White House motion picture conference.

After hearing an appeal from Dr. John R. Steelman, Director of the Office of War Mobilization and Reconversion, for the establishment of a permanent agency to handle liaison with the Government on motion picture matters, a committee to study the proposal was named by Si Fabian, who was chairman of the meeting.

Meeting War Under Democratic Auspices

The meeting was, of course, under the auspices of the Democrats. But in January, when the new Republican Congress convenes, it will likely be Senate leader Robert Taft of Ohio and Congressman Joseph Martin, slated to become speaker of the House, who will have the final Republican say on any U. S. film agencies.

Both have gone on record as opposing any efforts to continue "New Dealish" propaganda through motion pictures. Senator Taft, who contends that the GOP has always been against the dissemination of propaganda by Government agencies, told Washington reporters he is opposed to the production of pictures by Government agencies.

Congressman Martin, asserting that Republican leaders in the House have been fighting Administration propaganda for 12 years, declared to newsmen that the use of the press, radio and motion pictures as a means of propagandizing the people is "not the function of a Democratic Government." According to both, OWMR has no funds at present to operate after June, 1947.

Ask Industry Committee Modeled on WAC

With these sentiments ringing in their ears, the delegates heard Dr. Steelman propose either a "peacetime activities committee modeled on the War Activities Committee or a committee similar to the Advertising Council" which works with the Government on behalf of radio, magazine and newspaper advertising.

Back of Dr. Steelman is President Truman. But back of President Truman is a Republican Congress. In a telegram to the delegates, read by Dr. Steelman, the President said: "The motion picture industry, which has always been alert and generous in its support of public service objectives, is making another genuine contribution to the nation's welfare in sending representatives to this White House conference for working out some of our problems of peace. . . . The American people are deeply in your debt for many fine contributions during the national defense period as well as the critical years of war. The motion picture, as one of the most effective and forceful media for spreading knowledge and truth, can perform a public service of increasing importance as we seek a solution in our postwar problems."

Meeting in a long, narrow green and gold foyer which had been converted into a motion picture screening room for the late President Roosevelt, the exhibitors and a few representatives from distribution, the newsreels, the trade press and allied film interests, heard brief addresses by General Omar Bradley, head of the Veterans Administration; William L. Clayton, Under-Secretary of State, and Edward McLaughlin, representing the Attorney General.

After their speeches, all Government representatives withdrew and the industry White House guests debated the issue for nearly an hour and a half. Finally it was decided that a committee should be named to study the matter and then report to the OWMR and all organizations and companies making up the industry.

Committee Represents All Branches of Industry

The committee, which was to hold its first meeting Thursday at the Astor Hotel in New York, comprises: Charles M. Reagan, vice-president in charge of distribution for Paramount, for the distributors; Francis Harmon, vice-president of the Motion Picture Producers Association; Lee W. Newbury, New Jersey Allied; R. B. Wilby, for American Theatres Association and Conference of Southern Association; Ben Shlyen, for the trade press; Harry Brandt, Brandt Theatres, for the unaffiliated exhibitors; M. J. Clofine, editor of News of the Day, for the newsreels; Jesse L. Stern, Conference of Independent Exhibitors of New York; Donald M. Nelson, Society of Independent Motion Picture Producers, and Herman Levy, Motion Picture Theatre Owners of

In opening the meeting, Dr. Steelman

(*Continued on following page, column* 3)

UN PROJECT

(*Continued from preceding page*)

throughout the world through all available distribution channels. To enlist the aid of the necessary distributors national committees have been set up in France, Mexico, Chile and Argentina, while a U. S. committee is in the process of being organized. Other countries will form similar committees shortly, Mr. Benoit-Levy said.

Meanwhile the film section is negotiating for television rights to existing and forthcoming films from outside producers, it was said.

Establishing Film Library And Picture Archives

In addition to the production program the film section is also establishing a motion picture library from which subjects relating to the UN and world affairs may be acquired, and a film archive containing a pictorial record and history of the organization. The major newsreel companies are cooperating in the development of the archive with contributions of all scenes they have recorded. However, the material from the newsreel companies is for the exclusive use of UN members and may not be distributed to outside sources.

G. L. Carnes, representing UNESCO, said that the Mass Communications Section would try to stimulate the production of "films which educate" to further greater understanding among the peoples of the world. The Paris UNESCO meeting also will consider the question of customs barriers and the quantitative restriction of films, he declared.

Mr. Benoit-Levy said the budget for the Film Board had not been decided as yet, and declined to reveal how much money had been requested by the film division.

Expect Discussion Prior To Budget Approval

However, some UN sources supporting the film program expect that there may be considerable discussion among UN members before a budget decision is rendered.

Recently at a General Assembly meeting at Lake Success in New York, Fedor T. Gusev, a Soviet representative on Committee Five which directs administration and budgetary affairs, condemned the huge expenditures of the United Nations generally and said the United Nations should eliminate its world information service. "This vast propaganda program cannot be adopted," he warned. "It diverts attention to functions for which the United Nations was not destined. We should draw world attention to ourselves by solving problems. The people expect achievements, not propaganda."

John Grierson, former Canadian Film Commissioner and director of the Canadian Wartime Information Board, has accepted the invitation of the British Delegation to join that body as an adviser at the Paris UNESCO meeting. Mr. Grierson, who now heads the production company, The World Today, Inc., flew to England Tuesday.

RKO's "Close-Up" First Big Film at New York Studio

RKO will film "Close-Up," from an original story by James Poe, at the new RKO-Pathe studio at 106th St. and Park Avenue. This will be the company's first production to be filmed in its entirety at the new plant. Cameras will start rolling early next summer. The story deals with the adventures of a New York newsreel photographer after he captures on film the faces of three international gangsters hiding in this country. Nat Holt will produce.

PREMIERE

(*Continued from page* 12)

of the Darryl F. Zanuck $4,000,000 production were literally topped by one of the city's largest electric-light signs, spelling out the names of the stars: Tyrone Power, Gene Tierney, Herbert Marshall, Clifton Webb, John Payne and Ann Baxter.

Top Newspaper Critics Of Country Guests

The premiere disrupted the daily routine of most of the country's top-flight film critics since 72 of them, at 20th-Fox's invitation, attended the New York premiere and 19 traveled to Hollywood for a showing at the studio. It was the heaviest migration of film critics in recent years. Those attending the New York opening were:

Chicago: Sam Lesner, Daily News; Ann Marsters, Herald-American; Irv Kupcinet, Daily Times; Elizabeth Rannels, Dale Harrison, Sun; Boston: Prunella Hall, Post; Rudy Elie, Jr., Herald; Helen Eager, Traveler; Charles Howard, Marjory Adams, Globe; Marion Glendenning, Record; Priscilla Fortescue, Station WEEI; Philadelphia: Lee Morris, Record; Lenore Bushman, News; Atlanta: Paul Jones, Constitution; Ernest Rogers, Journal; Minneapolis: Charles McFadden, Star; Al Elewitz, Tribune; Harry Reasoner, Daily Times; Milwaukee: Buck Herzog, Sentinel; Walter Monfried, Journal; Toronto: Roly Young, Globe & Daily Mail; Jack Karr, Star; Helen Allen, Evening Telegram; Harrisburg: Richard McCrone, Evening News; Gertrude LaWatsch, Telegraph; Tom Malia, Patriot; Pittsburgh: Harold Cohen, Post-Gazette; Rochester: Amy Croughton, Times Union; George David, Democrat-Chronicle; Worcester: James Lee, Gazette; Charlotte: Richard Pitts, Observer.

Also, Dallas: Clay Bailey, Times Herald; Ft. Worth: Ida Belle Hicks, Star Telegram; Jack Gordon, Press; Houston: Paul Hochuli, Press; Memphis: Harry Martin, Commercial Appeal; Detroit: John Finlayson, News; Harvey Taylor, Times; St. Louis: Beulah Schacht, Globe Democrat; Cincinnati: E. B. Radcliffe, Enquirer; Dayton: Art Kany, Herald; Charles Gay, News; Marjorie Freed, Journal; Columbus: Bud Kissel, Citizen; Mary McGavran, Ohio State Journal; Joe Mills, Star; Louisville: A. A. Dougherty, Times; St. Paul: Jules Steele, Pioneer and Press Dispatch; Cleveland: W. Ward Marsh, Plain Dealer; Arthur Spaeth, News; Jack Warfel, Press; Toledo: Mitch Woodbury, Blade.

Also, Youngstown: William Fitzgerald, Vindicator; Akron: Betty French, Beacon Journal; Indianapolis: Corbin Patrick, Star; Martha McHatton, News; Washington: Nelson Bell, Post; Ernest L. Schier, Times-Herald; Richmond: Alton William, News-Leader; Bridgeport: Harry Neigher, Herald; Hartford: M. Oakley Christoph, Lester Wolf, Viggo Anderson, Courant; Charles Niles, Times; Albany: Edgar S. Van Olinda, Times-Union; Waterbury: George Dillon, Democrat; Buffalo: Ann McIlhenny, Courier-Express; Miami, George Bourke, Herald; Dorothy Raymer, News; Charleston: Edith Graham, Gazette; Birmingham: Lilly Mae Caldwell, News.

Those attending the studio screening were: Seattle: Dick Hayes, Times; Will Sayre, Post-Intelligence; Bob Woolson, Star; Portland: Herb Larson, Oregonian; Harold Hunt, Journal; Denver: Frances Melrose, Rocky Mountain News; Betty Craig, Post; San Francisco: Kevin Wallace, Hortense Morton, Examiner; John Hobart, Chronicle; Fred Johnson, Call-Bulletin; Claude LaBelle, News; Tacoma: Virgil Langdon, Tribune; Chet Skreen, Times; Oakland: Wood Soannes, Tribune; Ed Wilson, Post-Enquirer; Salt Lake City: Howard Pearson, Deseret News; San Diego: Bob McKinnon, Journal; Nelson Roberts, Tribune.

U.S. PROJECT

(*Continued from preceding page*)

pointed out that the Administration recognized that the industry cannot be asked to do in peacetime what it did during the war. He added: "We pledge to keep in mind the premier quality of films—entertainment. We know the screen is not for sale."

In particular, General Bradley told the group, he hopes for assistance from the industry in encouraging veterans to keep their Government insurance. He reported a 13-week drive on this point begins February 3.

State Department Stresses World Trade Angle

Mr. Clayton opened his remarks by thanking Mr. Nelson and Eric Johnston, president of the Motion Picture Assocation, for their work on behalf of the British loan. Speaking on the importance of international trade to the U. S. and the world, he closed his remarks with the thought that motion pictures could show the importance of trade in raising the living standards of people at home and abroad.

Mr. McLaughlin, speaking for Mr. Clark, was of the opinion that "the voluntary motion picture regulation system has tended to discourage pictures from making heroes out of criminals." Mr. Clark's conference with film producers on matters of juvenile delinquency, originally planned for December 12, has been postponed until early next year.

At least a score of industry representatives spoke and there was agreement among them that any films sponsored by the Government would have to be without taint of political propaganda. Among those participating in the discussions were Robert Wilby, Mr. Fabian, Mr. Levy, E. V. Richards, C. B. Akers, Mr. Nelson, and Mr. Harmon.

"Just what the Government wants of the industry" was the big subject under discussion and was mirrored in Mr. Newbury's comment: "We had a definite wartime function, but what we do in peacetime is another question." "We want to help out," said Mr. Brandt. "However, the industry certainly doesn't want to make way for the establishment of a lot of Government film agencies."

Conference Brings Varied Comments from Executives

Comments on the conference were varied. Mr. Nelson's opinion that "our industry has a job to do in peace as well as it did in wartime" was modified somewhat by Mr. Harmon's statement: "A lot is already being done. . . . We had better analyze this entire problem before any decision is made." Said Mr. Levy: "It is hard for an exhibitor association to say what the exhibitor will do."

William F. Rodgers, Loew's distribution executive, commented that he does "not believe in cooperating to the extent of taking entertainment from the screen." Martin Quigley, Jr., of Quigley Publications, pointed to Senator Taft's and Representative Martin's statements and remarked that, according to their views, "government film agencies are not scheduled to last much longer."

Indiana Owners Elect Rembusch At Annual Meet

The Associated Theatre Owners of Indiana meeting in Indianapolis Tuesday and Wednesday, reelected Trueman T. Rembusch president and condemned "false and harmful" industry publicity by "certain columnists and radio commentators," and urged curtailment of their news sources.

Sam W. Neall was elected vice-president and Marc J. Wolf was reelected treasurer.

Just before the initial meeting of the group Don R. Rossiter, executive secretary of ATOI for more than nine years, announced his retirement.

Named to succeed him was William Carroll, a Metro-Goldwyn-Mayer salesman in the middle west for 10 years.

More than 200 independent theatre owners answered the roll call in the Hotel Severin meeting rooms and devoted their first afternoon session to business matters under the chairmanship of Mr. Rembusch.

A report on the status of the Government's anti-trust suit was delivered by Abram F. Myers, general counsel for National Allied.

J. W. Barr, a local exhibitor, led the discussion on theatre public relations and screened a film on "The Evolution of the Motion Picture" which is available to exhibitors.

Wednesday's afternoon session was devoted to a film forum covering such subjects as distributor profits, Confidential Reports, Inc., the product shortage and Allied's plan for production.

Leon J. Bamberger, RKO sales promotion executive, discussing "Showmanship," and Sidney E. Samuelson, head of the Allied Caravan committee, speaking on the committee's work were also among the featured speakers.

Among those attending the convention were: Ray Branch, president, and Jack Stewart, general manager of Allied of Michigan; Gene Custer, president, and Rube Shor, secretary of the West Virginia Theatre Managers Association; Dave Palfreyman of the Motion Picture Association; Claude Lee and J. J. Donahue, of Paramount, and Walter Brooks, Metro-Goldwyn-Mayer.

MPTO of Virginia Meets To Consider Name Change

Members of the Motion Picture Theatre Owners of Virginia were to meet in Richmond November 21 to consider and vote on a proposal to change the name of the organization to Virginia Motion Picture Association. The reason given for the change, as set forth in resolutions of the organization's board of directors, is that "the name of this corporation is constantly being confused with the national organization of substantially the same name, the policies of which are not always the policies of this corporation."



AS ALLIED OF MICHIGAN MET: seated, left to right, Ray Branch, president, Hastings; William Schulte, Detroit; William A. Cassidy, Midland; Fred Pennell, Dowagiac; Glenn Wallace, Scottville; Joseph Uvick, Flint; Thomas Ealand, Ferndale. Standing are Jack Stewart, general manager, Detroit; Harry Hobolth, Imlay City; Henry Carley, Holland; Leon Bamberger, RKO; C. R. Beechler, Charlotte; P. C. Schram, Kalamazoo; Glenn Cross, Battle Creek.

Oklahoma Theatre Owners To Meet December 9–10

The Theatre Owners of Oklahoma and the Variety Club award presentation meetings will be held at the Shirvin Hotel, Oklahoma City, December 9-10. Up for discussion at the meetings is the problem of admission taxes. Expected to attend the meetings are: R. J. O'Donnell, National Variety Club chief barker; Ted Gamble, executive director of American Theatres Association; Fred Wehrenberg, president, Motion Picture Theatre Owners of America; and Herman Levy, general counsel for MPTOA.

Honor Capital Photographers At Statler Hotel Banquet

Photographers were honored by Government and industry leaders at a special White House Photographers Association dinner at the Statler Hotel, Washington, late last week. The banquet was held in appreciation of the work done by still and newsreel photographers covering the capital during the past year. Among those attending were: President Harry S. Truman; Spyros Skouras, president of 20th-Fox; Maurice Bergman of Universal; Walton Ament of RKO Pathe; William F. Rodgers of MGM; Earl Munson of 20th-Fox and Carter Barron of Loew's.

Warners Vote Dividend

At a meeting of the board of directors November 19, Warner Bros. Pictures, Inc., declared a quarterly dividend of 37½ cents per share on its common stock, payable January 4, 1947, to stockholders of record December 6, 1946.

Show Television in Miami

Florida residents will see television for the first time November 25 with the opening of Miami's 50th Anniversary Exposition. The celebration, expected to attract a half-million visitors, will highlight a television exhibit under the joint auspices of station WGBS and Du Mont.

Votes Affiliation As Unit of Allied

North Central Allied unanimously voted to affiliate with national Allied at the close of its mid-year convention held Monday at the Nicollet Hotel in Minneapolis. The action followed approval of the affiliation at a Monday board of directors' meeting.

Both Benjamin Berger, president of NCA, and Jack Kirsch, president of national Allied, spoke to the delegates in an appeal for the union. Approximately 200 attended the meeting to discuss local checkers, percentages and theatre taxes and to hear a report on the New York anti-trust suit.

Mr. Berger urged members to fight the legislation which is expected to be introduced in Minnesota, giving communities the power to tax theatres up to 10 per cent of their receipts. The suggestion was received with approval, but Mr. Berger failed to get support for a resolution condemning Paramount's sales policies and "refusal to cooperate" with NCA, nor did he get support for his request for the group to pledge itself not to pay 40 to 50 per cent rentals.

Delegates to the convention took no action on local checkers although the use of such checkers was termed by Mr. Berger the "most damaging thing" in the industry.

Mr. Berger is to name a committee to investigate National Allied's "Caravan" rentals reporting system and recommendations will be made at the next regular meeting of NCA.

Honors for Jack Kirsch

Jack Kirsch, president of the Allied Buying and Booking Organizations, Chicago, will be honored December 6, when independent exhibitors and industry representatives of Chicago and northern Illinois gather at the buying group's fourth anniversary stag dinner at the Congress Hotel.

ON THE MARCH

by RED KANN

HOLLYWOOD

IF Metro takes on foreign distribution of Enterprise, there would be little need to look far afield for the answer: David and Arthur Loew are brothers.

If UA takes on domestic distribution, it wouldn't necessarily be in replacement of David O. Selznick. But it could be, provided Charlie Chaplin and Mary Pickford, their forces combined now, finally reach the parting of the ways with their partner.

If Selznick should remain with UA contrary to all expectations, it does not follow Enterprise won't join up anyway. Selznick is reported to have no objection.

The practicalities of such a remote association are another matter, however. "Duel in the Sun" will be sold as a roadshow. Ditto "Arch of Triumph." If the decree terminating the Government case develops as is widely anticipated, only one roadshow will be allotted a given distributor in any calendar year. UA would be faced with an embarrassment of potential riches with two.

Selznick, long delayed in reaching the market for various reasons which include laboratory troubles, wants to realize on his investment. Charlie Einfeld, all his fingers and all his toes in their best forward position, expects to make his dent as a producer with "Arch." He must get on the move, too.

There's more. Selznick prefers to dominate any operation of which he is a part. Enterprise withdrew from Universal when the company absorbed International because Einfeld and Loew realized the major attention could not be theirs. While their product holds the real answer, nevertheless they feel their lineup of players and properties, et al, rates them top spot wherever they hang their hat. Should Selznick through some odd circumstance continue at UA, the question is whether Enterprise could be as important in UA's scenery as it thinks it should. The answer appears to be decidedly against it.

This throws open the conjecture—and it's nothing else—if an Enterprise-UA deal is contingent on whether Selznick is in or out of the company. It is not known if the negotiations include the possibility of Enterprise acquiring UA stock. It is known that a condition of the deal calls for a UA investment of $500,000 in Enterprise stock as a gesture of good faith or a sort of surety bond. Metro would take $300,000 of it and UA the remaining $200,000. In due time Enterprise would float a public issue.

Not clear is whether or not UA's $200,000 investment would include stock options making it possible for Enterprise to buy part of the Selznick shares which the Chaplin-Pickford group hopes to regain through legal proceedings. The situation concerning Selznick and Enterprise is analogous in one respect, at least. When Selznick made his original arrangement with UA, he plunked down $300,000 as a binder on what was designed ultimately to be a one-third interest. If the company invests in Enterprise, perhaps it may be that Enterprise also will invest in UA.

Conjecture, that's all. Put it down to that only.

◆ ◆

The Chicago *Tribune* has picked up the "Hollywood Red Scare" and is off to the presses with a series of articles apparently designed to make complete suckers and nincompoops of the top men at the studios. The opening gem makes the flat statement "Communists have taken over the Hollywood movie writers' union [meaning, of course, the Screen Writers' Guild] with the result 95,000,000 *Americans* [Ol' Doc Gallup says only 57,000,000 go habitually at the rate of at least once every three weeks] who pay money at box offices every week are being fed propaganda for their money . . . which suits the current Communist party line."

The glaring inconsistency:

"Communists . . . are pledged to spill the blood of American capitalists on every street in the United States," states *Tribune* writer Frank Hughes.

"But Hollywood movie czars—the handful of capitalists who control the industry so thoroughly—do nothing to halt the spread of Communism" for the assigned reason "they are for the most part internationalists and the Communists woo them through support of internationalism. Others say it is because many of these rich, powerful capitalists were born in Russia."

Colonel McCormick, who swings his interpretations of history and military tactics on his own kind of axis, will have to do better than that.

◆ ◆

Old complaint on the part of studio heads returns every time a profitable financial statement appears, and all of them in recent years have been profitable. This is how one of these executives describes the routine:

The Star: "I want a salary increase."

The Producer: "How about more dough?"

The Director: "I'll settle for my own unit."

The Writer: "Make me a producer-writer. You can afford it."

◆ ◆

Wanna Bet Department: That Metro won't be remaking "Showboat" for some time. The opening four numbers of "Till the Clouds Roll By" are from that show.

◆ ◆

"They do everything so casually around this place," remarked a secretary. She works for a company that is polishing off a film costing over $4,000,000.

RKO Quarter Net Up to $3,082,553

Consolidated net profit of Radio-Keith-Orpheum Corporation and subsidiary companies for the third quarter of 1946 was reported this week at $3,082,553, after taxes and all other charges, equivalent to approximately 80 cents per share on the 3,839,600 shares of common stock outstanding at the end of that quarter.

This compares with consolidated net profit for the third quarter of 1945 of $1,520,052, after taxes and all other charges, equivalent (after allowing for dividends on the six per cent preferred stock) to approximately 47 cents per share on the 2,873,053 shares of common stock outstanding at the end of such quarter.

Consolidated net profit for the first nine months of 1946 was $9,963,906, after taxes and all other charges, equivalent to approximately $2.59 per share on the 3,839,600 shares of common stock outstanding at the end of the period, as compared with consolidated net profit for the first nine months of 1945 of $3,941,830, after taxes and all other charges, equivalent (after allowing for dividends on the six per cent preferred stock) to approximately $1.19 per share on the 2,873,053 shares of common stock outstanding at September 30, 1945.

Appeal Clearance Award; Two Cases Dismissed

Antonio and Ciro Paolillo, owners and operators of the Paradise theatre, Brooklyn, N. Y., have filed an appeal with the American Arbitration Association from an award which reduced clearance from seven to three days over the Paradise in favor of the Avon. The original complaint asked for elimination of clearance between the two theatres in licenses granted by MGM and Paramount.

Two clearance complaints, one filed in Cincinnati, the other in Boston, have been dismissed. The Cincinnati action filed by Skyline, Inc., was dismissed on separate motions by Paramount, RKO, Twentieth Century-Fox and Warner Brothers.

The Boston action, filed by Artcraft, operators of the Greenwich theatre, East Greenwich, R. I., charged unreasonable clearance by RKO and Warner Brothers in favor of the C. and F. Theatre Company of Providence, which operates the Majestic, Carlton and Fay.

Pardon Cocoanut Grove Owner

Governor Maurice J. Tobin of Massachusetts Tuesday pardoned Barnett Welansky, Cocoanut Grove club owner, who was sentenced four years ago to serve 12 to 15 years on a charge of manslaughter following the fire which destroyed the club and killed 492 people, including Buck Jones, the well known cowboy star, and a number of motion picture officials. Mr. Welansky is reported suffering from an incurable disease.


all the
BIGGEST
best sellers
are
made by
20th
Century-Fox .....

The Razor's Edge

***Twentieth Century-Fox*—Love, tragedy and faitn**

by TERRY RAMSAYE

The gazelle-eyed lure of the lithe classic beauty of Gene Tierney is pitted against the evasive, darkling romanticism of handsome Tyrone Power through two hours and twenty-six minutes of speeding adventure in "The Razor's Edge." It is poignantly a "woman's picture."

The production is a presentation of sex-and-society, set in splendors, with appeal to all of the audiences. It is readily within the understanding of the naive and the simple in heart; but yet is pervaded with elements of interest to sophisticates.

It is melodrama; often intense; it is laden with beauty and charm and graced with humour; it runs the gamut of emotions from fear and jealousy and avarice to abiding faith.

"The Razor's Edge," by reason of its complexes of motive and action, will keep the customers in their seats and send them away talking, to send others to see.

Bears Impress of Maugham

It is of course from Somerset Maugham's famous novel and bears the silken impress of his facile telling, his sharp but never quite acid observation and commentary. As in the book, he is part of the picture play, with unique and important effect. The title line comes from a seer's speech in a late sequence describing the course of a man in quest of truth as following a path as narrow as the razor's edge. In that there is suspense that runs through the telling of the narrative.

The components of the story are all of the traits and impulses of men and women, now and forever. To those long familiar with the penetrations of Mr. Maugham in his works for stage and printed page there will be pleasant reminiscence, and an enjoyment of style. To those without literary sensitivity there will be nonetheless the impact of incisive enactment.

It is the pained observation now of this reviewer that what with love, murder, drink and seduction in the plot, along with beauty, wealth and luxury, this picture is likely to suffer an assault of cliche-phrased exploitation which can only discount its merits. It might well be a condition of contract that no person might write an advertisement, program note, marquee line or other expression to the customers without first sitting through an uninterruped screening. Canned "catch-lines" can be profane invasion.

The picture is pretentious indeed with its riches of scene and set, and yet makes no impression of effort in the telling. It flows like a hurrying mountain stream, breaking into cascades of emotion, stilling a moment in pools of reflection, then tumbling again into the white water of action.

Camera's Fluid Competency

Audiences are never analytical of how skilled dramatists play on their senses, but to the few who can take pleasure in technique "The Razor's Edge" will be found a new demonstration of the fluid competency of the camera, working in sympathy with script and direction. Through all the nuances of this narrative of rapidly changing scene the lens travels with a sense of light and shade and composition and optical centers in such harmony with the tale that there is little consciousness that there is a camera at work.

The technique has come a long way from the day when the pictures telegraphed that "we are now about to have a cute effect." In this production nothing gets in the way of the story, and no player steals a scene. There is no lingering on a scene or set because it is magnificent, or beautiful, and there are many of them. The story has to move too fast for that indulgence. That is where millions went.

Between Love and Questioning

If the plot could be packed into a paragraph it might be said that the story, laid in the boom-and-bust period after the first world war, gets going in Chicago with the love between the heiress beauty and the hero, just returned from combat and most consciously owing his life to a pal who died to save him in battle. That hero, played by Mr. Power, is torn between his love with its call of life-and-business-as-usual and the questionings of his own inner self. One almost said "soul" but that word never comes into the telling. He must first make peace with himself and orient himself with destiny, about which he has many questionings.

The heroine, played so cannily by Miss Tierney, is impatient and full of love wiles, but she marries another, while the hero goes away in quest of internal peace. The settings run from Chicago's Gold Coast country clubs to Paris, lots of Paris high and low, the Riviera, and in time to the mountains of India and high altitude philosophy. With great inaccuracy there has been some pre-release publication of a charge that it is "metaphysical drama." When one considers the decidedly physical allure of Miss Tierney's interpretation of the heroine and the robust exercises of Mr. Power as the hero embattled in a Paris dive the metaphysics seem less than dominant.

An Exciting Adventure

When it is all over the heroine becomes in psychological effect a murderer and the hero continues in search of his soul and peace. Perhaps the plot arrives at no conclusion, but the audience will know that it has been on an exciting ride, and no disappointment at the end.

The production has a certain period quality, and yet a decided sort of timeliness. Maybe that can be credited to Colonel Darryl Zanuck's special sort of sense of contemporary interest. His hero is a young man in search of soul. It is presented at a time when the whole world is, too; with thousands as consciously at sea in the universe and lonely under the stars as that "Larry Darrell" of Mr. Maugham's novel. The picture is no preachment, but there is a suggestion that he who would make peace with himself may perhaps come nearer to it by selflessness.

Considering that aspect of this production of many gleaming facets, one will be remembering another great picture of faith of the years agone, "The Miracle Man" with the late Thomas Meighan. There is nothing in common between the pictures but that element— faith. It made picture history.

It is appropriate to remark upon the somewhat curious expedient of Mr. Maugham in including himself as narrator within his story and the perhaps surprising success of his representation on the screen by Herbert Marshall, who by the time the piece is off tends to convince even familiars that he is indeed Mr. Maugham. Then there is the merry performance, even to deathbed, of Clifton Webb in the role of "Elliott Templeton," the wealthy sage, sardonic snob from Chicago, expatriate in France. It would have been so very easy to overplay that, and he did not. The music under the attention of Alfred Newman is so integrated with action and mood that it runs through the consciousness making its contribution without trace. Between the blended contributions of Edmund Goulding, director, Lamar Trotti, author of the screenplay and the work of Arthur Miller, cameras, there are no demarcations to be made. Probably the film editor, J. Watson Webb, had something to do, too. He left no tool marks.

Previewed at the Twentieth Century-Fox home office projection room in New York, where a professional audience approved. Reviewer's Rating: Superb.

Now running pre-release at the Roxy, New York, general release set for Christmas Day. Running time, 146 minutes. PCA No. 11,498. Adult audience classification.

Larry Darrell.....Tyrone Power
Isabel.....Gene Tierney
Gray Maturin.....John Payne
Sophie.....Anne Baxter
Elliott Templeton.....Clifton Webb
Somerset Maugham.....Herbert Marshall
Mrs. Louisa Bradley.....Lucile Watson
Bob MacDonald.....Frank Latimore
Miss Keith.....Elsa Lanchester
Kosti.....Fritz Kortner

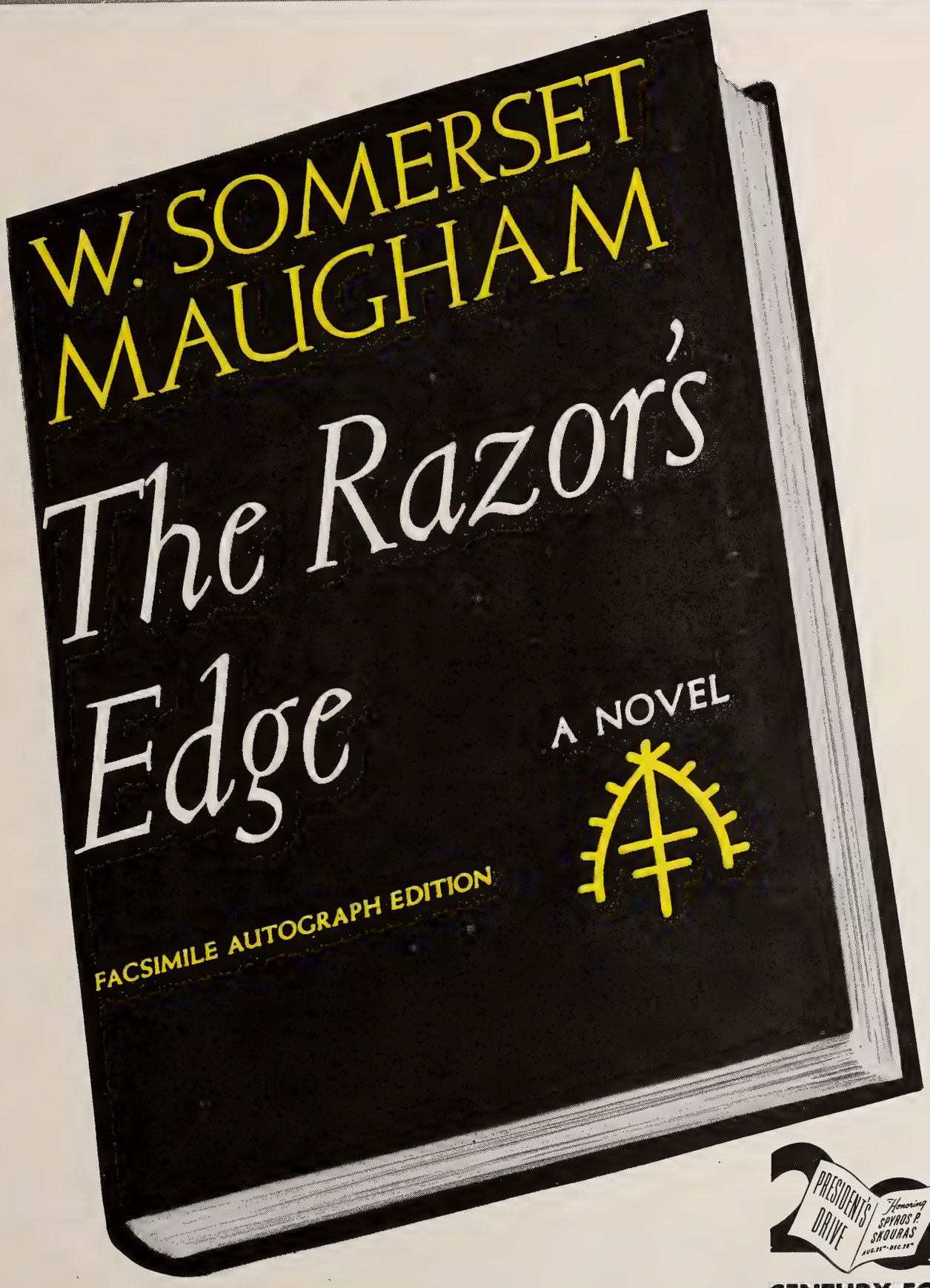
John Wengraf, Cecil Humphreys, Harry Pilcer, Cobina Wright, Sr., Albert Petit, Henri Letondal, Noel Cravet, Laurel Stevens, Joan De Briac, Eugene Borden, Leo Galitzine, Helen Giere, Isabelle Lamore, Andre Charlot, Adele St. Maur, Frances Morris, Hermine Storler.

Cagney Productions Occupy General Service Studios

Cagney Productions officially began its 25-year tenancy at General Service Studios, Hollywood, November 17. William Cagney became a vice-president of the studio last August, after purchasing an interest in it. The moveover, set originally for next January, was accelerated by the postponement of production on "The Stray Lamb," which was unable to start on November 18, and it could not have been completed in the shooting period allotted to it at the plant. It is likely now that "The Stray Lamb," instead of "A Lion in the Streets," will be the first Cagney picture at the studio.

PRC Branch Corporations Merged in Ohio Exchange

Eleven PRC branch corporations have been consolidated into the already existing PRC exchange corporation of Ohio. Affected were PRC exchanges of Los Angeles, Denver-Salt Lake City, Washington, D. C., Indianapolis, Boston, Detroit, Omaha, New York City, Albany-Buffalo, Pittsburgh, Philadelphia. Phillips, Nizer, Benjamin and Krimm, of New York, were the attorneys.



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The Best Years of Our Lives

***Goldwyn-RKO*—Post-war Folk Drama**

by TERRY RAMSAYE

Once upon a time in very story book fashion there were three veterans of World War II — an air force captain, who had been a soda jerker, a sergeant who had been a banking executive, and a sailor, who had lived on the wrong side of the tracks, and who had the while lost his hands in a bombing at sea. By storybook coincidence they all returned to their same hometown in mid-U.S.A., on the same plane and had a time of it with adjustments to wives, sweethearts and employments.

So with a screenplay by Robert Sherwood out of a novel by MacKinlay Kantor under the production auspices of box office-minded Samuel Goldwyn, at generous length and with generous budget, there emerges almost three hours of entertainment of tearful tensions interspersed with smiles, grins and laughs. There are three interlaced love plots —and so help us Hollywood and Goldwyn, three utterly perfect happy endings.

Aside from the occasional and unimportant delivery of speeches by actors who sound exactly like a collaboration of Archie MacLeish and Mr. Sherwood, the picture is entirely in the tried and long proved pattern which has made the American screen product successful merchandise. Art has its little moments, but merchandising is in happy control. Most of the customers will not be nearly so aware of the economic ideologies as of the dramatics.

Players in Top Form

By name and fame and skilled performance in this picture the fictional family group, Sergeant-Banker "Al Stephenson," played by Fredric March, "Milly," his wife, represented by Myrna Loy and "Peggy," their daughter, portrayed by Teresa Wright, belong on the marquee. They all are in top form, convincing in parts that make extensive demand. They incidentally are the principal custodians of the glamour which proves very useful in the general prescription

The production includes two personalities new to the screen of notable importance. First to be mentioned is Harold Russell in the role of "Homer Parrish," the sailor who lost his hands and experienced psychological ordeals before true love redeems his poise, and life. Mr. Russell, who is not a professional actor is very much an actor indeed, under the capable direction of William Wyler in this picture. It is Mr. Russell's first, and perhaps only, appearance on the entertainment screen. He was a paratrooper who came to mishap and subsequently developed such skill in the use of artificial hands that he appeared in a military rehabilitation picture as a demonstrator. The picture exposed him to Hollywood and led to his casting in this production. He is a student at Boston University. His performance is strikingly convincing, rooted in bitter experience.

Authentic Discovery

And then there is Cathy O'Donnell in the role of of "Wilma Cameron" the demure and sympathetic little lady who marries the maimed sailor. She is an authentic Goldwyn discovery, carefully sent on the road for a year to keep her from infection with the Hollywood conventions, and now brought to the screen for her first appearance. Both of these new persons rate special attention. Dana Andrews in the role of "Fred Derry," the captain who came home to be a soda clerk again, and win his true love through much travail, will be rating feminine attention, romance with two fists and dark eyes. Hoagy Carmichael, at the piano, will have box office weight, and deserves it.

It is to be observed that the picture, perhaps considerably because of the adjacency of the war and newspaper attentions to the problems of the returning veteran, has a decided documentary quality. In truth one may dally with the fancy that if Mr. Goldwyn in pursuit of a glossy sort of realism put so much of that into his fiction, and if Louis DeRochemont in his march-of-time art increases the fictional content of his screen documentations, the two producers will come to a common ground as founders of a new school—approaching from opposite directions.

"The Best Years of Our Lives" is a long title for a long picture about a long story full of long thoughts. They will cry over it, every little while.

Previewed at the RKO projection room in New York, with an audience of industry press persons, inured to tears but highly susceptible to laughs of which they missed none. Reviewer's Rating: Superior.

Release date, October 30, 1946. Running time, 172 minutes. PCA No. 11972. General audience classification.

Milly Stephenson ..... Myrna Loy
Al Stephenson ..... Fredric March
Fred Derry ..... Dana Andrews
Peggy Stephenson ..... Teresa Wright
Marie Derry ..... Virginia Mayo
Wilma Cameron ..... Cathy O'Donnell
Butch Engle ..... Hoagy Carmichael
Homer Parrish ..... Harold Russell
Hortense Derry ..... Gladys George

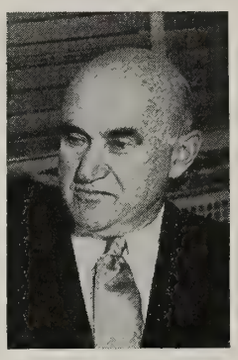
Roman Bohnen, Ray Collins, Steve Cochran, Minna Gombell, Walter Baldwin, Dorothy Adams, Don Beddoe, Victor Cutler, Eskine Sanford, Marlene Aames, Michael Hall, Charles Halton, Howland Chamberlin.

Arlinghaus Addresses Film Council Meeting

Addressing the November meeting of the New York Film Council at the Sheraton Hotel in New York last Wednesday, Frank Arlinghaus of the Modern Talking Picture Service called for more and better non-theatrical films to fill the steadily swelling demand created by the war. He expressed the belief that there are at present nearly 50,000 projectors installed in schools and for adult group showings, and that during the coming year this number probably will be increased by 100,000. Other speakers who discussed non-theatrical film distribution were Harlan Hobbs, producer and distributor of films for the Owens-Illinois Glass Company; A. L. Fredricks of the YMCA motion picture bureau, and David Strom, director of visual education for the University of Connecticut.

Hollywood Lazy, Dry of Ideas, Says Goldwyn

As Samuel Goldwyn sees it, Hollywood is living on borrowed time, occupying itself lazily making pictures that remind of a hundred other pictures. Having run dry of ideas, American features are facing increasing competition from British pictures which have, according to the Goldwyn criteria, "a viewpoint broader and more international than ours."



Samuel Goldwyn

In a press interview Monday in his New York office, the independent producer quietly but thoroughly damned many phases of the industry, charging that Hollywood makes too many pictures, that there are not enough good writers to put out 400 or 500 pictures a year, that unions are freezing new talent out of Hollywood, that film workers are getting lazier with each new raise granted them and that exhibitors have not been paying attention to the playing time potential of new product.

Mr. Goldwyn was in New York for the world premiere at the Astor Thursday of his "The Best Years of Our Lives."

"Times have changed," Mr. Goldwyn told the reporters, "but Hollywood hasn't. Hollywood has run dry of ideas, because it has gotten too far away from the average person. That comes of being too rich, which has led to laziness."

"The more money they (the film workers) make the more time they spend having a good time spending the money they make."

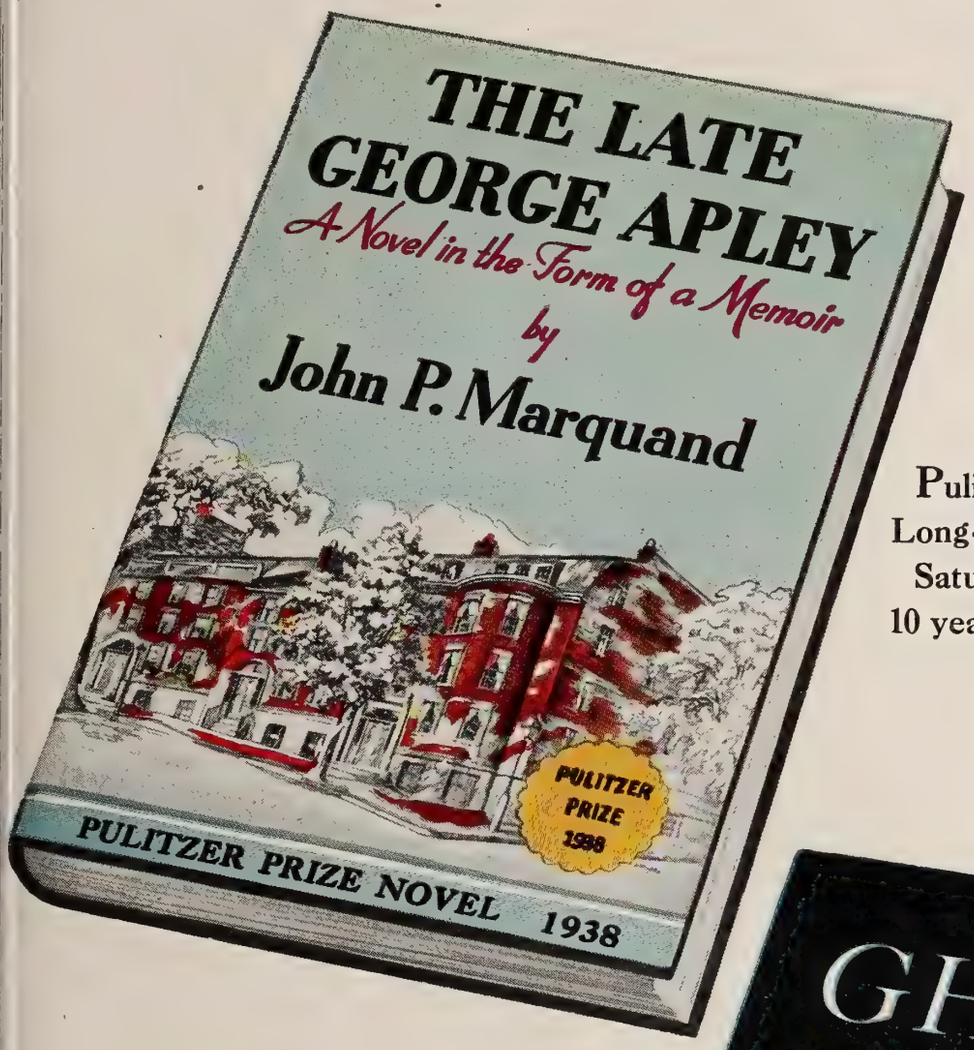
Talking about his own money, Mr. Goldwyn said his latest Danny Kaye show cost him $3,200,000. "Several years ago," he reminisced, "I could have made that for $1,000,000. I've never seen such a change."

Urges Fewer Pictures

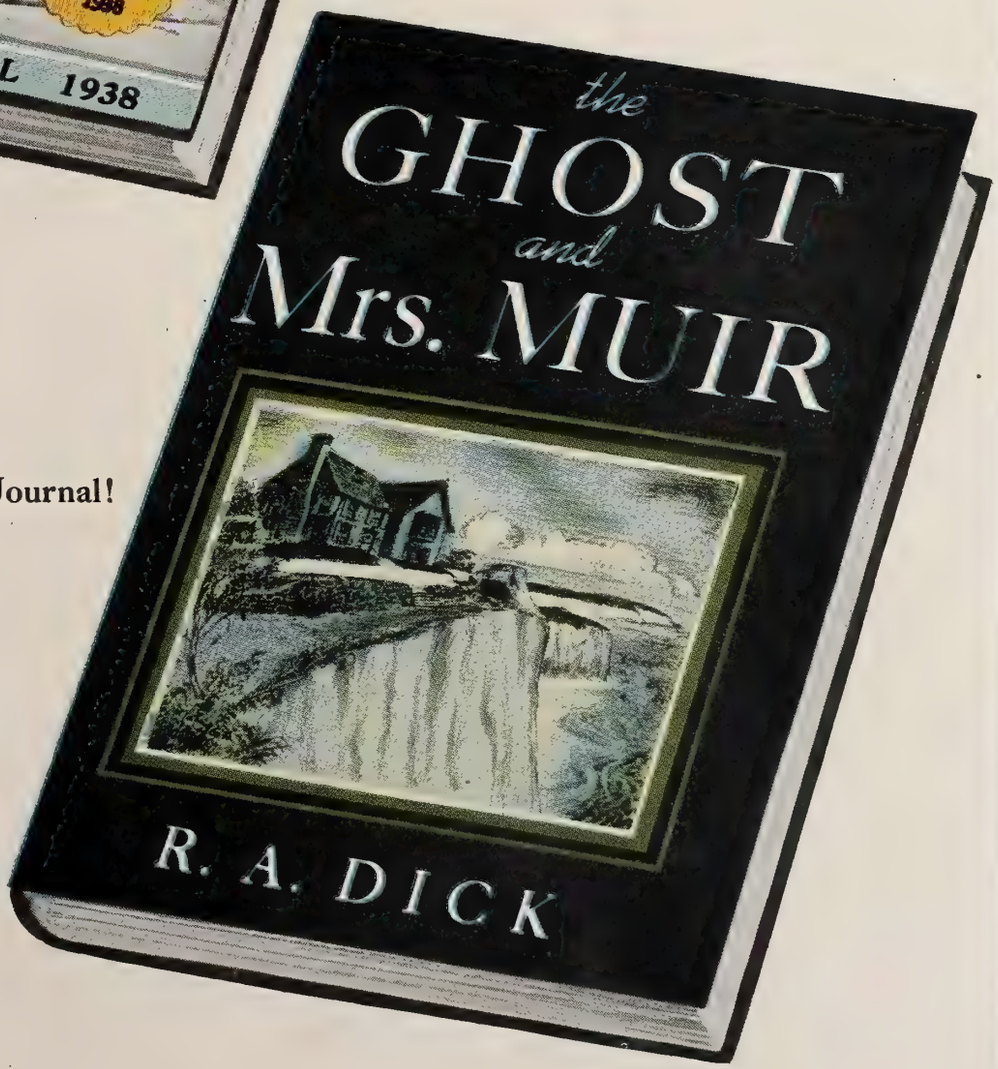
The Goldwyn answer to the million dollar question is fewer pictures and these with some recognition of current problems.

Mr. Goldwyn is not at all afraid of what the exhibitors will have to say about fewer pictures. "The exhibitors," he argued, "have been having a good time (during the war). It's been a buyer's market. They never played the pictures as long as they should have. Just put them in and took them out. All they've been doing is buying the pictures the cheapest they can and then they've gone away fishing."

The producer's kind words were reserved for the British industry which he thinks "may provide the threat that Hollywood needs to stir itself out of its fat-cat complacency."

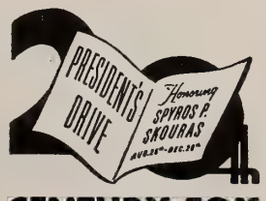


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Saturday Evening Post serial!
10 year best-seller!



Published in the
Ladies' Home Journal!

Best-seller from
coast-to-coast!



CENTURY-FOX

PRODUCTION CODE "a product of the industry"

REV. DANIEL A. LORD, S.J., to W. R. WILKERSON

ADDING to misunderstandings already existing in certain areas of public opinion and also in certain quarters in the industry, "The Hollywood Reporter" in a recent editorial by W. R. Wilkerson referred to the Motion Picture Production Code as having been introduced by the National Legion of Decency.

The existence of this misunderstanding is seriously detrimental to the public relations of the motion picture industry, and inevitably it becomes an embarrassment to the Legion of Decency. Out of it has grown an apprehension in the minds of various persons and groups as to the propriety of the imposition upon American motion pictures of a code of moral regulation sponsored by any particular religious organization.

The recent erroneous statement of the Hollywood paper, if left uncorrected, would obviously serve to perpetuate the misunderstanding, needlessly creating criticism of and opposition to the industry's system of self-regulation.

With these considerations in mind, Rev. Daniel A. Lord, S.J., editor of "The Queen's Work", St. Louis, Mo., who prepared the original draft of the Motion Picture Production Code, has addressed the following letter, dated November 8, to "The Hollywood Reporter" in explanation of the origin, development and adoption of the Code and the creation, three years later, of the Legion of Decency:

The Editor of the Hollywood Reporter:

Rather belatedly, Tradeviews, the column of Mr. W. R. Wilkerson, in your issue of October 16, came to my attention.

May I correct the misapprehensions that occur in the course of this article? Mr. Wilkerson very much confuses the Motion Picture Production Code and the Legion of Decency.

The first is a product of the industry by the industry and for the industry; the second was a project of the Catholic Church.

Those acquainted with the history of the industry will probably recall that with the coming of the talking pictures new problems were met with by the studios. There was a great deal of difficulty arising out of the fact that much censorship trouble had developed. Pictures were being ruthlessly cut all over the country, to the great expense of the industry.

In addition at this time there was much ill will being developed with the result that there was a threatened national censorship which hung like a dark cloud over the whole industry and seemed about to break into a storm which would have been very expensive and highly detrimental to the industry.

No move of any kind toward a Code was made by the Catholic Church. But a move was made inside the industry, a move which I believe the industry itself regards with very considerable pride.

The industry has always been able to say that it presented to the country a policy of self-regulation, a policy that was in no sense forced upon it by any national or religious or local group.

What happened historically was this:

Mr. Martin Quigley, owner and publisher of *Exhibitor's Herald,* talked over the situation with men inside the industry. It was felt that the "Dos" and "Don'ts" which thus far had guided the industry in its production of pictures were no longer adequate. It wanted now a Code that would cover the rising problems of the talking pictures, that would forestall the possibility of censorship, and that would make the public realize that the motion picture industry accepted its responsibility for the presentation of sane, sound and decent entertainment to the nation.

Mr. Quigley, who was a personal friend of mine, invited me to draft such a Code. This Code was not to be an expression of the Catholic point of view. It was to present principles on which all decent men would agree. Its basis was the Ten Commandments, which we felt was a standard of morality throughout he civilized world. The Code was, in other words, merely the presentation of accepted morality to the entertainment field dominated by the motion pictures.

Mr. Martin Quigley brought this Code to Mr. Will Hays, who in turn called it to the attention of the heads of all the companies.

At the invitation of Mr. Hays and in company with Mr. Martin Quigley, I went to Hollywood, where I presented the Code at a conference of all the major companies at that time. Mr. Will Hays was present, as was Mr. Martin Quigley and most of the important producers then dominating the motion picture industry. I went simply as the author of something that was regarded even by the men who read it as the presentation of decency in entertainment.

There was no compulsion. The Catholic Church was not "back of me." This idea did not originate in the Catholic Church. It was not presented by me as a Catholic priest. I went as a friend of the industry and one who believed that the industry had a high responsibility for the millions of people who every week were viewing their films. I may say in addition that I myself was worried for fear that censorship of a national type would destroy much of the effectiveness of the motion picture entertainment. I did not believe in bureaucratic control, and it seemed to me that self-regulation was the answer.

This Code was thoroughly discussed by the heads of the industry, and with no impulsion or compulsion from anyone was signed and accepted by the responsible heads.

This took place in January, 1930. You see it was long before there was any talk of a Legion of Decency.

So the Motion Picture Production Code is not the product of the Catholic Church. It happens to have been written by a Catholic priest and presented by the organization of which Mr. Will Hays was the president and under the impulse of Mr. Martin Quigley, the head of the industry's largest trade journal.

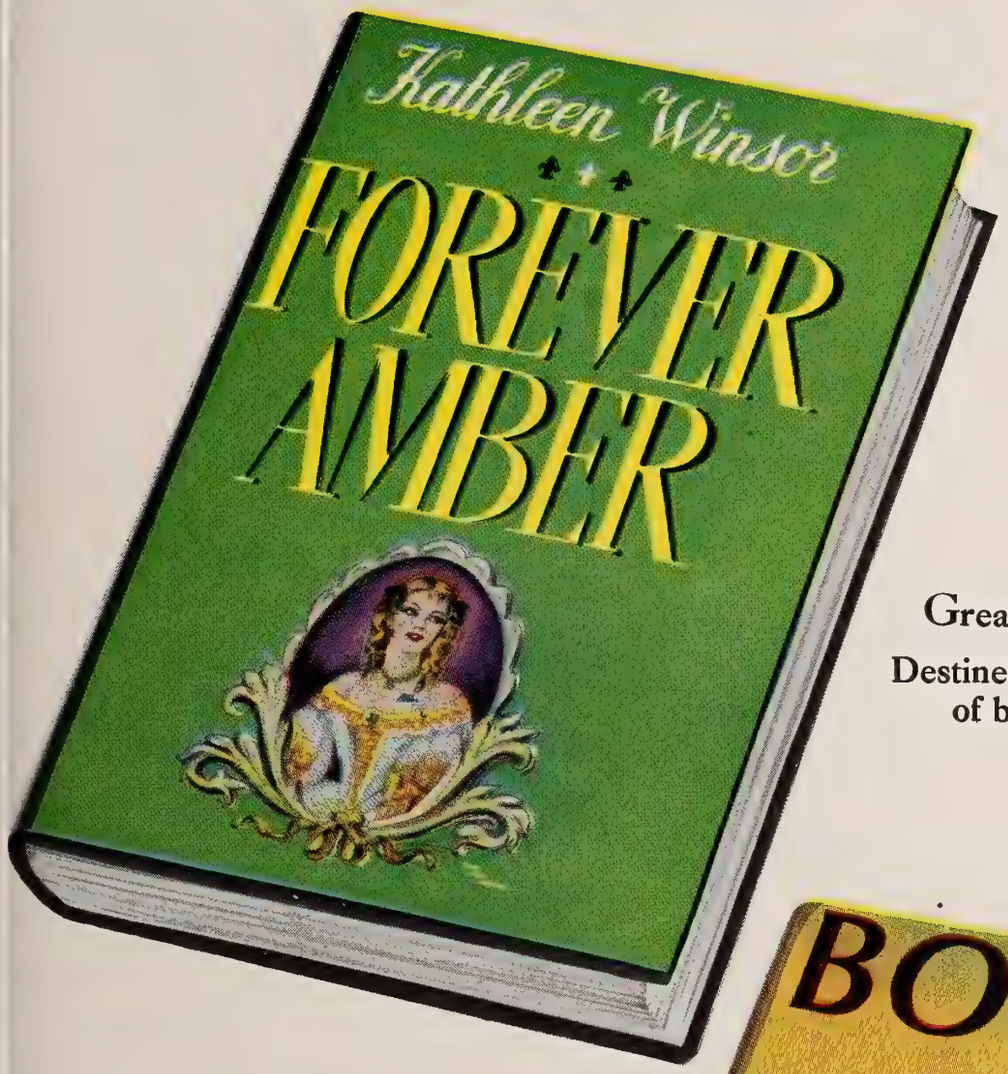
Not until the Spring of 1934 did the Legion of Decency campaign begin. This was under the impulse of the Catholic Church, and fortunately for the Church it could point to the Motion Picture Code already adopted and demand of the industry that it obey its own accepted Code and fulfill its own accepted pledges. But there was a lapse of almost four years between the acceptance of the Code by the industry and the entrance of the Catholic Church into the actual field of motion picture morality throughout the country.

This Legion of Decency is an agency of the Catholic Bishops of the United States. It has no connection with Hollywood. It is not connected with the Code. It has no representative in any of the studios or in the Hays office.

There is hardly, however, a man in Hollywood who went through that period of history, the Spring of 1934, who does not feel grateful to the Catholic Church and to the hundreds of thousands of non-Catholics who joined in the Legion of Decency for the insistence, that was made nationally, upon the industry's own Production Code. The box office, the disappearance of the threat of national censorship, the fact that it was no longer necessary to chop, trim, and cut film at the demand of local censorship boards, all meant that the Code once in practice was vastly to the benefit of the industry.

I write this letter, however, merely to indicate that the Code belongs to the industry and the Legion of Decency is something quite different from it. The Legion of Decency did originate in the Catholic Church.

DANIEL A. LORD, S.J.



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CENTURY-FOX

CANADA STUDIOS COMING OF AGE

Post-War Development Is Marked by Activity at Several Centers

by W. M. GLADISH
in Toronto

After various ventures of varying degree of substance, the Canadian film-production industry can be said to have arrived, without questioning, as a post-war development despite the difficulty of equipment for studio purposes.

One feature, "Bush Pilot," with Rochelle Hudson in the starring role, has been produced this year by a Toronto company, Dominion Productions, Ltd., which is headed by J. H. Woods, industrialist.

"Stronghold" In Work

Work has been started on English and French versions of "The Stronghold" by Quebec Productions Corporation, of which Paul L'Anglais of Montreal is president, at its own new studio at St. Hyacinthe with an array of talent topped by Paul Lukas, Helmut Dantine and Mary Anderson. L'Anglais already has negotiated with Toronto's Walter Huston to produce "The Apple of His Eye" as the second picture. Mr. Huston is now touring the United States with the stage vehicle and is understood to have given the Canadian producer a favorable answer.

Also this year Paramount shot all exteriors for "The Emperor Waltz," with Bing Crosby, in the area of Jasper Park; 20th Century-Fox used Quebec locations for "13 Rue Madeleine," while the Samuel Goldwyn Company has been organizing for the production of "Earth and High Heaven" by Gwethalyn Graham, Canadian author.

J. Arthur Rank of England has his Queensway Studios, Ltd., at Islington, Ont., where some work has been done. On his recent visit to Toronto, John Davis, managing director of the Arthur Rank Organization, said the search was on for stories with Canadian background.

Three Others Active

Audio Pictures, Ltd., Toronto, linked with Arthur Gottlieb's Film Laboratories of Canada, Ltd., is constructing a studio in the Toronto outskirts with a production program in sight. Crawley Films, Ltd., is making headway in its comparatively new studio at Ottawa, while Shelly Films, Ltd., has established a studio at Long Branch, Ont., with both enterprises engaged in making special shorts.

Associated Screen News, Ltd., Montreal, an adjunct of the Canadian Pacific Railways, has increased its output, its operations including the making of required Canadian prints from many Hollywood negatives which are imported under bond with a flat customs-excise rate for immediate processing. The Canadian Government's National Film Board at Ottawa has contracted its scope since its wartime fling but is still busy with theatre shorts and non-theatrical films.

Renaissance Films, Ltd., has been organized at Montreal with the objective of providing French-language features for distribution in French-Canadian regions and in France but has yet to turn out its first picture, although backed by substantial interests.

Form Producer Association

Indicative of the post-war development, which has been devoid of the fly-by-night promoters of the depression era, is the formation of the Film Producers Association of Canada, with headquarters in Toronto, to provide a code of operations among present and prospective studio companies in the Dominion and to establish a basis of cooperation on matters of mutual interest. The president is Frank O'Byrne, general manager of Queensway Studios, and, previously for many years, with Associated Screen News. The association has applied to the Secretary of State for a Federal charter and, incidentally, one of its associate members is the Government's Film Board.

Canada has no film capital in the Hollywood sense but has, at least, the semblance of two producing centers in the Toronto and Montreal districts which cover the English and French complexions of the country's traditional makeup.

Motion Pictures Must Aid Understanding: Smith

Propaganda pictures alone cannot make for international understanding, Theodore Smith, assistant to Francis Harmon, Motion Picture Association vice-president, told a meeting of the State Federation of Women's Clubs in Albany last week. The screen's task, said Mr. Smith, is the production of "really great" pictures which will promote world unity as a "kind of by-product." He declared that "great motion pictures—and there have been a number of them—are like great art; they have a universality of appeal." Mr. Smith also stressed the fact that the MPA is welcoming comments and criticisms from women's clubs.

Normandie Seeks Injunction

Final papers in the injunction application made by the Normandie theatre, New York, against Walter Reade's New Park Avenue theatre and Universal have been filed in New York State Supreme Court. According to Louis Nizer, counsel, the plaintiff demands seven-day clearance over the Reade house in the case of the Universal picture "Canyon Passage." The film was booked for the Park Avenue theatre November 24-25.

See Evidence of New Production In Australia

by CLIFF HOLT
in Sydney

There is considerable evidence here that powerful film interests are prepared to stop their dabbling and invest big money in Australian production. Facts which draw attention to encouraging local production are:

The deal by which Universal-International, Greater Union Theatres and the Rank group have jointly backed the Australian producer, Charles Chauvel, to make "Sons of Matthew" as the first of several features.

The announcement by Nick Pery, Columbia's managing director in this territory, that Columbia will make a second feature in Australia, possibly in color. This would be a follow-up of Columbia's "Smithy."

More Facts Listed

The departure of Ken G. Hall, director of "Smithy," to London to purchase equipment with which to equip Greater Union Theatres' studios at Pagewood in Sydney.

The announcement by Ealing Studios, England, producers of "The Overlanders," that the company has obtained options on six Australian stories and that one or more will be filmed in 1947.

Plans to equip studios at Herne Bay in Sydney.

Sir Alexander Korda's decision to send a unit here.

The willingness in Australian financial circles—hitherto skeptical of Australian production—to provide capital for producers of accepted ability who have a sound proposition to offer.

A few years back any producer was regarded as foolhardy if he exceeded a budget of $80,000 for negative costs. It is now agreed that those days are gone and that no important Australian film can be made for much less than $400,000.

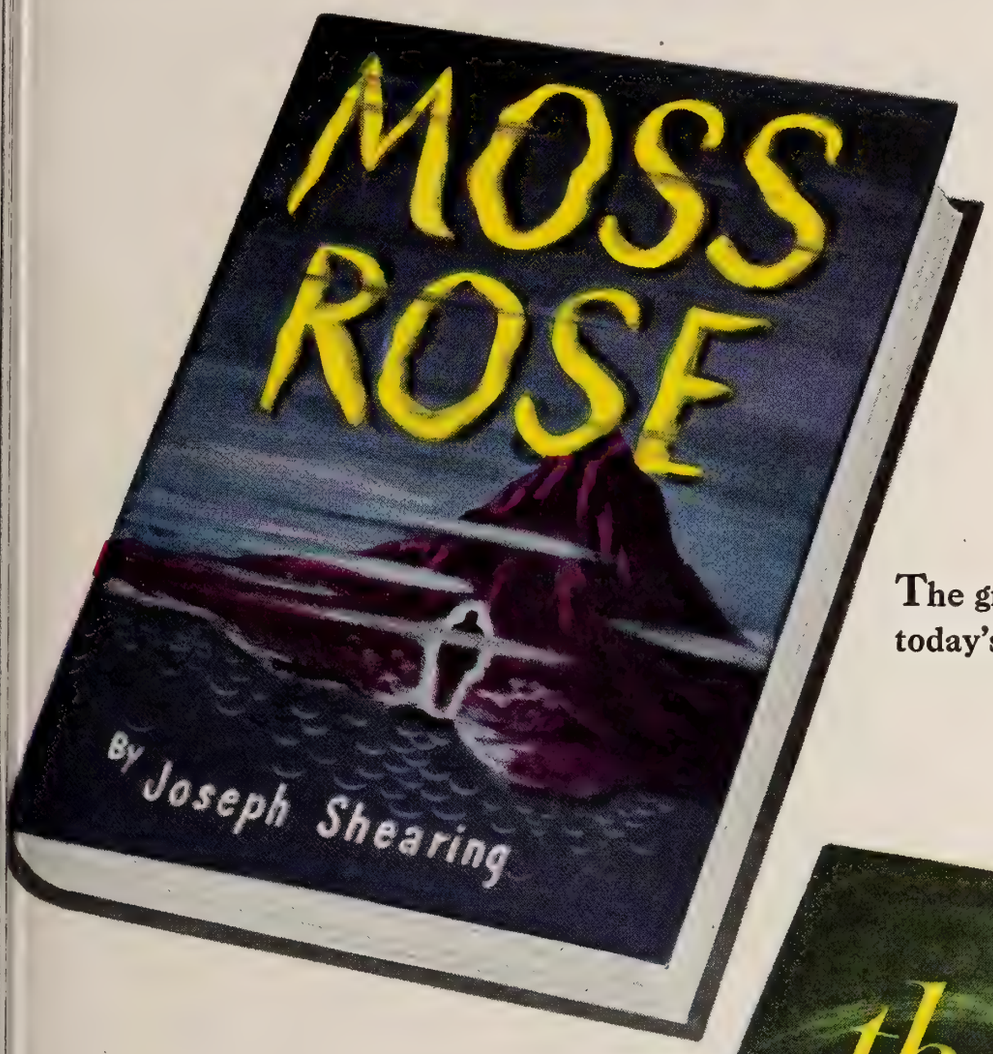
Willing to Waive Tariffs

The Commonwealth Government is unofficially reported willing to waive tariffs on essential studio equipment provided no satisfactory substitute equipment is manufactured in Australia. This will represent tremendous saving. On American purchases, the levy stands at 60 per cent of the purchase price.

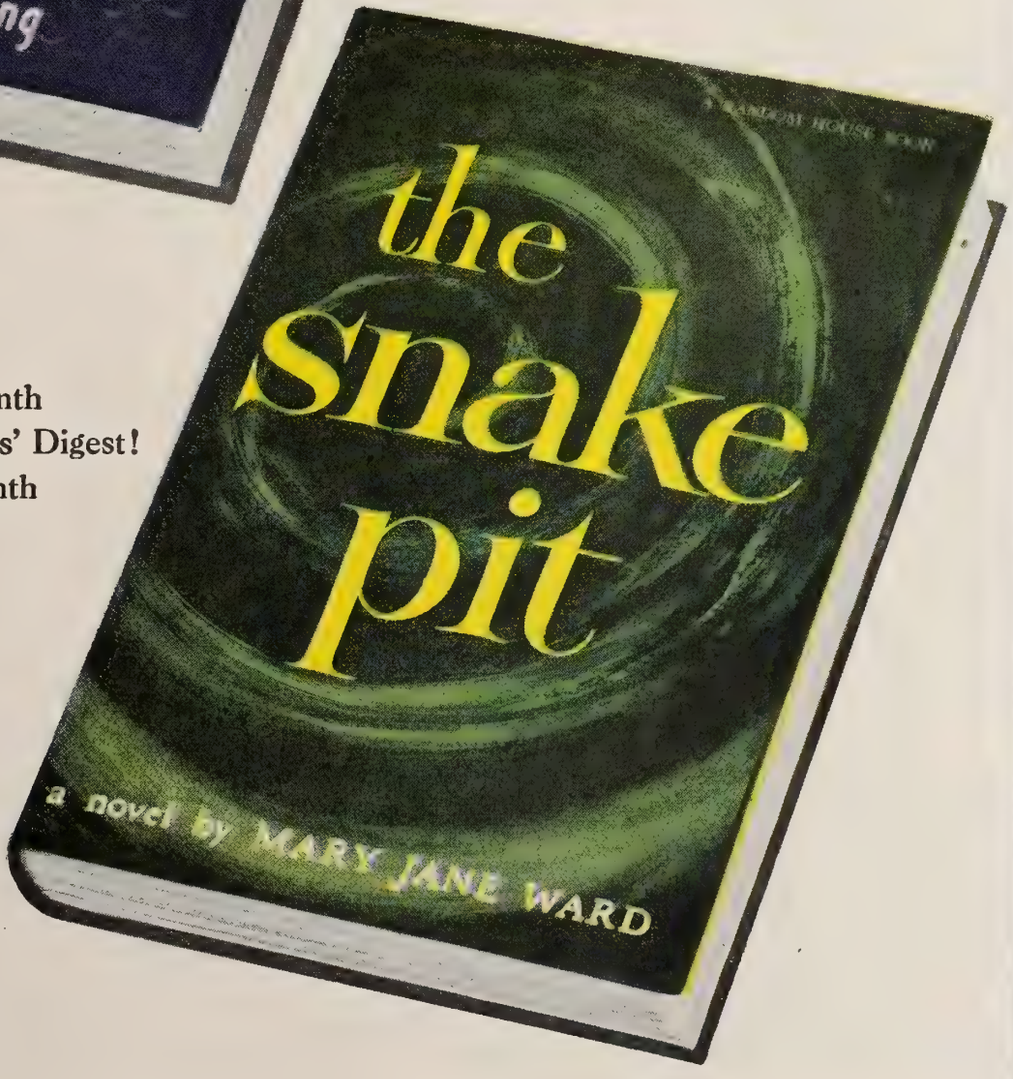
Although anxious to see production developed as a secondary industry, the Government will not commit itself to an official pronouncement on the subject, preferring to treat each case on its own merit.

Sommers in New Post

Ben Sommers, Canadian exhibitor who produced Canada's first local community newsreel at the Windsor in St. Vital, has recently taken over the State theatre in Winnipeg.



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CENTURY-FOX

FRENCH, ITALIANS TO CO-PRODUCE

Plan 15 Bi-Lingual Films; Agreement Provides Reciprocal Exchange

by MAURICE BESSY
in Paris

French and Italian interests will co-produce 15 bi-lingual features—10 in Italy, five in France—under the terms of the Franco-Italian film agreement signed in Paris October 29.

Highlights of the agreement are:

No limitations are placed upon the importation of French films into Italy or Italian films into France although each country's quota is preserved — four weeks of native product out of each 13 weeks for France, two weeks of each quarter for Italian product in Italy.

Extend Newsreel Exchange

The exchange of newsreels and cultural and non-commercial films will be extended.

Rules governing equipment sales between the two countries will be included in the next Franco-Italian agreement.

Other concessions on taxes, methods of selling and the speeding up of consoring films are also granted.

The 15 mutually-produced features must be authorized by both French and Italian official cinema organizations. Both French and Italian writers and technicians will work on the productions with the approval of film unions of both countries.

The first co-produced feature will be "La Chartreuse de Parme," from Stendahl's novel. It will be produced in Italy by Andre Paulve, French, and Scalera Film, Italian, and directed by the French director, Christian Jaque. Work begins next February.

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Due to the difficulties in enforcing the rule, the chief of the French Information Department, Robert Bichet, has decided to postpone the application of that part of the French quota decree which stated that no distributing company was allowed to rent to any exhibitor more than six features in six months.

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The French will build studios in French-occupied Germany at Remagen. They will include two sound stages, six cutting rooms and a laboratory and will be used first for dubbing French films in German. The productions there of feature and short films in French and German versions is also being considered. Up to the present all cinema activities in the French zone were under military control. Now this control will be transferred to a new company formed in the zone, International Film Allianz. Fifty-one per cent of the shares of the company are owned by Union Francaise Cinematographique, a new company to which belong all French producers showing features in the occupied zone.

The remaining shares are owned by two companies: Rex Film of Berlin, which has 35 per cent of the stock, and I. F. A. Wochenschau, a German newsreel company partly created by the French state newsreel company, Actualites Francaises, which owns 14 per cent.

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The bill adopted by the French Assembly establishing the National Center for Cinematography has been published in the French *Journal Officiel* and since October 25 has been a law of the French Republic. This Center will take the place of previous trade organizations. But the actual application of the bill awaits an official decree. Currently the French trade organizations are preparing this decree together with the Information Department and the General Director of the Cinema. It appears that the National Center will not be a practicable, workable organization before the end of the year.

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Twenty-six French features are now in production, the most important being the RKO-Pathe French production, "Silence Is Golden," written and directed by Rene Clair and starring Maurice Chevalier.

Two French features have been completed in French Morocco and studios are to be built at Agadir. The first French feature in color, "Le Mariage de Ramuntcho," is nearly completed.

French Film Opening Proceeds To Go to Calais Aid Fund

Proceeds of the opening of the French film, "Children of Paradise" ("Les Enfants du Paradis") at the Laurel theatre, Los Angeles, Monday went to a fund for the rehabilitation of Calais. The picture is due ot open in New York and San Francisco during December. It is now playing in its second year in Paris. "Children of Paradise," starring Jean-Louis Barrault, Arletty and Pierre Brasseur, was started during the last months of occupation. It was completed shortly after the liberation. Many of the picture's scenes had to be shot in garages, underground laboratories and maquis hideaway in southern France.

Acquires French Film

Leo Cohen, importer and exporter, has acquired the North American rights of "Paris Frills," French film starring Micheline Presle and Raymond Rouleau. It will have its premiere at the 55th Street Playhouse, New York, following the run of "Johnny Frenchman."

Rebuild Studios In Germany in Trade Revival

by HUBERTUS ZU LOEWENSTEIN
in Berlin

Erich Pommer, producer, now at Wiesbaden, Germany, in an interview with the *Frankfurter Neue Press*, voiced some cautious optimism about the future of the German film industry. Mr. Pommer is a man who helped build up UFA, German company. After Hitler's rise he went to America and returned last July as chief of the motion picture division of the military government.

The German post-war industry in the American zone has two main centers of production. One is the former studio of UFA, located in Berlin-Tempelhof, and the other is the Bavaria-Studio in Munich. The new companies, several of which have been founded, have four studios in Berlin, Tempelholf. Two of them are in good shape, one is partly destroyed, and the fourth totally destroyed, but reconstruction has been started. In Munich are three usable studios and one giant building which experts consider most impracticable.

Applications Coming In

More and more applications for new licenses are coming in. They are granted only to anti-Nazis or persons who have been denazified and are technically qualified to produce and direct. Production is hampered by the bad living conditions of the actors. The raw film must be imported and many other essential items can be provided only by the military government. "Every pound of nails," Mr. Pommer says, "causes us a serious headache, but we do what we can and soon, perhaps early in 1947, the American zone will be producing good pictures."

For actual production so-called "working teams" or "working communities" have been formed. First, the necessary experts must be found and licensed. By the end of the year it is hoped that eight such teams will be operating.

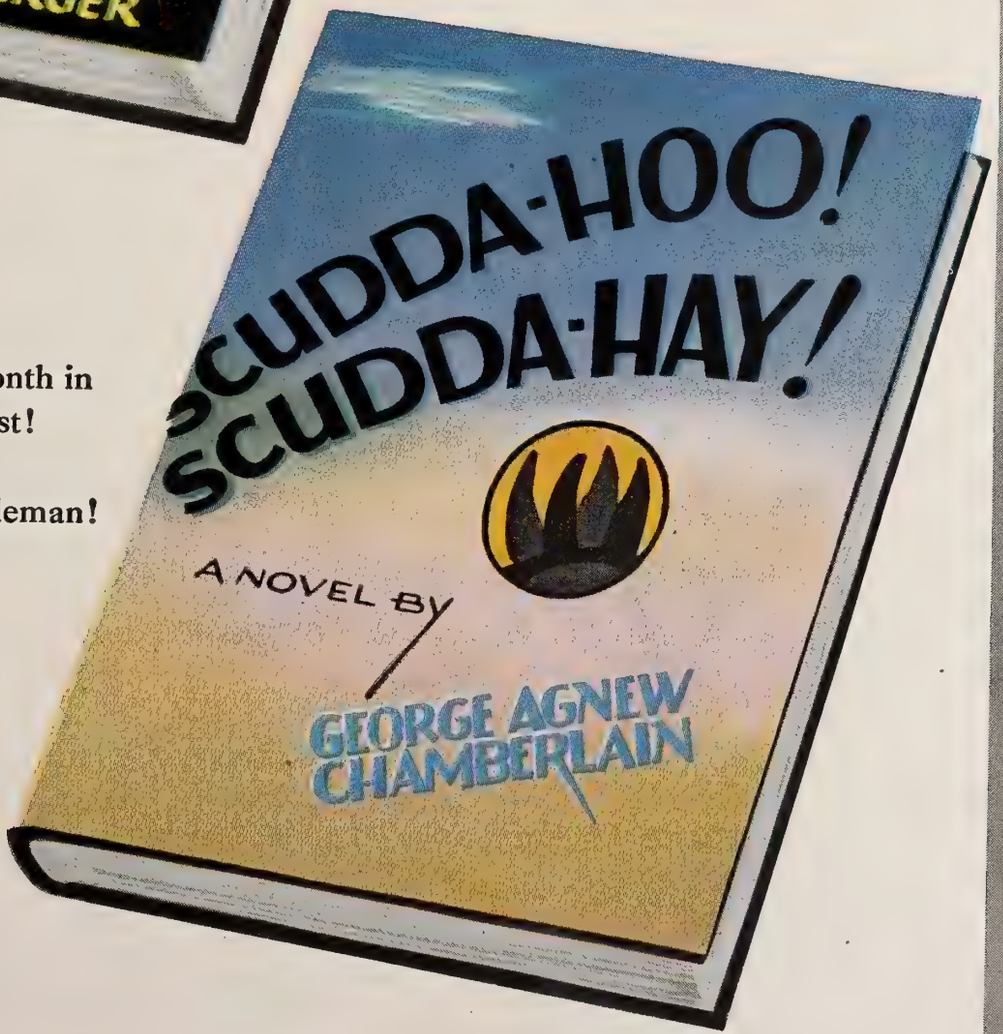
The production of cultural and short films is lagging behind recognized needs. So far mainly American films have been adapted for use in German theatres.

Calls Film Choice Unfortunate

Judging from the press and personal experience, the choice of American pictures for German audiences has not been too fortunate. Charles Chaplin's "The Great Dictator" met with almost universal criticism. A recent example is presented by the reaction to the American picture, "Brave Women," even though it is a song of songs of the heroism of Red Cross nurses. The German press was unanimous in praising the fine acting and it also emphasized that no false sentimentality marred the play. However, on the whole, the picture fails to make the grade with the German public.



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CENTURY-FOX

TRADE DEMANDING MEXICAN QUOTA

Producers and Exhibitors Petition President-Elect for Protective Action

by LUIS BECERRA CELIS
in Mexico City

A formal demand for a law making it compulsory for each Mexican theatre to devote 26 weeks of playing time to Mexican product is contained in the program which leading producers and exhibitors have presented to president-elect Miguel Aleman, who begins his six-year term December 1.

This program, say the industry leaders, was inspired by the promise Mr. Aleman made them shortly before the elections. At that time he told industry interviewers that he would do all possible for the industry were he elected.

Seek Industry Bank

The producers' part of the program is the suggestion that the Government help them establish a bank in Mexico City which would have a greater capital and scope than the Banco Cinematografico, the industry's own bank which the Government and the industry established in 1938. The producers offer to help capitalize the bank, asserting they are well able to do so since there are now more than 60 recognized producers in the country. Their plan calls for the bank to control the quality of production so that Mexican films may better compete with foreign films.

The legislative phase of the program, it is learned, is the demand for a law which would force all theatres to devote a half year's playing time to native product. Producers complain that at the present time foreign product is keeping 50 Mexican features off the screen.

Ask Tax Reduction

The exhibitors also ask for a 50 per cent reduction in their taxes during the times they are showing Mexican features. Further, they ask that there be only a single Federal tax instead of Federal, state and municipal levies.

The Producers Association, in a special publicity bulletin, expresses regret for the common talk that the picture industry is in a state of collapse. The bulletin calls such talk "alarmist" and avers there is "not the least foundation for it." The bulletin adds:

"Our industry is suffering from very grave problems. It would be childish to say that it doesn't. But we are living in a country that has numerous problems of various kinds and in times when all the world is embroiled in a tempest of problems, so the Mexican film industry is not alone in that regard. But we have a firm, tenacious and decided intention to solve our problems. We intend to surmount all the obstacles that afflict the Mexican picture industry."

SCHENCK MEXICAN VISIT ROUSES SPECULATION

The presence of Joseph M. Schenck, 20th Century-Fox executive producer, in and about Mexico City has the local industry speculating over whether or not 20th-Fox will become a Mexican exhibitor. While some news reports have quoted Mr. Schenck as saying his company is much interested in acquiring theatres or circuits in Mexico and have quoted him further as mentioning the circuit operated by William O. Jenkins, an American, sources close to both Mr. Schenck and Mr. Jenkins assert that the matter is only in the discussion phase.

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The Picture Production Workers Union has adopted resolutions urging the Government to enact a law for the protection of the industry and to insure ample bank credits for the trade so as to assure "more and constant production." More than 3,000 workers attended the meeting at which the resolutions were adopted.

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Filmex claims to lead all other Mexican producers for 1946. The company already has released 18 pictures and perhaps more will be released before the end of the year.

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RKO is making an investment of $400,000 in the studios which are nearing completion at Churubusco, a Mexico City suburb. They are expected to be in service next March.

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The Cine Iris in Mexico City soon will show only Mexican, Spanish and French pictures; the first theatre in Mexico to follow such a policy.

ASCAP Wins Judgment in Washington State Suit

Judge J. F. Wright of the Circuit Court of Washington last Friday granted the application of the American Society of Composers, Authors and Publishers for declaratory judgment, finding that ASCAP was complying with the Washington State Law of 1937, Chapter 218, regulating public performance of music for profit. ASCAP and several other copyright holders and publishers brought suit in Thurston County Court on January 16, 1942, asking for the judgment so that they could legally collect fees for the use of their copyrighted musical compositions by commercial users of music.

Official Orders Compliance with Argentine Quota

by NATALIO BRUSKI
in Buenos Aires

Cesar F. Marcos has resigned as director of the Public Entertainment Board (Direccion General de Espectaculos Publicos) after assuming the office comparatively recently with the general approval of all concerned. Although the motives for the decision have not been made public, it is generally attributed to political maneuvering. Direction of the Public Entertainment board has been assumed by Alfredo Bolognesi, who had the post a year ago.

One of his first acts was delivery of a note to every exhibitor in the country asking full compliance with the clauses in the decree which require the compulsory exhibition of Argentine product in all Argentine theatres. At the same time he warned that non-compliance might mean the closing of the house for an indefinite period. In the case of transgressions on the part of producers it might mean the loss of product under government action.

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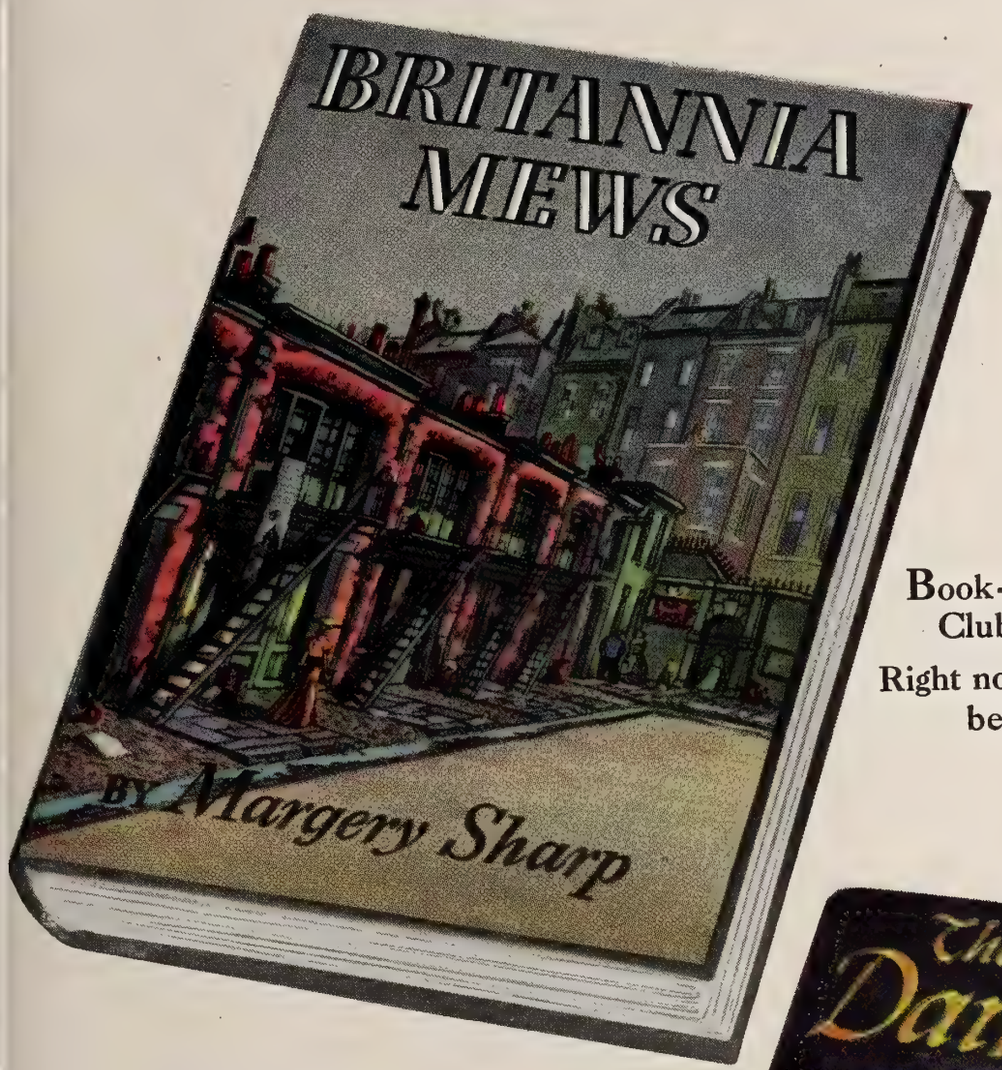
The Asociacion Argentina de Productores de Peliculas (Argentine Association of Motion Picture Producers), formed by three of the most important local producers to curtail the actions of present circuits, has decided to build its own theatres in the key zones of the country. To start with, it has been decided to build five houses in Buenos Aires, requiring an investment of ten million pesos.

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The formation of an Argentine Chamber of Theatre, Cinema and Radio Activities took place at a meeting of representatives of the Argentine Society of Theatrical Impresarios, the Association of Cinema-house Operators, the Association of Argentine Radio Stations and the Association of Independent Producers of Argentine Pictures. Delegates of Associated Argentine Artists, Argentine Filming Establishments (EFA), Producers and Artists of America, Pampa Film, Sur and Terra also attended.

The draft of by-laws presented by Dr. Nestor Maciel Crespo was discussed. He was appointed general counsellor of the new chamber and it was decided to issue special invitations to the Association of Producers of Argentine Pictures (APPA) and to distributors of foreign product to join the organization.

Among the temporary appointments made were: Mr. Hector C. Quiroga, president; Joaquin Alberto Lautaret, first vice-president; Eduardo Pellicciari, second vice-president; Jose Messuti, treasurer; Julio Joly, assistant treasurer; Arturo Brochard, assistant treasurer; Eduardo Amoroso, Jose Adolfo Zatzkin, Venancio A. Rubio, Marcelo Moreno and Alberto Martin.



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CENTURY-FOX

British Theatres Attack Rentals Asked by GFD

by PETER BURNUP
in London

A scathing attack on booking methods adopted by a section of the J. Arthur Rank organization and—inferentially—praise for those of Paramount characterized last Thursday's convening of the Cinematograph Exhibitors' Association here.

Subject of the plaint was the terms demanded for "The Overlanders," which was made to the order of Ealing Studios, which release through Mr. Rank's General Film Distributors.

Rental Increase Discussed

Reporting to the CEA general council, the association's general purposes committee went on record with outspoken sentiments concerning GFD's boost in film rentals for "The Overlanders," which is playing in some locations with Paramount's "The Bride Wore Boots." These two pictures were originally booked to the Odeon Circuit at equal percentages but when the pictures were booked to the independents, Paramount, reports the committee, continued to ask only 25 per cent for "The Bride," when played with "The Overlanders," but GFD boosted the "Overlanders" rental to 40 and 50 per cent. "It is understood," said the committee, "that the increase of price has been dictated by Ealing Distributors."

When this report came up for consideration by the exhibitors' general council a storm broke.

"Mr. J. Arthur Rank," said one member, "has been hailed as placing the industry on a high level, but the distance between Mr. Rank himself and the Rank organization is poles apart."

Criticize GFD Operation

Others, declaring they were not satisfied that Mr. Rank knew of the position and that it was urgently necessary that the treatment being handed out to independents by his employees should be brought to his notice, said that Paramount treated them fairly whereas harshness was the characteristic of GFD now that that company had merged with Rank's British Eagle-Lion.

Mr. Rank defended E. T. Carr, managing director of Eagle Lion, saying it was untrue he was unaware of happenings in his own organization. He claimed the unexpected success of "The Overlanders" justified the price rise. This statement, however, does nothing to appease independent exhibitors who are still likely to call upon Reginald Baker, managing director of Ealing and president of the Renters' Society and have the matter out.

"Kings Row" Opens Nov. 27

"Kings Row," Warner reissue starring Ann Sheridan, Robert Cummings, Ronald Reagan, Claude Rains and Betty Field, will open at the Victoria, New York, Nov. 27.

Three Deny Conspiracy In Buffalo Dipson Suit

Three defendants in the $2,500,000 suit brought by Dipson Theatres, Inc., filed answers in Federal Court, Buffalo, Thursday, denying the existence of a conspiracy to prevent Dipson from exhibiting first run pictures. They were Buffalo Theatres, Inc., Bison Theatres Corporation, and Vincent R. McFaul, president of Buffalo Theatres. Other defendants are the film distributing companies.

CEA Revises Its Manager's Pact

London Bureau

Leaders of the Cinematograph Exhibitors' Association have had to climb down in the face of a threatened revolt in the independent section of their membership. As reported previously, the association's negotiating committee had arrived at agreement with a body representing theatre managers and had prepared a document covering managers' pay and working conditions.

When the document was presented to the CEA general council a storm broke, small town exhibitors protesting that the proposed wage rates would place an intolerable burden on the takings of their theatres. They pointed out that the proprietor of a small theatre was more often than not the active manager of the place; the putative manager being nothing but an assistant.

The CEA negotiators have bowed to the tempest. In the new draft of what is becoming known as the Managers' Charter there is a clause referring to a type of manager with reduced responsibilities to be called assistant-in-charge. Men in this class will receive lower wage rates than their colleagues.

Vague suggestions have been heard of a considerable break-away of the smaller theatre men from the parent association. It has been borne in upon the insurgents that such action would avail them nothing. The law of this land clearly says that where two trade associations agree upon standard wage rates, the agreement becomes binding on the whole of the industry in question and enforceable at law. Which is to say that exhibitors would have to meet the new scales whether they remained members of the CEA or not.

Discussion of the agreement is on the agenda of the next CEA convention. There is likely to be some hard talking on that occasion, but informed opinion has it that the revised draft will be approved.

Fire Closes Theatre

A fire in the Lyric theatre at Gastonia, N. C., Sunday caused extensive damage and the theatre will have to remain closed for three months for repairs, Harry Harder, district manager of the Wilby-Kincy circuit in Charlotte, has announced. The fire was caused by a short circuit in the electrical wiring.

Italy Exhibitors Seek to Eliminate Minimum Clause

by ARGEO SANTUCCI
in Rome

The Association of Italian Exhibitors, meeting in Milan, has passed a resolution asking for the abolition of the "guaranteed minimum" clause in exhibition contracts. Negotiations are now in order between representatives of the American companies in Italy and representatives of the Italian exhibitors for a definite settlement of contract differences and difficulties.

The distributors have charged that the dishonesty of many exhibitors has suggested the practice of the "guaranteed minimum" and that, further, this dishonesty is the reason for the formation of an Office of Film Control, a special office which controls the selling of theatre tickets and therein keeps track of the grosses.

The exhibitors, regretting, and hence admitting, that some of their members are dishonest, agree with the control practices of the Film Control office and promise they will take strong measures against the dishonest members of the Exhibitors Association, but they insist that the "guaranteed minimum" system sometimes compels exhibitors to be dishonest in reporting their grosses.

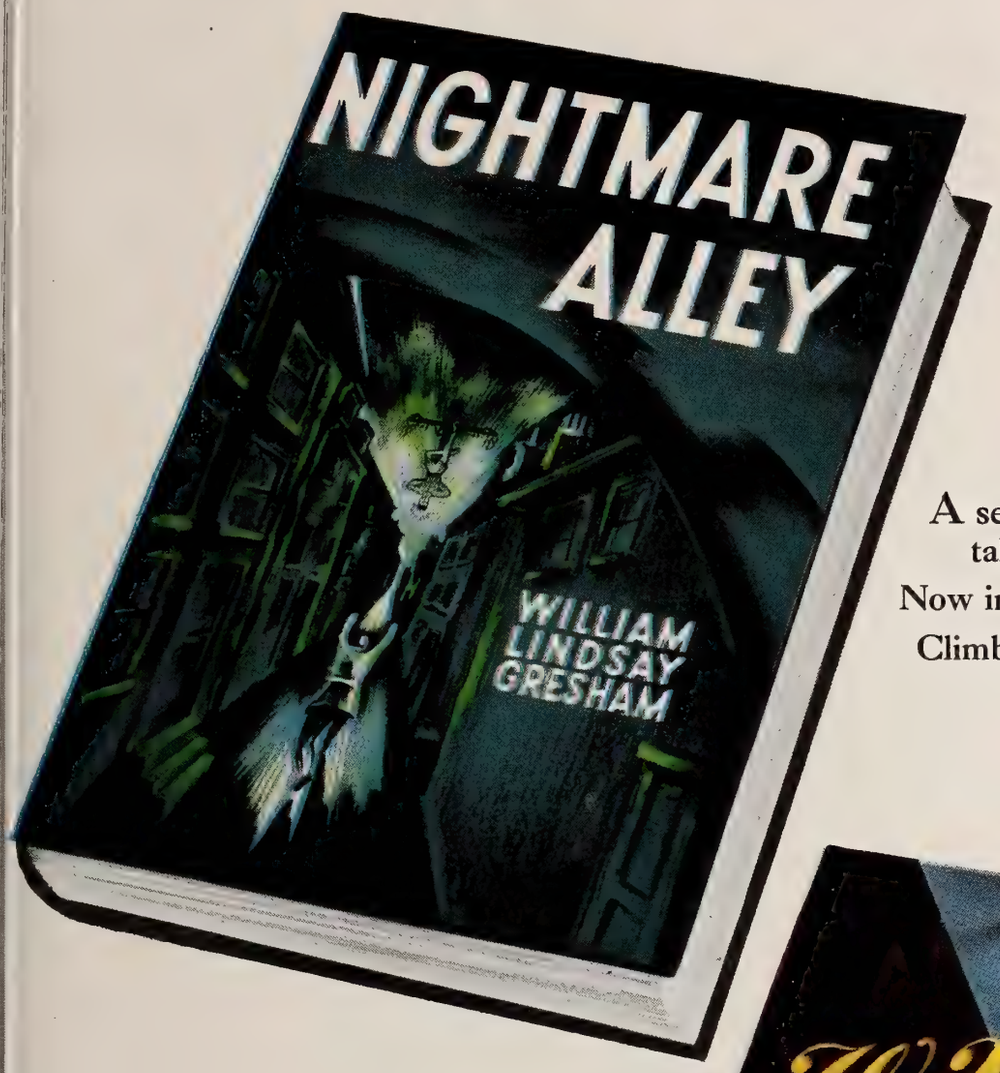
If the high prices requested by the distributors are onerous for the theatres in large cities, they are dangerous for theatres in small towns and for theatres which open once or twice a week, it was said.

MPEA Paris Conference Called Success by Maas

Irving Maas, vice-president and general manager of the Motion Picture Export Association, arrived in Berlin Monday on the second leg of his Continental tour, having presided over MPEA's first conference of field managers and representatives last week in Paris. In a cable, Mr. Maas reported the six-day conference was successful in resolving innumerable organizational problems and in formulating policies for future distribution operations in MPEA's Continental territories.

Anticipating considerable expansion in release activities starting in 1947, and to implement MPEA's plans for coordinating its distribution program on the Continent, Mr. Maas announced the appointment of Louis Kanturek, managing director of Czechoslovakia, to the position of European supervisor. He will supervise Czechoslovakia, Poland, Austria, Hungary, Rumania, Yugoslavia and Bulgaria.

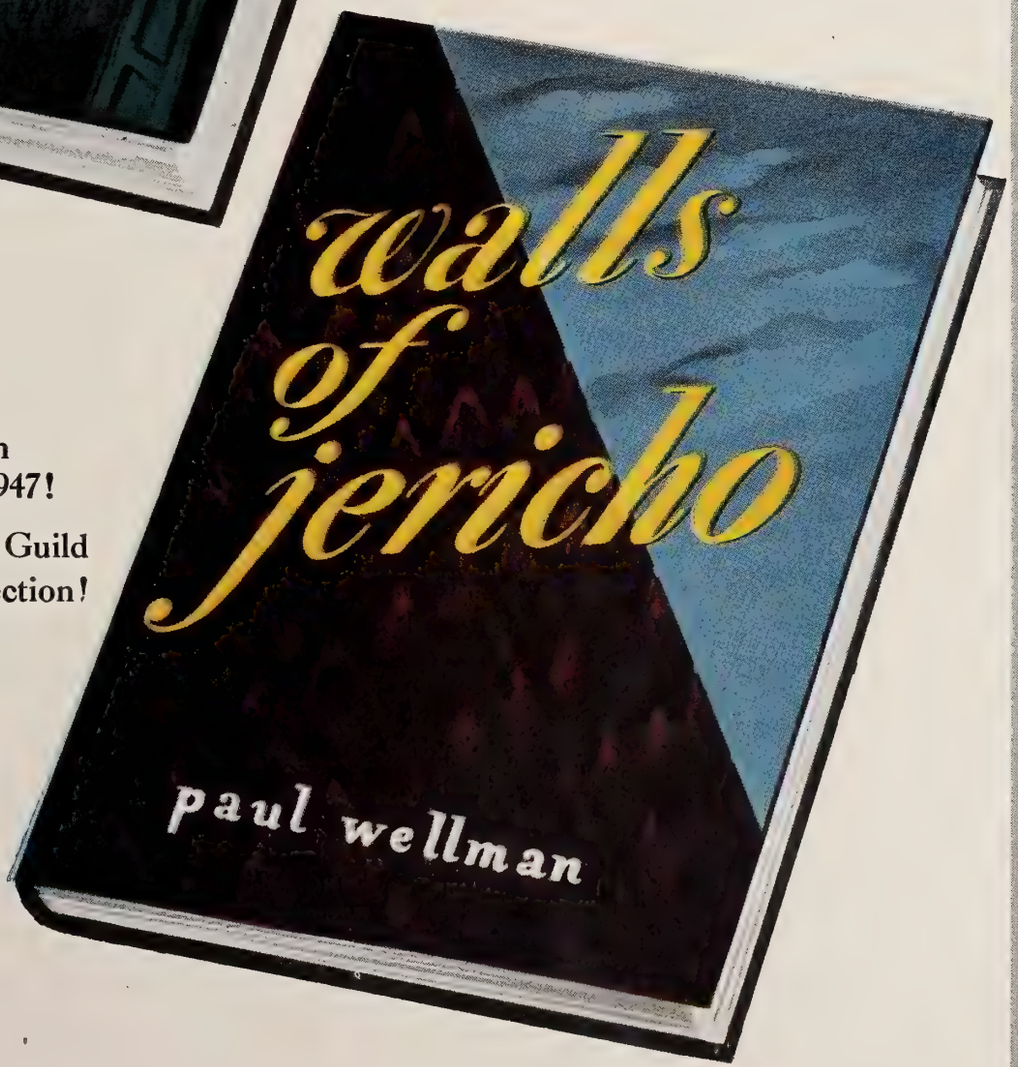
Following conferences with military officials in Berlin and inspection of the facilities handling the distribution of U. S. product in the American-occupied zones, Mr. Maas was to proceed to Vienna, Prague and other cities before returning to the United States.



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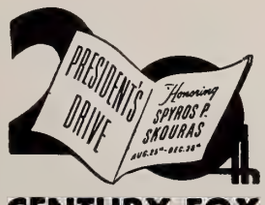
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To be published in January, 1947!

Chosen by the Literary Guild as its February selection!



CENTURY-FOX

CLERGYMAN-AUTHOR HITS CODE AMENDMENT ON DOPE

Dr. Daniel A. Poling is a widely known and honored Protestant clergyman and author. He is editor of the CHRISTIAN HERALD *and, since World War I, in which he served as chaplain, has been a leader of the Christian Endeavor movement. Last week, in his column, "Americans All", which appears daily in the New York* POST *and which is syndicated by that newspaper, he had this to say:*

by DR. DANIEL A. POLING

Are some motion picture amendments a threat to the production code? Would they contribute to delinquency in America? This piece, and another tomorrow, raises a serious question, adds a bit of information, and awaits an answer.

Every-day, garden-variety American citizens of all faiths, who believe in the basic decencies of life and who are troubled because of a rising tide of indecencies, have a stake in these questions. Catholic, Jewish and Protestant leaders from coast to coast are discussing the matter with growing concern. Joseph Breen of Hollywood has their confidence, but is his position within the industry threatened?

At any rate, when the Motion Picture Herald goes into editorial action against "dope compromise", it is time for America to wake up. Martin Quigley, the Editor-in-Chief, affirms that "Softly, quietly, an arrangement to open the screen to pictures dealing with the traffic in dope was maneuvered through a meeting of the Motion Picture Association in New York."

This particular amendment removes the old prohibition with these "weasel" words: "The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity . . . nor shall scenes . . . show the use of illegal drugs or their effects in detail."

Here is an invitation to physical and moral disaster for a multitude of people. I agree with Martin Quigley that dope is one of the few really unmentionables. I agree that there is absolutely no argument to be made for the "moral lesson".

In the realm of narcotics the mere suggestion is the nudge to destruction. Addict, ex-addict and the addict-to-be are all reminded. This code amendment should be reconsidered and killed—immediately!

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Deny Pleas for Intervention by Three Groups

The three judges sitting on the New York anti-trust case have denied the petitions for active intervention in the suit entered by American Theatres Association, Southern California Theatre Owners Association and the Confederacy of Southern Association. All had sought to intervene in opposition to the Federal Court's order for competitive bidding. However, their intervention will be accepted on an *amicus curiae* basis.

The decision came as the Department of Justice, anticipating an unsatisfactory decision, pushed its plans to appeal the case to the Supreme Court.

The judges' verdict on the intervention pleas means that the three exhibitor organizations will not be able to argue before the Supreme Court. As *amicus curiae,* their role is that of advisor to the Federal Court rather than a party to the action.

The decision against ATA, SCTOA, and CSA was also a victory for the Department of Justice which has consistently opposed active intervention on the part of any exhibitor organization. The petitions of six other organizations to intervene solely as *amicus curiae* were accepted by Judges Augustus N. Hand, H. W. Goddard and John Bright.

They were: Motion Picture Theatre Owners of America, opposed to competitive bidding and asking for free competition after illegal practices are enjoined; Conference of Independent Exhibitors, asking that auction selling be conducted on a flat rental basis and that cross licensing be banned; Society of Independent Motion Picture Producers, which sought exemption from the decree; Vanguard Pictures, seeking road-show exemptions; Radio Center, Inc., in favor of auction selling, but asking for cross licensing bans, and Joseph P. Day, Inc., which proposed a method of handling competitive bids.

The Justice Department, it is reported from Washington, hopes to submit a petition of appeal some time in January. (The final decree is expected about Christmas time.) A period of 60 days after the decision is handed down would be granted both the Government and the company defendants to prepare an appeal.

Sees Wide 16mm Field Abroad

The development of the 16mm theatrical field in Europe is progressing rapidly with France the most highly developed market to date, Seymour Mayer, head of Loew's International 16mm sales department, said in New York Tuesday. Mr. Mayer returned to New York last week from a two months' tour of Europe, England and the Near East.

Currently operating in France are 11,200 16mm units showing theatrical product. These units are operated by some 3,000 exhibitors of which Loew's has contracts with 767.

With action pictures, dramas, musicals and some of the lighter comedies in demand Loew's has released its first block of ten pictures and has announced its second block in that country. Mr. Mayer also announced that Loew's is receiving a higher percentage for its pictures than distributors of native 16mm product who get 25 per cent rental returns.

Shortly after the first of the year the company will begin releasing its 16mm Metro News which will be edited for French consumption. Eventually the newsreel will be distributed on a world-wide basis.

Although operations have not as yet started in Italy the prospects are exceptionally good, Mr. Mayer said. However, projector manufacturers and exhibitors are waiting to see how much product will be made available in 16mm before they go ahead with manufacturing and exhibition plans.

Currently under consideration in Italy are two programs which will be a boon to the 16mm field. The Vatican has announced that it plans on installing 16mm projectors in some 6,000 churches throughout the country, while ENAL, Italy's national labor organization, is preparing to install the narrow guage equipment in some 5,000 recreation centers it is setting up for the workers.

In Switzerland, Greece, Spain, Portugal and other countries there is still much pioneering work to be done because of each country's individual political, economic or social problems.

In the Near East the situation also needs further development but offers great potentialities, Mr. Mayer pointed out.

To make a success of the foreign 16mm operation all film companies should start making product immediately available to 16mm outlets. However, concluded Mr. Mayer, if other companies do not or cannot supply this product MGM will.

To Show Film on Pope

"The Story of the Pope," a feature length film showing the daily life of Pope Pius XII, will open at the Republic theatre, New York Dec. 21, according to Bernard Brandt, president of Chapel Films Corporation, the producer. Francis Cardinal Spellman appears in the introduction. Narration is handled by Msgr. Fulton J. Sheen. Part of the film's earnings are earmarked for a relief agency.

Notice of Appeal Filed In Jackson Park Case

Defendants in the Jackson Park theatre case filed notice of appeal last Friday in Chicago, protesting Judge Michael Igoe's ruling of October 16, and posted a $100,000 surety bond pending the outcome of the final decision by the Court of Appeals. The bond is to insure the plaintiffs of payment of possible damages during the time the appeal is pending.



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CENTURY-FOX

Box Office Champions for The Month of October

THE BIG SLEEP
(Warner Bros.)

A Howard Hawks production. Directed by Howard Hawks. Screenplay by William Faulkner, Leigh Brackett and Jules Furthman from a novel by Raymond Chandler. Music by Max Steiner. Photographed by Sid Hickox. Musical director, Leo F. Forbstein. Art director, Carl Jules Weyl. Cast: Humphrey Bogart, Lauren Bacall, John Ridgely, Martha Vickers, Dorothy Malone. Release date, August 31, 1946.

HOLIDAY IN MEXICO
(Metro-Goldwyn-Mayer)

Produced by Joe Pasternak. Directed by George Sidney. Screenplay by Isobel Lennart. Original story by William Kozlenko. Musical direction, Georgie Stoll. Director of photography, Harry Stradling. Technicolor color director, Natalie Kalmus. Cast: Walter Pidgeon, Jose Iturbi, Roddy McDowall, Ilona Massey, Xavier Cugat, Jane Powell. Release date, September, 1946.

I'VE ALWAYS LOVED YOU
(Republic)

Produced and directed by Frank Borzage. Associate producer, Lew Borzage. Screenplay by Borden Chase, from his American Magazine story, "Concerto". Piano recordings by Artur Rubinstein. Director of photography, Tony Gaudio. Technicolor color director, Natalie Kalmus. Cast: Philip Dorn, Catherine McLeod, William Carter, Mme. Maria Ouspenskaya, Felix Bressart. Release date, not set.

THE KILLERS
(Universal)

Produced by Mark Hellinger. Directed by Robert Siodmak. Screenplay by Anthony Veiller from the story by Ernest Hemingway. Director of photography, Woody Bredell. Assistant to the producer, Jules Buck. Cast: Burt Lancaster, Ava Gardner, Edmond O'Brien, Albert Dekker, Sam Levene. Release date, August 30, 1946.

NOTORIOUS
(RKO Radio)

Produced and directed by Alfred Hitchcock. Original story by Ben Hecht and Mr. Hitchcock. Cameraman, Ted Tetzlaff. Art director, Albert D'Agostino. Sound recorder, John Tribby. Costumes, Edith Head. Assistant director, William Dorfman. Cast: Cary Grant, Ingrid Bergman, Claude Rains, Leopoldine Konstantine, Louis Calhern. Release date, September 6, 1946.

THREE LITTLE GIRLS IN BLUE
(Twentieth Century-Fox)

Produced by Mack Gordon. Directed by Bruce Humberstone. Screenplay by Valentine Davies. Adapted by Brown Holmes, Lynn Starling and Robert Ellis and Helen Logan. From a play by Stephen Powys. Lyrics and music by Mack Gordon and Joseph Myrow. Director of photography, Ernest Palmer. Technicolor color director, Natalie Kalmus. Cast: June Haver, Vivian Blaine, George Montgomery, Celeste Holm, Vera-Ellen. Release date, October, 1946.

Honor Balaban At Appeal Dinner

More than 1,100 from the motion picture and entertainment industries were to pay tribute to Barney Balaban, president of Paramount Pictures, for his efforts to promote inter-group harmony among the various racial and religious groups in America, at a dinner which was to be held Thursday evening at the Hotel Astor in New York.

The affair was to be conducted in behalf of the $5,000,000 Joint Defense Appeal campaign, it was announced by Jack Cohn, executive vice-president of Columbia Pictures, Leonard H. Goldenson, vice-president of Paramount, and Sam Rinzler, Randforce Theatres, Inc., chairmen.

The dinner was also to be held to launch a trade-wide drive to raise $250,000 to help the fight against religious bigotry and aid the American Jewish Committee and the Anti-Defamation League of B'nai B'rith in maintaining their program in defense of American civil and religious liberties.

Meanwhile, the Federation of Jewish Philanthropies' $12,000,000 drive will be climaxed with a dinner December 12 to be attended by industry leaders, it was announced last week at a luncheon meeting at the Hotel Essex in New York.

Dr. Sachar at B'nai B'rith

The New York Cinema Lodge of the B'nai B'rith will feature a Hillel Night at the Hotel Astor next Tuesday evening, with Dr. A. L. Sachar, national director of B'nai B'rith's Hillel Foundation, as the principal speaker. The presentation of Dr. Sachar will be preceded by a showing of a 12-minute color film, "There Is So Much to Do."

UA vs. Selznick Deadlocked on Contract Terms

Participants in the United Artists-David O. Selznick fight over the latter's alleged contract violations remained deadlocked at midweek, with Mr. Selznick reportedly willing to buy the Chaplin-Pickford interests in UA for $10,000,000 or to sell his own interest in the company for $5,000,000. Should his share be bought, he would form his own distributing company with "Duel in the Sun" as the first picture to be handled.

Board Meets on Matter

The UA board of directors was to meet in New York Monday, but not to discuss Mr. Selznick's terms. It is considered unlikely that Mr. Chaplin and Miss Pickford would sell their two-thirds interest in the company. They may be willing to buy Mr. Selznick's stock, but only on the basis of the six films delivered by the producer. The contract calls for 10 such units. Mr. Selznick feels, however, that he is forcing no issues and that, if a deal is made, it should be based on completion of the ten.

The Selznick matter was to come up at a meeting after Thanksgiving.

The issues in the dispute were clearly drawn for the board meeting. Charles Chaplin and Mary Pickford, owning two-thirds of the UA stock between them, wish to institute legal action to break Mr. Selznick's contract. Reason given is that, by making a number of "package" deals with RKO, he had breached his contract with UA. Action against Mr. Selznick also would involve refusal to handle his "Duel in the Sun" and termination of the agreement calling for the transfer of UA stock.

Mr. Selznick's stand in the matter is that he has not breached any agreement and that a reading of his contract with UA would demonstrate this clearly. Pictures involved in the RKO deal were "The Spiral Staircase" and "Till the End of Time." UA claims that because the films were made with Selznick principals and produced by Dore Schary, a Selznick producer, the deals were made for the sole benefit of Mr. Selznick and not of UA.

Says Not Producer

Mr. Selznick argues that he could not be considered the producer of these pictures since he served in no direct or supervisory capacity. The UA board a year ago assigned one of its members, Isaac Pennypacker, a Philadelphia attorney, to study the RKO-Selznick deal. His report was read at a UA stockholders' meeting on the coast late last week.

Mr. Selznick is said to prefer an amicable settlement of the issues at hand, but it is understood that, if legal action is taken to break his contract and to set aside the agreement under which he is to get a one-third interest in UA, he also will go to court.

THE BIGGEST FIGURE IN THE INDUSTRY!



THE BIGGEST FIGURE IN BEST-SELLERS!

THE BIGGEST FIGURE IN BOXOFFICE HITS!

Studio Activity Falls Sharply, 38 in Work; Start "Rich, Full Life"

Hollywood Bureau

Production, which has been declining steadily, last week reached its lowest level since February. Seven films were completed, five reached camera stages. The shooting index fell to 38.

At MGM, work began on "The Rich, Full Life," with Elizabeth Taylor, George Murphy, Mary Astor, Spring Byington and Gene Lockhart in leading roles. The picture marks Robert Z. Leonard's thirtieth year as a director. Edwin Knopf is producing.

Eagle-Lion launched "Amy Comes Across," whose cast includes Franchot Tone, Ann Richards, Tom Conway, Frances Rafferty and Clarence Kolb. Bryan Foy produces; Leigh Jason directs.

Republic's new venture is "Wyoming," a top-budget Western starring William Elliott, Vera Ralston and John Carroll. The picture is currently shooting on location at Kernville, California, with Joseph Kane as associate producer and director.

Monogram trained cameras on two: "Fall Guy" and "Drifting Through." Cast of the former includes Bob Pierce, Teala Loring, Douglas Fowley, Virginia Dale, John Harmon, Iris Adrian and Harry Strang. Walter Mirisch is the producer; Reginald LeBorg the director.

"Drifting Through" is a musical Western featuring Jimmy Wakely, Lee (Lasses) White and Kay Morley. Ford Beebe is directing for producer Barney Sarecky.

▽

Under an arrangement with Rainbow Productions, RKO Radio has borrowed Irving Asher to produce "Anything Can Happen," based on the best seller by George and Helen Waite Papashvily. . . . Felix Jackson, currently engaged in editing Deanna Durbin's latest starring vehicle, "I'll Be Yours," has requested and received a release from his contract with Universal-International. . . . Richard Goldstone has been signed by Columbia to produce full length features under the supervision of Bennie F. Zeidman.

Upon his return from New York, Dore Schary will produce "Dark Medallion," for Vanguard Films. The locale of Dorothy Langley's novel is New England, and the time is the turn of the century. Its protagonist is a brilliant and bitter women who, though her own life and dreams are doomed, is able to bring spiritual awakening to a child. Schary's current New York visit is for the purpose of finding a youngster to fill a key role in the picture.

Raft, Brent and Scott To Star in U. A. Picture

George Raft, George Brent and Randolph Scott—a tough trio, to be sure—have been signed by Benedict Bogeaus for leading male roles in "Christmas Eve," a screenplay by Laurence Stallings which will be the next Bogeaus production for United Artists release. Raft will be seen as a gangster, Brent as a debonair man-of-the-world, and Scott as a cowboy. . . . Dwight Long has joined Argosy Pictures as assistant to Merian C. Cooper, president.

"The Purple Land," W. H. Hudson's classic story of the development of Ecuador, will be produced by Milton Sperling for United States Pictures as part of his 1947 program for Warner release. John Rodney, from the New York stage, and British actress Lilli Palmer are tentatively set.

Meridian Pictures plans a remake in 16 millimeter of Helen Hunt Jackson's famous story, "Ramona." Arthur Gregor, who will produce and direct, has at his disposal some $250,000, said to be the highest budget ever set for a 16 millimeter production. . . . Joan Caulfield, who scored in "Blue Skies," has had her Paramount contract extended. . . . Red Skelton will star in a musical, "Hold On to Your Hats," which Albert Lewis is to produce for MGM early next year.

Monogram Buys New Craig Rice Story

Monogram has purchased Craig Rice's latest mystery-drama, "The Big Story," and assigned it to Hal E. Chester for production. Roy William Neill has been engaged to direct. . . . Robert Welch, Paramount producer-writer, has had his contract extended. . . . Kirk Douglas, who made his screen debut as Barbara Stanwyck's dipsomaniac husband in the Hal Wallis production, "The Strange Love of Martha Ivers," has been signed by RKO for a major role in "Build My Gallows High."

Frances Hodgson Burnett's beloved "Secret Garden" will be brought to the screen by MGM, with Margaret O'Brien and Claude Jarman, Jr., as the two lonely children who find happiness in the garden. Clarence Brown will produce and direct. . . . William Keighley has been signed to a long term contract by 20th Century-Fox, and assigned to direct "Nightmare Alley," turgid best seller by William Lindsay Gresham. George Jessel is scheduled to produce.

Sam Howard has been elected president of American Eagle Films, new company which will produce "The Lolos," a story of American flyers captured by natives of Tibet. Howard's associates are Leo J. McCarthy, general manager; Louis Berkoff, treasurer, and Ben Koenig, secretary. Richard Arlen and Kent Taylor are set for top roles in the firm's initial production.

COMPLETED

MONOGRAM
Devil's Deputy

REPUBLIC
Marshal of Cripple Creek

SCREEN GUILD
Return of Buffalo Bill (Schwarz)

20TH CENTURY-FOX
Boomerang

UNITED ARTISTS
Red River (Monterey)
Who Killed "Doc" Robin? (Roach)

WARNERS
Possessed

STARTED

EAGLE-LION
Amy Comes Across

MGM
Rich, Full Life

MONOGRAM
Fall Guy
Drifting Through

REPUBLIC
Wyoming

SHOOTING

COLUMBIA
Blondie's Holiday
King of the Wild Horses
Lady from Shanghai

ENTERPRISE
Other Love
Arch of Triumph

MGM
Love Story
Birds and the Bees
Undercover Maisie
Personal Touch
Green Dolphin Street
To Kiss and to Keep
Romance of Rosy Ridge

MONOGRAM
The Guilty (Wrather)

PARAMOUNT
Blaze of Noon
Variety Girl

PRC
Red Stallion

RKO RADIO
Build My Gallows High
Dick Tracy vs. the Claw
Magic Town (Riskin)
Time to Kill (Hakim-Litvak)
Tarzan and the Huntress (Lesser)

REPUBLIC
Nelson Eddy Production (formerly "Will Tomorrow Ever Come?")
Gallant Man

20TH CENTURY-FOX
Forever Amber
Mother Wore Tights

UNITED ARTISTS
Vendetta (California)
Personal Column (Stromberg)

UNIVERSAL-INTERNATIONAL
Egg and I

WARNERS
Dark Passage
My Wild Irish Rose
Woman in White
Deep Valley
Night Unto Night

Wrather Oil Man Now Producer

Hollywood Bureau

A student of sociology might be able to trace the influence of Texas, and more specifically of the oil industry, on the making of motion pictures. Consider the case of Howard Hughes. Consider Clark Gable, once on oil-well rigger, or Jack Wrather, latest recruit to Hollywood's producer ranks.

Born and brought up in Texas, Mr. Wrather took over the management of the Overton Refining Company on his graduation from college, and made such a signal success of it that the company now, in his own words, practically runs itself.

"There wasn't enough for me to do," he explains with a grin, "and I've always wanted to go into the picture business. I've got a lot of friends out here, and I've planned to be a producer ever since my first visit to Hollywood nine years ago."

"Don't Need $15,000,000"

You don't need fifteen million dollars to make a good picture, says Wrather, who has fifteen million dollars, and ought to know.

"What you need first of all," he said during a pause in the shooting of "The Guilty," which he is making for Monogram release, "is a good story. And in this Cornell Woolrich melodrama I feel I've got hold of something truly unusual. Robert Presnell's screenplay, too, is a bangup job."

In addition to a good yarn, a producer needs top people, according to Mr. Wrather. "But you don't need a sky-high budget for that, either. Just look at the talent we've got here. John Reinhardt, our director, has been in the armed forces for the last five years, and he's making up for lost time on this picture. As for Henry Sharp, he's one of the best cameramen in the business."

Praises Players

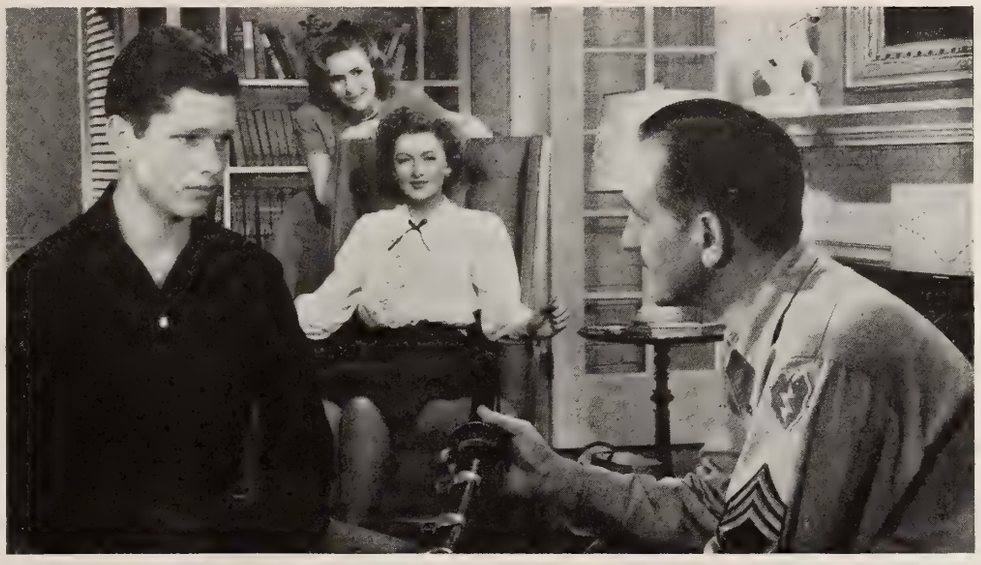
Mr. Wrather went on to praise the players, a group of seasoned performers which includes Bonita Granville, Don Castle, Wally Tarsell, Regis Toomey and John Litel. "You'll never find a better little trouper anywhere than Bonita," the producer stated flatly. His opinion is not influenced by his approaching marriage to Miss Granville, as evidenced by the fact that the young lady placed in MOTION PICTURE HERALD's latest "Stars of Tomorrow" poll.

As for future production plans, Mr. Wrather states that he doesn't intend to tie himself down to a program calling for a set number of pictures each year. "I won't make a picture unless the story appeals to me," he says. His second production will probably be "Turning Point," based on the growth of the Texas oil fields. Incidents in the life of the producer's father will be included in the screenplay, which Robert Presnell is preparing.

PREVIEWS OF TRADE SHOWS



MGM'S "LADY IN THE LAKE" will be seen by the trade November 25. It stars Robert Montgomery and Audrey Totter, as in the scene above.



"THE BEST YEARS OF OUR LIVES"—a scene from the picture by RKO Radio Pictures, starring Myrna Loy and Fredric March, seen above. It was shown November 21.



A DRAMATIC MOMENT in Columbia's "The Return of Monte Cristo", shown November 19. Above are Louis Hayward, Barbara Britton, Steven Geray and Jean Del Valle.

Cities Move to Institute Ticket Tax Programs

With the indication that the Federal admission tax may be reduced as much as 10 per cent, when the eightieth Congress meets, three additional cities were preparing to take advantage of the contemplated reduction by instituting their own admission tax programs.

However, exhibitors at Sedalia, Mo., who closed their theatres 14 weeks ago in protests against a municipal five per cent tax on gross receipts as a license fee, have won their point and last Saturday reopened their theatres.

Revoke Receipts Tax

The Sedalia City Council November 14 revoked the gross receipts tax ordinance, and passed two new ordinances. One ordinance provides for an annual license fee of $500 on each motion picture theatre, an increase of $400 over the previous license fee, and the second provides for a ticket tax of one cent on each admission collected by the theatre.

Combating a proposed 10 per cent tax on admissions for theatres, race tracks, sporting events and night clubs, Baltimore theatre owners last Friday appeared before the City Council Committee on Budget and Finance and offered to accept without opposition a city tax of one half of one per cent on their grosses if a similar tax is levied against other business in the city.

In Chicago Monday a finance sub-committee of the City Council considered a tax on theatre admissions as one way of raising $2,000,000 to meet the city's increased costs of labor and materials. Proposed was a tax of one-half of one per cent on tickets up to 30 cents; one cent on 30 to 50-cent tickets; two cents for 50-cent to $1 tickets and three cents for tickets above $1. Leading exhibitors were to attend a city hall hearing Wednesday to present their side on the tax.

Last week the Rochester, N. Y., City Council passed an ordinance which raises the annual municipal license fees from $50 to $900 in cases of theatres seating more than 2,000.

Expect Ohio Reduction

In Ohio, exhibitors are looking forward to a possible reduction in the state's three per cent excise tax on grosses. The state's newly elected Republican Governor, Thomas J. Herbert, made a definite campaign on the tax situation, declairing that the healthy condition of the state treasury warranted a downward revision.

Last weekend in Washington, Joseph Martin, new Speaker of the House, and Representative Harold Knutson, who will head the House Ways and Means Committee, reaffirmed previous statements that there will be downward revisions in the Federal Admission tax, now 20 per cent.

Price Urges Jurisdictional Strikes Be Outlawed

Terming jurisdictional strikes a "national disgrace," Byron Price, board chairman of the Association of Motion Picture Producers has asked that the new Congress pass legislation outlawing such strikes. In a speech last Thursday before the American Automobile Association convention in San Francisco, Mr. Price declared he saw no moral or economic justification for a strike "to determine who collects dues from whom and who does what work. To avoid involvement with other explosive labor issues, where the public interest may be more in doubt," Mr. Price advised, "the legislation should deal with the jurisdictional strike and nothing else. If other amendments to basic labor law are to be considered, they can be taken up separately and at greater leisure." But, he pleaded, "The need for action on jurisdictional squabbling is urgent."

Col. McCraw Praises Activity Of Variety Club in Albany

"The Variety Club is the heart of show business and the essence of its famed generosity," Colonel William McCraw, executive assistant to national chief barker Robert J. O'Donnell, told 100 members of Tent Nine at the Ten Eyck Hotel in Albany Monday night. He told of seeing theatres operating on Iwo Jima soon after the island's capture. Colonel McCraw also praised the Variety Club's summer boys camp. He was preceded on the speakers' platform by Edward N. Scheiberling, former national commander of the American Legion and chairman of the Albany USO, with whom the tent cooperated in establishing a service canteen. C. J. Latta, assistant national chief barker, introduced the speakers, who included Charles A. Smakwitz, barker.

Legion of Decency Rates Ten New Productions

The National Legion of Decency this week reviewed 10 new films, approving seven and finding three objectionable in part. In Class A-I, unobjectionable for general patronage, were: "Beauty and the Bandit," "Dangerous Money," "The Falcon's Adventure," "Gentleman Joe Palooka" and "Love Laughs at Andy Hardy." In Class A-II, unobjectionable for adults, were: "Secret of the Whistler" and "Wife Wanted." In Class B, unobjectionable in part, were "Never Say Goodbye," "The Welldigger's Daughter" and "The Wicked Lady."

Reelect Lavery President Of Screen Writers Guild

Emmet Lavery was reelected president of the Screen Writers Guild November 13 in Hollywood by a two-to-one majority over Talbot Jennings. Mary McCall, Jr., was elected first vice-president; Howard Estabrook, second vice-president, and Hugo Butler, third vice-president. F. H. Herbert was elected secretary, and Harold Buchman, treasurer.

Officials of Coast Union Cited on Criminal Charge

A peaceful settlement of the Hollywood labor situation appeared more remote this week than at any time in the history of the current jurisdictional dispute.

Monday in Los Angeles officers and associates of the Conference of Studio Unions were charged with criminal conspiracy in a complaint issued by the Municipal Court at the behest of the District Attorney's office. The charges accused Herbert K. Sorrell, head of the CSU, and 13 others of conspiring, chiefly through picketing disturbances, to commit extortion, assault with deadly weapons, unlawful assembly and interference with orderly administration of justice. The charges involve possible prison terms of ten years and fines up to $5,000.

Grand Jury Probe Ordered

Tuesday a grand jury investigation of the strike terrorism was ordered after a shot was fired at the automobile of a policeman.

Now entering its ninth tumultuous week, the situation became increasingly bitter and more violent, with the past week's events highlighted by the bombing of five private homes of non-strikers; the firing of a bus which became a roaring inferno and went charging down Beverly Boulevard; the arrest of more than 1,000 pickets, and, finally, the departure of Joseph D. Keenan from the arbitration board set up to settle jurisdictional questions.

Mr. Keenan, secretary of the Chicago American Federation of Labor, who went to Hollywood November 8 to discuss an offer to name him chairman of the industry's labor arbitration board, left Hollywood Sunday without accepting the post.

On his departure Mr. Keenan said: "The leaders of the AFL unions in Hollywood have been unable to come to an agreement on a firm basis for the establishment of permanent arbitration machinery for the settlement of jurisdictional disputes without work stoppages."

Arrest 1,000 Pickets

Last Friday and Saturday the strike situation became more tense with the police arresting more than 1,000 pickets for violating a court order limiting the number of pickets.

This week's newsreels devoted considerable footage to the strike, featuring statements from workers whose homes were bombed. Most of the reels emphasized that the strike was the result of a jurisdictional dispute.

Meanwhile, the Mexican studio and laboratory section of the Picture Production Workers Union has voiced complete support of the Hollywood strikers. Gabriel Figueroa, head of the PPWU, has notified executives of the CSU that the Mexican workers will not develop, print or otherwise service any film made in the United States.

JACK H. SKIRBALL and BRUCE MANNING *present*



Magnificent Doll

Backed by a pre-selling campaign as big as the picture itself . . . .

NATIONAL MAGAZINES

THE millions of readers of Life, Look, Ladies Home Journal and Woman's Home Companion, have seen the beautiful full page two color advertisements announcing MAGNIFICENT DOLL.

Each magazine ran a different type of advertisement, directed in copy and art approach to the individual type of readership that magazine has.



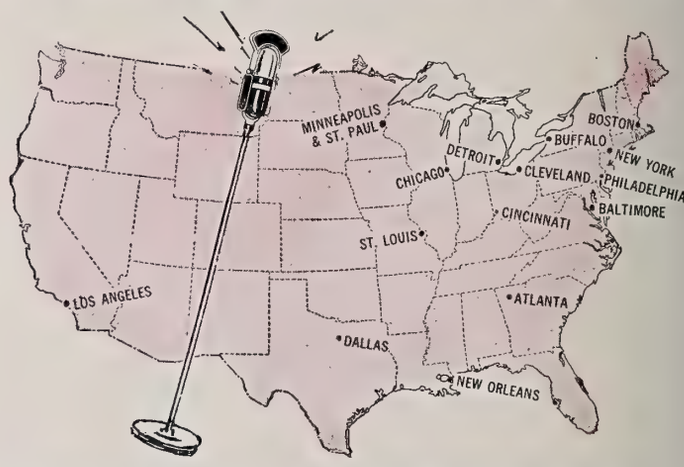
IN A tremendous tie-up with the Lipton Tea Company, four color advertisements on MAGNIFICENT DOLL will appear during the months of December and January in two issues of Life, Look, This Week, Ladies Home Journal, McCall's, Better Homes and Gardens, Country Gentleman, Family Circle and Southern Agriculture.

This is one of the most comprehensive tie-up campaigns ever accorded any motion picture and guarantees readership in your city wherever you are.

NATIONAL RADIO

FROM early November through December, through national hookups and local announcements, your audiences will be hearing about MAGNIFICENT DOLL.

For three consecutive weeks in advance of the premier playdate, MAGNIFICENT DOLL will be the featured on the "Ladies Be Seated" program, one of the highest rating afternoon programs on the air, with an estimated daily listening audience of four million



people. It is carried over the American Broadcasting Company through more than 200 stations.

The key of this promotion will be a radio search, concentrated in twenty key cities, for the identification of a "Magnificent Doll" by the program listeners.

WINDOW STREAMERS AND ADS

More than 200,000 window streamers are being posted in grocery stores throughout the country announcing the rules for this unusual contest.

Special newspaper advertisements announcing the tie-up and contest will be run in all the newspapers in the twenty cities used for the contest.

200 STATION LOCAL TIE-UP

In another tie-up with the Dolly Madison Cake Company, newspaper and radio spot announcements will be used in advance of your opening in all the territories where the merchandise is available. It is anticipated that more than 200 local stations will participate in this program, directly tied up with your playdate wherever possible.

. . . a magnificent campaign . .

NATIONAL PROMOTION



MORE than 5,000 24-sheets will be posted by Royal Crown Cola during November and December in a tie-up with MAGNIFICENT DOLL (see above).

In addition, car cards will be used in all key cities, giving a combined estimated circulation in excess of forty million. Truck banners will be displayed by all Crown Cola delivery trucks.

NATIONAL FASHION SHOW

The famous Lilly Dache, creator of the hats worn by Ginger Rogers in MAGNIFICENT DOLL, displayed these creations in her national fashion show in New York on October 15th. Fashion editors and buyers from all over the country attended the show and it was covered by newspaper and radio syndicates. Leading fashion merchants in thirty-one key cities will display these hats in their stores and windows.

NEWSPAPER WOMEN TIE-UP

In a country-wide tie-up with Theta Sigma Phi, national newspaper woman's fraternity, Ginger Rogers will present a silver-plated typewriter to the winner of the title "The Most Magnificent Doll among American Newspaper Women." The anticipated publicity from this contest will reach into every city and town in the United States.

ICE CREAM TIE-UP

500,000 posters, window strips and give-aways will be distributed in connection with the far reaching tie-up with the International Association of Ice Cream Manufacturers announcement of the "Magnificent Doll Sundae," commemorating the fact that Dolly Madison was the first White House lady to serve ice cream.

DAY AND DATE CAMPAIGNS

FOUR different and distinct types of newspaper advertisements have been tested for their penetration values in more than a dozen typical situations. Each proved highly successful and will be made the basis for a rounded campaign to suit your particular requirements.



Above are the four best ads used. The advertisement used in Campaign "C" will be made up into a full page newspaper size as the key ad in the special hand-tailored campaigns that will herald the key city openings. These campaigns will set the pattern for all subsequent runs.

for a magnificent picture....

JACK H. SKIRBALL and BRUCE MANNING
present

GINGER ROGERS • DAVID NIVEN

Magnificent Doll

and

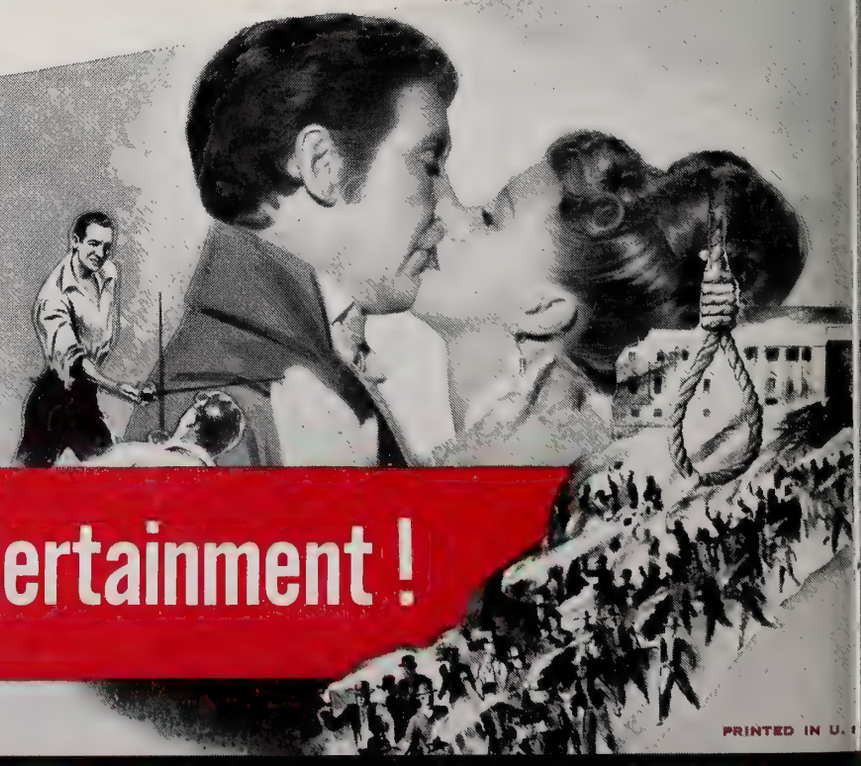
BURGESS MEREDITH

with

PEGGY WOOD · HORACE McNALLY · ROBERT BARRAT

Copyright by Hallmark Productions, Inc.

A UNIVERSAL RELEASE



Directed by FRANK BORZAGE

Original Story and Screenplay by
IRVING STONE, author of "Immortal Wife"

Produced by JACK H. SKIRBALL

Magnificent entertainment!

PRINTED IN U.



ALBANY

Brisk November weather was welcomed by all theatres in the Albany district. Fabian's Palace dualed "Renegades" and "Home Sweet Homicide," while Warners singled "The Killers." The Grand presented Roy Rogers' "My Pal Trigger" and "Child of Divorce." Warners' Ritz, which had been playing holdovers from the Strand for weeks, offered "Decoy" and "Bringing Up Father." . . . The Madison, Warner house in Albany's finest residential district, staged a Kiddie Show Saturday morning, in cooperation with the PTA. "Mrs. Wiggs of the Cabbage Patch" was the film. Admission was 25 cents. . . . The Ritz has a new assistant manager, Glen Davie, who served as an Army officer in the ETO for three years.

Herbert Rathbone, who conducts a theatre in Manlius, west of Syracuse, has scheduled November 24 to open a small house at Morrisville. . . . Morris Schulman employed a Quonset hut at the Gaiety theatre in Inlet the past summer. . . . George Thornton, of the Orpheum, Saugerties, and the Orpheum, Tannersville (the latter now on a part-time schedule), visited the exchanges. . . . Myer Schine has appointed Robert J. Glenn, for 11 years manager of the Grover Clinton Hotel in New York, as manager of The Ten Eyck in this city.

ATLANTA

Indian Summer here has held business up with all theatres playing to good business. . . . Charles Durmeyer and Roy Martin, Martins Theatres, Columbus, was in the city on business. . . . Lionel Keene, former manager of Loew's Grand Theatre here and owner of several neighborhood theatres is in Illinois. . . . Eddie Foster of Republic is back after an automobile accident a few weeks ago near Birmingham, Ala. . . . Theatres recently opened in Alabama area are the Phil Campbell at Phil Campbell, Ala., owned by H. G. Fuller, W. W., and A. W. Hammonds; the Joy theatre, at Fyffe, Ala. . . . Al Sonnenberg, 28, assistant manager of the St. Johns theatre, Jacksonville, Fla., was drowned while on a fishing trip in St. Johns River. . . . R. T. Daniel, has opened the Roxy theatre in Tifton, Ga.—Starting each Saturday morning the Warner Theatre at Fort Lauderdale, Fla., will have children's matinees Saturday mornings . . . W. B. Ware is the new owner of the Hanger theatre, Hapeville, Ga.

BALTIMORE

General conditions good for week of November 14 and attendance good. "Angel on My Shoulder," strong at the Century. "Return of Monte Cristo," opened fine at the Hippodrome. "The Dark Mirror," pulled strong enough for second week at Keith's. "Margie," pulled big and warranted second week at the New theatre. "Nobody Lives Forever," opened big at the Stanley. "Adam Had Four Sons," with Ingrid Bergman, a reissue, opened strong at the Little. "I've Always Loved You," went into a fifth big week at the Mayfair. "Game of Death," with reissued "Stagecoach," pulled big at the Roslyn and Times. "Return to Yesterday," with Clive Brook, opened fine at the Vogue. . . . Oscar Bocutti leased Nemo to Joe Walderman, Monroe and Park, and Howard Savitz, formerly with National Screen, to be remodeled and reopened. . . . William McCraw was honor guest at Baltimore Variety Club, Tent No. 19, at stag party November 19 with Governor and Senator-elect H. R. O'Conor and Governor-elect Preston Lane, Jr., invited as guests. . . . Donald Kirkley, *Morning Sun* reviewer, is reprinting old reviews of reissues when opening at first run houses and uses an introductory paragraph or two of explanation. . . . Jacques Shellman has been appointed supervisor of newspaper advertising insertions by Morris A. Mechanic, president, New theatre.

A. B. Price, head of Price Enterprises including Aurora, who is also City Councilman, suggests two per cent sales tax to help new city budget. . . . About 4,000 Baltimoreans are subscribers to season of stage plays at Ford's.

CHARLOTTE

Charles W. Picquet, manager of Carolina Theatres in Pinehurst, N. C., directed his Sandhills Chorus in the Rose Maiden Cantata concert at the Southern Pines high school, Thursday night. The proceeds are being donated to the Council of Social Agencies. . . . The Variety Club held its sixth annual banquet November 11 at the Hotel Charlotte and guests were entertained by comedian Peter Donaldson. William McCraw, former attorney general of Texas and now international secretary of the Variety Clubs of America, was the principal speaker. . . . Robert Kirby has replaced Mrs. Frances Woolen as general clerk of the Charlotte Paramount office. . . . Everett Enterprises have moved their offices from the Johnson Building to the old Herald Press Building. This building will also be occupied by PRC. . . . Exhibitors seen on Charlotte's Film Row: Bill Conn of the Webb theatre of Gastonia, N. C.; Ben Stozier, Stevenson theatre, Rock Hill, S. C.; J. W. McMillan, Latta theatre, Latta, S. C.; Pete Lassiter, Conway theatre, Conway, S. C.; Charles Myers, Rich Square, N. C., and Hall Houpe of Rogers theatre, Shelby, N. C.

WHEN AND WHERE

November 22–23: Independent Theatre Owners of Wisconsin and Upper Michigan meeting at the Schroeder Hotel, Milwaukee.

November 25–26: Allied Motion Picture Theatre Owners of Western Pennsylvania meeting at the William Penn Hotel, Pittsburgh.

December 6: Illinois Allied booking and buying circuit dinner honoring Jack Kirsch, national Allied president, at the Congress Hotel in Chicago.

December 9-10: Theatre Owners of Oklahoma annual convention at the Shirvin Hotel, Oklahoma City.

January 26–28: Theatre Owners of North and South Carolina convention in Charlotte, N. C.

CHICAGO

Business generally is holding up in the Loop although matinee business is still off. Loop managers attribute this in great measure to the bus strike. The weather here has been unusually mild. . . . Al Teplitz, executive with the Sam Meyers circuit, suffered a fainting spell recently and was ordered to rest by his physician. . . . Sidney Eckman, cousin of Sam Eckman, head of MGM in England, has been promoted to MGM's sales staff in Kansas City. He has been with the local office in Chicago. . . .

Jack Kelly of the local MGM sales staff left for New York to confer with home office executives on four reprints to be sold in this territory. . . . Jack Kirsch, national Allied president, will be honored at the fourth anniversary stag dinner of the Illinois Allied booking and buying circuit, to be held at the Congress Hotel December 6. . . . Jack Rose has been reelected chief barker of the local Variety Club.

CINCINNATI

Orving Sochin, general manager of Theatre Owners, Inc., was elected chief barker of the Cincinnati Variety Club, Tent No. 3, by the newly-elected canvasmen, who named Ben Cohen, manager of the Strand theatre, first assistant chief barker and Jack Fritsch, manager of the Findlay theatre, second assistant chief barker, William Onie, Monogram branch manager, was chosen dough guy and Saul M. Greenberg, theatre attorney, was retained as property master. Allan S. Moritz was reelected national canvasman. Ralph Kinsler and Mr. Onie were chosen delegates to the national convention, with Harry Wessel and Noah Schecter as alternates. The canvasmen, in addition to the officers, are Calvin Leeder, Mr. Wessel and Mr. Schecter. Lev. Bugie, retiring chief barker, Maurice White and F. W. Huss, Jr., past chief barkers, automatically become canvasmen. . . . Business at the first run houses here, after a few weeks of somewhat lower returns, has shown a definite upward trend recently, with the RKO Palace and Albee, the latter with a stage show in addition to the picture, racking up the heaviest

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returns in a long time for a single week. . . . Residents of suburban Glendale have filed suit in Common Pleas court against Theatre Enterprises, Inc., seeking an injunction to prevent construction of a drive-in theatre proposed for the vicinity, contending that it would create a neighborhood nuisance and a traffic hazard. A similar suit was filed by residents of nearby Mt. Healthy a few months ago protesting the opening of a drive-in theatre in that community. This case still is pending. . . . An increase in theatre licenses to $50 per year is being considered by municipal authorities at Springfield, Ohio, to supplement the city budget, in which there now is a deficit.

CLEVELAND

Theatre business was under recent previous weeks due probably to preholiday shopping. Contributing factor was number of holdovers—five out of eight—and unusually fine autumn weather. . . . Akron theatre owners and the Akron projectionists have come to a new advanced wage scale agreement effective for two years from December 1. . . . The Motion Picture Council of Greater Cleveland has gone on record with a resolution disapproving the excessive number of mystery and murder pictures and also on number of stories presenting abnormal people with psychiatric aspects to their characters. . . . Richard Griffith, executive secretary of National Board of Review opposed film censorship as being an infringement of the Bill of Rights, while Dr. Clyde Hissong, director of state education and head of the Ohio Censor Board, neither defending nor upholding censorship, said that as long as film censorship is on the statutes of Ohio it is his job to enforce it, at a panel discussion held last week under the sponsorship of the Motion Picture Council of Greater Cleveland. Hettie Gray Baker, 20th-Fox censor, was a neutral witness to this discussion. . . . Ben L. Ogron, Ohio Theatre Equipment Co., has taken on new equipment lines and has moved to larger display space in the Film Building. . . . Warners' new 1,600-seat de luxe theatre in Shaker Heights, now almost completed, will be called the Vogue. Name was selected by a contest staged in cooperation with *The Press*.

COLUMBUS

Business moderated during the past week, with the curtailed four-day showing of "Sister Kenny" at the Palace pointing up a slackening of box office receipts. . . . ordinarily Palace attractions move over to the Grand for an additional week . . . the Grand changed its opening day for the second time in two weeks, bringing in a dual revival bill—"The Housekeeper's Daughter" and "One Million B. C." Friday. "No Leave, No Love" moved to the Broad after a big first week at the Ohio and "Two Smart People" opened at the Ohio to moderate returns. . . . Christmas shopping, earlier than usual, is cutting into theatre business, particularly Saturday matinees.

In a formal statement before C. Emory Glander, state tax commissioner, who is gathering tax data for presentation to the legislature, Mayor James A. Rhodes declared that the state should vacate the admissions tax field and also utilities, cigaret, tobacco and liquor taxes. . . . The Grand is having its lobby repainted. Theatres,



faced with widespread competition from ice carnivals to de luxe bowling alleys, have a new form of rival—movie dances. . . . Smith's Skating Rink in the university district inaugurated these dances last week. . . . the nation's top orchestras provide three hours of entertainment via a full-sized screen, a sound projector and 16 mm film. . . . Wyandotte, a Kentucky village with a population of 12, has a new theatre . . . it's in the barn of J. T. Kennedy, general store proprietor, who got the idea when he showed movies free outdoors when summer trade fell off.

DALLAS

Business was on the upgrade here during the week past with reports of excellent patronage from both downtown and suburban houses. "The Big Sleep" got $19,500 at the Majestic; "Three Wise Fools" took a good $16,000; "Of Human Bondage" did $10,000 for the Tower, and "Thrill of Brazil" got "$6,300 for the Melba, this being a nice record for the latter two smaller houses. . . . The uncut version of Walt Disney's "Fantasia" brought back for a three-day simultaneous run at three suburban houses, the Village, Lakewood and Wilshire drew excellent crowds, and the former two held it over for an extra day. . . . J. J. Donohue, central division manager for Paramount in town for meetings with M. C. Duke Clarke, Paramount district manager and his staff. . . . Harry Winocour, of Glasgow, Scotland, largest theatre circuit owner in Scotland, and Mrs. Wincour stopped off a brief visit here between planes en route to the West Coast to visit he sudios.

DENVER

With weather clear and cold last weekend first run grosses held up nicely. . . . A damper was put on the opening of C. N. Yaeger's $175,000, 900-seat Lamar, Lamar, Colo., because of blizzards between here and there. They started out with fair weather, but were forced to turn back at Limon and Palmer Lake, Colo. The new theatre opened Friday. . . . Carl Beard, owner of the State, Lewellyn, Neb., died of brain tumor on a visit to his old home in Franklin, Ind. . . . M. C. Kellogg, former manager Homestake, Lead, S. D., as well as treasurer and purchasing agent for the Black Hills Amusement Co., died of a paralytic stroke at his Lead home. . . . Mr. William Sombar sells Isis, Victor, Colo., to Demetrious Mavrogianes. Wayne Lord will manage.

Fred Brown, UA salesman, looking fine and says he is feeling the same after three operations this year. . . . William Bryan quits as Oriental manager, succeeded by Ray Wehrle. . . . Cinema Amusement Co. gets lease on Plaza. . . . Merle Kessey, operating the Isis, Victor, for 15 years, died at his Victor home. . . . Tom Bailey, RKO exchange manager as well as president Rocky Mountain Screen Club, reports Friday nights fast becoming most popular night at club. . . . Edwin C. Leistikow, assistant booker Paramount, headed for Sioux Falls, S. D., to take over as office manager Dec. 1. Don Foster, ledger clerk, moves into the booker's job. . . . Frank H. Ricketson Jr., president Fox Intermountain Theatres, and Harry Huffman, city manager, makes Paramount available for annual Rotary Club orphans show Dec. 7, and Ralph Batschelet, manager, and staff will pass out popcorn, candy and gifts to youngsters.

DES MOINES

Charles Peterson, owner of the Windsor and Lido theatres in Hampton, Iowa, is celebrating his 29th anniversary of business in Hampton and his 39th anniversary in show business this month. . . . Slater O'Hare, manager of the Humboldt Amusement Co., has purchased a site in east Humboldt, Ia., and plans to erect a second theatre as soon as materials are available. . . . The Iowa Falls Theatre Corp., with capital stock authorized as $50,000, was incorporated in Hardin County, Iowa, last week. Officers are R. G. Faulds, president; Slater O'Hare, vice-president; E. M. Garbett, secretary; A. E. Thiele, treasurer.

A. W. Schram of Early, Ia., has purchased the Early theatre from the M-J-M Amusement Co. of Spencer. . . . The Diagonal theatre, formerly owned and operated by the H. A. Johnston family, has been sold to C. W. Murphy of Clearfield, Ia. . . . C. E. Cramer has purchased the Capitol theatre property at Marshalltown, Ia. . . . Ray Hilliary has been named manager of the Royal theatre, Spirit Lake. . . . The Rex theatre, Scranton, Ia., is one of the first houses in the state to raise its admission prices. . . . The Rialto theatre, Boone, Ia., is celebrating its silver anniversary. S. F. Fangman has managed the Central States house for 14 years. . . . G. Ralph Branton, Myron Blank and Harry Warren, of Tri and Central States Theatres Corp., have returned from a business trip to New York. . . . Charles F. Carpentier, owner of the Majestic and Strand theatres in East Moline, was reelected state senator from Illinois in the recent election.

HARTFORD

Among holdovers in Connecticut during the week were MGM's "No Leave, No Love" and Warners' "Nobody Lives Forever." . . . A new comedy, "The Big Two," presented by Elliott Nugent and Robert Montgomery and starring Claire Trevor and Philip Dorn, has been booked for November 28-30 at the Shubert, New Haven.

There was a big turnout in Fairfield Inn, Fairfield, Conn., last week, in honor of Earl Morin, who recently retired as a motion picture theatre inspector for Connecticut State

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Police. Theatremen throughout Connecticut attended. . . . In Worcester, Mass., last week, George Jessel was on hand to aid Harold H. Maloney, manager of the Worcester Loew's Poli Theatre, to observe his 10th anniversary as L-P manager there and the L-P Theatre's 20th birthday. . . . Larry Lapenta, 52, stage manager at the Colonial theatre in Hartford, and a member of Hartford's Local 84, IATSE, is dead. Frank Ramsey, formerly manager of the Lenox theatre, Hartford, is now manager of the Fox West Coast Strand, Vallejo, Calif. . . . Tommy Grace, manager of the Eastwood theatre, East Hartford, is observing his 19th year in the industry. . . . A number of Loew's Poli theatres in the Connecticut territory played host to Bess, the horse, touring the territory in conjunction with MGM's "Gallant Bess."

INDIANAPOLIS

Business was brighter at the downtown spots last week, three attractions earning extra playing time. "No Leave, No Love" held at Loew's and "The Dark Mirror" at the new Keith's, while "The Big Sleep," which led the town with a fine $17,000 at the Indiana, moved to the Lyric. . . . William A. Carroll, formerly a salesman for MGM in the Indiana-Kentucky territory, has been named executive secretary of the Associated Theatre Owners of Indiana. He succeeds Don Rossiter, who resigned to attend to a boat business he operates at upstate lake resorts. . . . Sam Switow, Louisville exhibitor, was reelected chief barker of the Indianapolis Variety Club this week. Other officers include Russell Brentlinger, first assistant chief barker; Trueman Rembusch, second assistant chief barker; Al Blocher, dough guy, and Tommy McCleaster, property master. Directors include Ken Collins, Moe Esserman, I. A. Fendrick, Earl Herndon, Boyd Sparrow, Ralph Iola, Marc J. Wolf, Carl Niesse, Burdette Peterson and George Landis. Blocher was named national canvasman and Switow alternate. . . . Ray Brenner has returned after a three-year absence as city manager for Y and W theaters in New Castle.

KANSAS CITY

Winter has at last made a tentative appearance in Kansas City. . . . Kansas City's Drive-In theatre ran 20 days longer this year than last. The theatre closed October 28 in 1945. Its last performance this year was November 17. Clarence O. Kirby, manager, said this has been the theatre's best season, and plans for improvements are being made. . . . An expected 15,000 persons will participate in the square dancing program being promoted by the recreation department of Kansas City, Mo. . . . The Municipal Auditorium has its arena (up to 10,000 capacity) and Music Hall (about 2,500 capacity) booked almost solid for the next 30 days. Only a few scattered dates are open. . . . Senn Lawler of Fox Midwest, has been appointed to direct the March of Dimes campaign for Kansas City and Jackson County. . . . Kansas City theatres will cooperate as in past years with the Kansas City Tuberculosis Society in its Christmas Seal campaign. Trailers will be run the week of November 25 in the first runs, and subsequently in other downtown and neighborhood theatres.



MEMPHIS

Attendance at first run houses has been so good lately that holding over a picture for a second week has become the rule rather than the exception. Warners closed two-week run of "Nobody Lives Forever," with "very fine business," and opened with "Deception." Palace closed "Three Little Girls In Blue," after "two big weeks," and started "Till the End of Time." State held over "No Leave, No Love," for a second week. Malco reported fair business with "Gallant Journey," and changed to "Our Hearts Were Growing Up." Ritz went into a third week with "Dead of Night."

Herb Kohn, chief barker of Memphis Variety Club, announces a party for disabled veterans from Kennedy Veterans Hospital will be held at the club Nov. 25. Forrest Dunlap, operator of theatres in Oklahoma and Arkansas, was shopping on Film Row. . . . Fred Wehrenberg, St. Louis, national president of the Motion Picture Theatre Owners of America, was in Memphis last week to speak before the Tri-State MPTO. R. X. Williams, Oxford, Miss., was named president of the Tri-State organization to succeed J. M. West, of Memphis.

OKLAHOMA CITY

L. C. Griffith, circuit executive who recently suffered a stroke in a downtown shop, is improving nicely. . . . The Griffith circuit's new 1,000-seat May theatre was opened here last week; it's a de luxe suburban house and Galy Varnell has been named manager. . . . Convention dates for the Oklahoma state theatre owners convention have been pushed up to December 10-12 by Morris Loewenstein, president. It seems hotels could guarantee no reservations until then. . . . Bob Moran has been named new head booker at the RKO exchange. Don Tullius, former head booker, goes to Warner exchange as a salesman. . . . Jess Patten, Bristow theatre operator, has finally moved into the new house he and his wife practically built by themselves. . . . The Canadian, a new house at Purcell, opened last week. . . . L. A. White, who operates the Bungalow at Weatherford, a visitor last week. . . . Roy Shield in from Enid, Dewey Sutton from Lawton and Wesley Hodges from Anadarko. . . . All local theatre men expect good holiday business this year; pick-up noted over lull off last few weeks. . . . Tulsa theatre men debating with the city council over a proposed direct tax on theatres by Oklahoma's second largest city.

PHILADELPHIA

Business picked up all along the line during the past week. There was no one outstanding film, but the average was good. "Margie" led the field with about $32,000. Vic Blank, an attorney, was elected Commander of the Variety Post 713, American Legion. Other officers elected at the meeting in the RKO screening room were Ev Callow, Rudy Bloom Jr., William Brooker, Jack Brodsky, Rob Robbins, Joe Riley, and Henry H. Matthews. . . .

Samuel Cummins' Pix Theatre, in center-city, will probably open with United Artists' "Henry V" on a two-a-day basis. . . . Reading theatres, after six weeks of no display advertising, report a definite loss of business. It was hoped that newspapers would return to normal by the end of the third week of this month, or the first week in December. . . . Several Stanley-Warner theatres, mainly neighborhood houses, have begun playing features of the Children's Film Library project, made available by the MPA.

PITTSBURGH

Managers of first run houses here are beginning to show much concern over the steadily growing list of counter-attractions which include a greatly increased number of symphony and popular concerts, professional basketball and hockey games, together with ice shows and dollar derby's. Then, added to the aforementioned, the Nixon theatre, Pittsburgh's only legitimate house, has a steady stream of high class shows coming in.

The Variety Club expects to stage another of its famous banquets this winter. They were discontinued during the war years. The Club's annual election will be held December 2. . . . Sister Kenny, who came here for the opening of the picture demonstrating her work, made quite an impression upon both business and theatre people. . . . Eddie Steinfeld has joined Film Classics-Screen Guild as a salesman. . . . Lawrence Carettie has resigned his sales post at RKO to become PRC office manager here. He succeeds Bill Nesbit.

PORTLAND

Among leading film executives called on in $500,000 damage suit brought by Theatre Investment Company and Venetian theatre, Seattle, are George A. Hickey, west coast sales manager MGM; E. W. Saunders, assistant general sales manager, MGM, New York; W. E. Calloway western district sales manager, United Artists; George Smith, western division sales-manager, Paramount; Hery Herbel, western district manager for Warners; Foster Blake, district manager for Universal, Los Angeles. . . . Roy C. Irvine, manager of Ritz theatre, Ritzville, Wash., remodeling and renovating, re-seating beginning $10,000 program. . . . Two Spokane drive-in theatres opened this year report record business, and indications point to even larger 1947 business with greatly increased population in Inland Empire.

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SAN ANTONIO

"The Black Angel" opened a split-week engagement at the Empire theatre here Sunday. . . . The double Mexican program at the National theatre included "El Intruso," and "Los Dos Rivales," both Mexican talking pictures. . . . Only one theatre here has folded for the season. That is the Lake Airdome, owned by Betta Wolf, formerly of Interstate.

Four new show houses are slated to open in this territory next month. They are the new Follies, Paul Garza's outdoor vaudeville theatre opening about December 30 on Santone's West Side of town; Dennis and Muller's Josephine theatre scheduled to open about Christmas time and L. D. and W. D. Glasscock's Dale, Stockdale, and West, George West, openings set for the middle of December.

Film exchange visitors: Ferderico Rodriguez, general manager of the Rodriguez Theatres, Monterrey, Mexico; Mr. and Mrs. David Smason, Vic and Karnes theatres, Karnes City; The Silvas, Asherton and Carrizo Springs, and Max G. Medina, Ideal theatre, Rio Hondo, Texas. . . . Alberto Salas Poras, president of the Azteca Films Distributing Co. of El Paso, Mexico City, Los Angeles, Chicago, New York and San Antonio, is in town calling upon the South Alamo Street branch office.

SAN FRANCISCO

Business has hit such a new low that theatre men have erased their scowls to laugh about it. . . . George Nasser, head of Nasser Bros. Theatres claims it is a reaction from the war boom, and Dick Spier, division manager of Fox West Coast Theatres, maintains it is the result of the waterfront strike, combined with downtown parking difficulties ad high cost of living. Nevertheless theatre purchasing and building goes on. . . . Golden State Theatres through Robert A. McNeil are building a $250,000 theatre in South San Francisco. . . . Joe Blumenfeld will start construction on his $1,000,000 venture in Oakland when materials are available. . . . Lloyd Franklin of the Sunshine theatre, Clovis, reports new seats installed in his house.

Film Colony Club elected Ray Telfer president; Adele Kotite, first vice-president; Jean Robinson, second vice-president, Margaret Smith, secretary; Roberta Gordon, treasurer, and the board of directors consist of Bess Huntoon, Phyllis Ruiz, Grace Heller, Dorothy Haley, and Mary Bottorini. . . . Blumenfeld Theatres announces the purchase of the 900-seat Portola theatre from Ben Levin's General Theatrical Circuit.

TORONTO

They turned away thousands daily at Toronto's first Royal Winter Fair and Horse Show since 1939, there were 17,000 at the final high-school football game, almost as many fans saw the National Hockey League fixture while another throng took in the pro-basketball, so all but one of the first run theatres decided it might be as well to carry over the bill for a second week. . . . The only new attraction was "No Leave, No Love" at Loew's and it paid off well. Second week of "Meet the Navy," film version of the Canadian Navy's expensive wartime



revue, was slightly better than average at the Imperial, thanks to home-town interest. . . . Odeon Theatres of Canada got its building permit for a $300,000 "showcase" in Ottawa despite general complaint that materials were being diverted to non-essential construction but the project won't start until next year. . . . "Henry V" went into its 12th week at $1.80 top at Toronto's International Cinema but Montreal's road-show engagement of the same feature at the Odeon Kent closed in the 11th week. . . . The Kino theatre, Toronto neighborhood house, reopened with a Soviet film policy in September but injected Charlie Chaplin in "The Gold Rush" into the double bill last week along with the Soviet's "The Magic Seed."

The Composers, Authors and Publishers Association, Toronto, has again laid off the moving picture theatres of the Dominion in asking for boosts in performing rights fees for licensed music but demands a new $25,000 tariff annually from the Canadian Broadcasting Corp. for its International short-wave programs, for which the government will give the answer Dec. 7.

WASHINGTON

Washington theatres enjoyed a very good week, with Armistice Day weekend giving an added impetus to grosses. Two holdovers resulted: "Deception" at Warners' Earle; and "I've Always Loved You" at Loew's Capitol. New pictures were "Sister Kenny" at RKO Keith's; "Margie" at Loew's Palace, and "Dead of Night," an English picture, at Sidney Lust's Hippodrome. Warners' Metropolitan had a reissue of "Kings Row."

The Variety Club of Washington, Tent No. 11, at a dinner at the Boys Club of Washington, presented a check for $10,000 to the Boys Club. Presentation was made by A. E. Lichtman, chairman of the welfare committee, to Frank Jelleff, civic leader, founder, and former president of the Boys Club. Members of Tent No. 11's board of governors who were present included: J. E. Fontaine, chief barker; Sam Galanty, John Allen, Sam Wheeler, Frank La Falce, Jake Flax, Carter T. Barron, George Crouch, Harry Bachman and Frank Boucher. . . . The Police Boys Band played a concert in front of Loew's Palace theatre in honor of its 28th anniversary.

William McCraw, national executive director of the Variety Clubs of America, was the guest of the Variety Club of Washington, Tent No. 11, at their annual dinner dance, at the Mayflower Hotel, November 23. . . . Warnerites celebrating long anniversaries with the company were Charles E. McGowan, contact manager, 28 years, Louis F. Ribnitzki, booker, 18 years; Fred McMillan, manager of the Earle theatre, 16 years; Charles Peiffer, 16 years. . . . New members of Tent No. 11 are William Ross, Allen Saturn, Sol Kullen, David Young, Levering Gilpin, Philip Peyser, Harry Friend, Melvin Schlosberg, Charles Ford, Joseph Cherner, Milton Kronheim and David Polland.

Talk Foundation To Assist Needy

The formation of a foundation to aid the needy and destitute of the industry will be discussed in New Orleans, December 3 and 4, when at least 46 leaders of all branches of the business will meet at the Roosevelt Hotel.

In asking the industry leaders to attend the meeting, the foundation's organizing committee pointed out that "the broad scope that this movement may undertake can only be as big as the men of vision and foresight who attend the meeting."

Walter Vincent, chairman of the board of Wilmer and Vincent Theatres and member of the organizing committee, this week released the following list of those who have to date indicated they will attend the meeting:

Spyros Skouras, Barney Balaban, Ned Depinet, Fred Wehrenberg, Charles M. Regan, Leo Wolcott, Tom Connors, Jack Kirsch, Leonard Goldenson, William Crockett, Tom Edwards, Arthur Lehmann, Ben Kalmenson, Major Leslie E. Thompson, William J. German, Ted Gamble, Harry Brandt, Herman Robbins, John Balaban, Irving Lesser, A. H. Blank, Carl Buermele, Joseph De Foire, S. H. Fabian, Karl Hoblitzelle, Milas Hurley, Charles E. Lewis, Sidney Lust, Irving Mack, Sam Pinanski.

Also, M. J. Mullin, E. V. Richards, Fred Schwartz, Mitchell Wolfson, Max Yellen, R. B. Wilby, H. F. Kincey, O. C. Lam, Charles Klein, Guthrie Crowe, James W. Cocke, G. L. Carrington, Sam Shain, Ben Shlyen, Jay Emanuel and Leo Friedman.

Shattuck, Harrison Elected To Technicolor's Board

David Shattuck, treasurer of Technicolor Motion Picture Corporation, and Kay Harrison, managing director of Technicolor, Ltd., Great Britain, were elected directors of Technicolor, Inc., at a New York meeting of the corporation Wednesday. At that time Charles Grover was named to replace Robert Cushman, deceased board member. Other appointments were Louis Sallet as comptroller, John Clark as assistant to Dr. Herbert T. Kalmus, president and general manager, and George Cave as vice-president in charge of Hollywood sales. Miss Harrison is expected to be appointed vice-president in charge of foreign relations for the corporation.

they love the Notorious Gentleman

THE MAGNIFICENT HEEL



"Bring your own fire extinguisher!"—*Walter Winchell*

"The new Winter Garden film is a must. He's given superb support by his wife, Lilli Palmer."—*Kate Cameron, Daily News*

"'NOTORIOUS GENTLEMAN' puts the Winter Garden on the list of preferred movie theatres with Rex Harrison in a demonstration of light comedy playing at its amiable and gracious best."—*Alton Cook, World-Telegram*

"Harrison's portrayal of a most fascinating and adult character is well worth viewing."
—*Otis L. Guernsey, Jr., N. Y. Herald Tribune*

"It's a pip. Full of entertainment. Socko with action. It's grand theatre. Don't miss it."—*Lee Mortimer, Daily Mirror*

"Happy-go-lucky deviltry . . . clever, engaging . . . a characterization done with polish and subtlety."
—*Bosley Crowther, N. Y. Times*

"The 'NOTORIOUS GENTLEMAN' is expertly played by Rex Harrison . . . the picture emerges as amusing adult entertainment . . . Lilli Palmer contributes an excellent performance."—*Rose Pelswick, N. Y. Journal-American*

"'NOTORIOUS GENTLEMAN' is as adroit a movie as it is honest...high quality...rare taste...beautifully acted."
—*Cecelia Ager, PM*

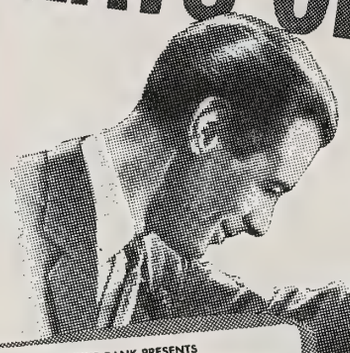
and these are the ads that brought the public into the Winter Garden in droves . .

HATS OFF TO THE CRITICS

It's a pip. Full of entertainment. Socko with action.
—*Daily Mirror*

'NOTORIOUS GENTLEMAN' is a must!
—*News*

Light comedy at its amiable and gracious best.
—*World Telegram*



J. ARTHUR RANK PRESENTS

REX HARRISON
STAR OF 'ANNA AND THE KING OF SIAM'

LILLI PALMER
SENSATION OF 'CLOAK AND DAGGER'

TOGETHER IN

"Notorious Gentleman"

A UNIVERSAL-INTERNATIONAL RELEASE



EXTRA LATE SHOW CONTINUOUS TILL 3 A.M.

WINTER GARDEN
DOORS OPEN 11:30 A.M. • BWAY at 50th

FANNIE HURST,
famous author, says:

ROMANCE IS BACK! Anyone who doubts, should see Rex Harrison, of Anna and the King of Siam distinction, in his new dazzle, 'NOTORIOUS GENTLEMAN'.

Dashing, sardonic, careless with his women, his morals, his life, Rex Harrison seems to be the modern inheritor of the mantle of romance, which has lain away in mothballs these many years.

Like a covey of quail, rising off the nest with excited little cries, the heart-beats of the ladies are about to be set in accelerated motion by Rex Harrison's what-it-takes.

His appeal is as ancient as the Garden of Eden and as modern as radar. Ladies who leave rouged cigarette-tips on demi-tasse saucers and carry walkie-talkies in their handbags are going to swoon of medieval ecstasy over 'NOTORIOUS GENTLEMAN', that magnificent rotter who lives his short life so dangerously, catering to feminine weaknesses with the know-how of a Casanova and the tenderness of which every woman dreams in her man.

Lilli Palmer, herself lovely as love, who plays opposite him, achieves this tenderness from the 'NOTORIOUS GENTLEMAN', but pays for it with the punishment which women so mysteriously seem to covet from their right man.

Yes, when Rex Harrison trails that slow glance of his along the beauty of his celluloid ladies, the ladies in know in a big way that Romance is back on Hollywood's agenda.

TOMORROW!
AT 9:00 A. M.

TWO GREAT SCREEN STARS MAKE SCREEN HISTORY

The 'Notorious Gentleman' IS HERE! He's a man of many affairs . . . LOVE AFFAIRS . . . none of them for keeps!



With Pride
J. ARTHUR RANK *presents*

REX HARRISON
STAR OF 'ANNA AND THE KING OF SIAM'

LILLI PALMER
SENSATION OF 'CLOAK AND DAGGER'

TOGETHER

"Notorious G

with GODFREY TEARLE • GRIFFITH JONES and MARGA

Directed by SIDNEY GILLIAT • Original Story by Val Valentine • Screenplay

Continuous till 3 A.M. **WINTER**

It's a pip. Full of ent... ment. Socko with action. Its grand theatre. Don't miss it! Lee Mortimer, Daily Mirror

Happy-go-lucky devilry . . . clever, engaging . . . a characterization done with polish and subtlety. Bosley Crowther, N. Y. Times

The "NOTORIOUS GENTLEMAN" is expertly played by Rex Harrison . . . the picture emerges as amusing adult entertainment . . . Lilli Palmer contributes an excellent performance. Rose Pelswick, N. Y. Journal-American

Bring your own fire extinguisher! Walter Winchell, Mirror

A TOAST TO THE CRITICS!

FOR THE WONDERFUL SENTIMENTS THEY EXPRESSED ABOUT US!

is hone... rare taste...beau... Cecelia Ager, ...

If you are as much of a Harrison fan as I am, the new Winter Garden film is a must. He's given superb support by his wife, Lilli Palmer. Kate Cameron, Daily News

"NOTORIOUS GENTLEMAN" puts the Winter Garden on the list of preferred movie theatres with Rex Harrison in a demonstration of light comedy playing at its amiable and gracious best. Lilli Palmer is sure to leave a lasting impression. Alton Cook, World-Telegram

Harrison's portrayal of a most fascinating and adult character is well worth viewing. The film has been well-staged standing out among th players is Lilli Palmer Otis L. Guernsey N. Y. Herald-Trib



J. ARTHUR RANK presents

REX HARRISON
STAR OF 'ANNA AND THE KING OF SIAM'

LILLI PALMER
SENSATION OF 'CLOAK AND DAGGER'

TOGETHER IN

"NOTORIOUS GENTLEMAN"

with GODFREY TEARLE • GRIFFITH JONES and MARGARET JOHNSTON • Jean Kent • Original Story by Val Valentine and Orz Middleton • Screenplay Written and Produced by Sidney Gilliat and Frank Launder
Directed by SIDNEY GILLIAT
A UNIVERSAL-INTERNATIONAL RELEASE

NOW PLAYING! EXTRA LATE SHOW CONTINUOUS TILL 4AM

WINTER GARDEN D... B'w...

STARTS TODAY!



J. ARTHUR RANK PRESENTS

REX HARRISON
STAR OF 'ANNA AND THE KING OF SIAM'

LILLI PALMER
SENSATION OF 'CLOAK AND DAGGER'

"Notorious Gentleman"

DOORS OPEN 9 AM
CONTINUOUS TILL 3 AM **WINTER GARDEN** B'WAY at 50th

WALTER WINCHELL says: "Bring your own fire extinguisher"

HEDDA HOPPER says: "You'll love hating Rex Harrison in the 'Notorious Gentleman'"

FANNIE HURST says: "Ladies will swoon with ecsta... over the 'Notorious Gentleme...

REX HARRISO...
STAR OF 'ANNA AND THE KING OF SIAM

LILLI PALME...
SENSATION OF 'CLOAK AND DAGGER



With Pride
J. ARTHUR RANK *presents*

"NOTORIOU... GENTLEMA...

with GODFREY TEARLE • GRIFFITH JONES and MARGARET JOHNSTON and Orz Middleton
Original Story by Val Valentine • Screenplay Written and Produced by SIDNEY GILLIAT and F...
Directed by SIDNEY GILLIAT • A UNIVERSAL-INTERNATIONAL RELEASE

Starts Tomorrow 9 A.M. Continuous till 3 A.M. WINTER GAR... B'WAY AT



A Man of Character?
THE NOTORIOUS GENTLEMA
is coming to town!

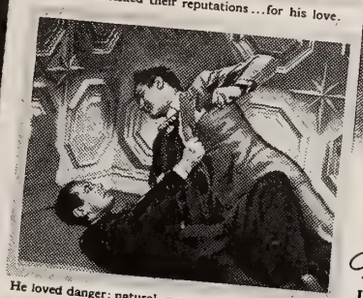
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with GODFREY TEARLE - GRIFFITH JONES and MARGARET JOHNSTON and Guy Middleton - Jean Kent
Original Story by Val Valentine - Screenplay Written and Produced by SIDNEY GILLIAT and FRANK LAUNDER
Directed by SIDNEY GILLIAT - A UNIVERSAL-INTERNATIONAL RELEASE

Today's NEWS!

THE 'NOTORIOUS GENTLEMAN' IS HERE!!



Women risked their reputations...for his love.



He loved danger: natural, man-made and woman-made.



The way women love him is a scandal ..the way he loves women is an art.



The magnificent heel arrives in town today! "Ladies will swoon with ecstasy over him"—says FANNIE HURST, famous author.

With Pride
J. ARTHUR RANK *presents*

REX HARRISON
Star of "Anna and the King of Siam"

LILLI PALMER
Sensation of "Cloak and Dagger"

Walter Winchell says:
"Curtain calls for Rex Harrison and Lilli Palmer in 'Notorious Gentleman'. BRING YOUR OWN FIRE EXTINGUISHER!"

"Notorious Gentleman"

with GODFREY TEARLE - GRIFFITH JONES and MARGARET JOHNSTON and Guy Middleton - Jean Kent
Original Story by Val Valentine - Screenplay Written and Produced by SIDNEY GILLIAT and FRANK LAUNDER
Directed by SIDNEY GILLIAT - A UNIVERSAL-INTERNATIONAL RELEASE



"You're not the first woman I've ever loved; but I've never loved any one like you."

WINTER GARDEN
BROADWAY AT 50th STREET - DOORS OPEN 9:00 A. M.

PRAISE!

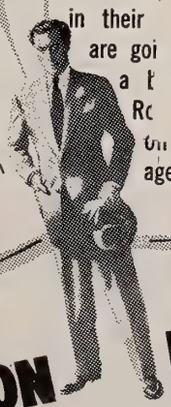
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agenda!"

Starts Today 9 A.M.
Continuous till 3 A.M.





REX HARRISON
Star of "Anna and the King of Siam"

LILLI PALMER
Sensation of "Cloak and Dagger"

"Notorious Gentleman"
A J. ARTHUR RANK Presentation - A Universal-International Release

WINTER GARDEN
BROADWAY AT 50th STREET
STARTS WEDNESDAY, NOV. 13th AT 9 A.M.

Use these ads in your city. Special supplement now being prepared and available soon!

Denmark Grants Permits for New Film Theatres

by KRIS WINTHER
in Copenhagen

Never before has it been so clear that there is a shortage of theatres in Denmark as in the 1945-46 season. Not only do the distributors meet difficulties when trying to place their product, but the Danish public has discovered that not even standing in queues guarantees a seat in the house. As a rule tickets must be ordered several days in advance. The Government is granting new licences to build theatres. At present Denmark has 430 houses, with a total seating capacity of 120,108, or one for every 32 inhabitants. In Copenhagen, the 52 houses have a capacity of 120,108, or one for every 275 inhabitants. In Copenhagen, about one-half of the year five houses, with a total seating capacity of 5,504, are used for other purposes, like circus and stage shows, leaving a capacity of approximately 32,200.

The shortage of houses, resulting from considerably longer runs than was normal before the war, has caused first showings in houses hitherto considered second or even third run. Several pictures, even big A pictures, have been released in better houses in the provinces before having been shown in the metropolis.

During the past season British pictures have been forging ahead in the Danish market. They were assisted by the exclusion of American pictures. Before the war, under normal conditions, British pictures generally held fourth or fifth place in releases. In this past season 58 out of 147 films playing in Denmark were British, 39 per cent.

During the first months following the close of the 1945-46 season the situation was considerably changed and American pictures are once more regaining their leading position on the Danish market, with 22 U. S. against eight British films out of a total of 41. The French supplied four pictures, the Swedes three, the Danes two, and the Norwegians and others one.

The only important change affecting the Danish industry during the past year, besides the re-entry of American product, has been the raising of the direct state tax on ticket sales from 40 to 60 per cent. This has, however, in no way lessened the runs at theatres and it seems that prices have little effect on the Danes' desire to see pictures.

Thompson Forms Screen Advertising Branch

The J. Walter Thompson advertising agency has opened a motion picture advertising department in Los Angeles. The office is headed by W. C. Lewellen, Leon Benson and Charles W. Meggs and is equipped, according to the company's brochure, to handle problems of art, copy, media, research, publicity, production and exploitation.

Short Product in First Run Houses

NEW YORK—Week of November 18

CAPITOL: Hi-Li ..... ***Columbia***
Glimpses of California ..... ***MGM***
Feature: Rage in Heaven ..... MGM

CRITERION: Rural Rhapsody ..... ***Universal***
Silent Tweetment ..... ***Columbia***
Feature: Dark Mirror ..... Universal

GLOBE: Fair and Warmer ..... ***Warner Bros.***
Desi Arnaz ..... ***Warner Bros.***
Feature: The Chase ..... United Artists

HOLLYWOOD: Goofy Goofers .. ***Warner Bros.***
Battle of Chance ..... ***Warner Bros.***
Feature: Deception ..... Warner Bros.

PALACE: Wet Paint ..... ***RKO***
Motor Maniacs ..... ***RKO***
Feature: Nocturne ..... RKO

RIALTO: Jasper's Darby ..... ***Paramount***
Sheep Shape ..... ***Paramount***
Unusual Occupations, No. 6 ..... ***Paramount***
Feature: Criminal Court ..... RKO

RIVOLI: Musica-Lulu ..... ***Paramount***
Be Kind to Animals ..... ***Paramount***
Double Rhythm ..... ***Paramount***
Feature: Two Years Before the Mast ... Paramount

ROXY: Jail Break ..... ***20th Cent.-Fox***
Sons of Courage ..... ***20th Cent.-Fox***
Feature: The Razor's Edge ..... 20th Cent.-Fox

STRAND: The Mouse-Managed Cat ***Warner Bros.***
So You Want to Play the Horses ***Warner Bros.***
The Last Bomb ..... ***Warner Bros.***
Feature: Nobody Lives Forever ..... Warner Bros.

CHICAGO—Week of November 18

GARRICK: Jasper's Holiday ..... ***Paramount***
Feature: My Darling Clementine . 20th Century-Fox

GRAND: Skating Lady ..... ***RKO***
Feature: Notorious ..... RKO

ROOSEVELT: Rhapsody Rabbit .. ***Warner Bros.***
Feature: Cloak and Dagger ..... United Artists

STATE-LAKE: Mousemerized Cats ***Warner Bros.***
Feature: Deception ..... Warner Bros.

WOODS: Ten Pin Magic ..... ***Columbia***
Feature: The Dark Mirror ..... Universal

Hughes Sues to Prevent "Outlaw" Censorship

Attorneys for Howard Hughes, producer of "The Outlaw," filed an action in New York Supreme Court Tuesday seeking a declaratory judgment and restraining order enjoining the New York license commissioner and police commissioner from censoring the picture and from interfering with its showing.

Meanwhile, the City filed its exchange affidavits with the motion picture division of the State Education Department last Friday in License Commissioner Benjamin Fielding's attempt to have the state censor revoke the exhibition license of "The Outlaw" and prohibit the showing of the picture in the state.

In the schedule set more than three weeks ago by Dr. Ward C. Bowen, acting director of the motion picture division, United Artists, the distributor, has this week to file its answer to Commissioner Fielding's charges that the film should be banned because of "objectionable advertising."

This week United Artists was also drawing up its briefs for this Friday's hearing on the motion of appeal from State Supreme Court Justice Walter's decision refusing to compel three Broadway theatres to exhibit "The Outlaw."

Arthur L. Gale Forms New York Productions

New York Productions, Inc., has been organized by Arthur L. Gale and Ben E. Dyer to produce commercial and industrial films and to provide consultation and production services for west coast theatrical producers. Mr. Gale, president of the new company, was formerly a partner of Willard Pictures. Ben E. Dyer, formerly production manager of Willard, is vice-president, and William R. Distasio is secretary.

Europe Wants U. S. Films: Begg

European nations are eager to exhibit American documentary films as a part of the State Department's cultural relations program, John M. Begg, Department film consultant, said in Washington last Thursday, returning from a four-month tour which took him to seven countries. Mr. Begg said there is a great opening market in Europe for projection equipment, especially 16mm.

Commenting on what he called "extraordinary interest in American films," Mr. Begg said it would be difficult for the State Department to furnish sufficient pictures to meet the growing demand. He added that the Government cannot accomplish the 16mm documentary program alone and urged that the industry "pitch in" and help out in the program.

He warned that if the U. S. fails to send in documentary films somebody else will. People throughout Europe throng to American pictures, he said. There is a shortage now of both projectors and pictures in Europe. Mr. Begg visited England, Czechoslovakia, Denmark, Sweden, Holland, France and Germany.

Mr. Begg said U. S. cultural films will "absolutely not" interfere with commercial exhibition abroad. Distribution is being handled by American missions and there is no charge for films which are exhibited to civic groups at embassy parties and in schools.

Reports that some nations would not be receptive to the film program had been found to be untrue, he said, adding that throughout Europe there is a burning desire in all people for information on other nations and most particularly the American way of life and culture.

Columbia Pictures
presents

the Music...
the Magic...
the Times
of America's
Greatest
Entertainer!



JOLSON STORY ♫ THE JOLSON STORY ♫ THE
JOLSON STORY ♫ THE JOLSON STORY ♫ THE

in TECHNICOLOR

The JOLSON



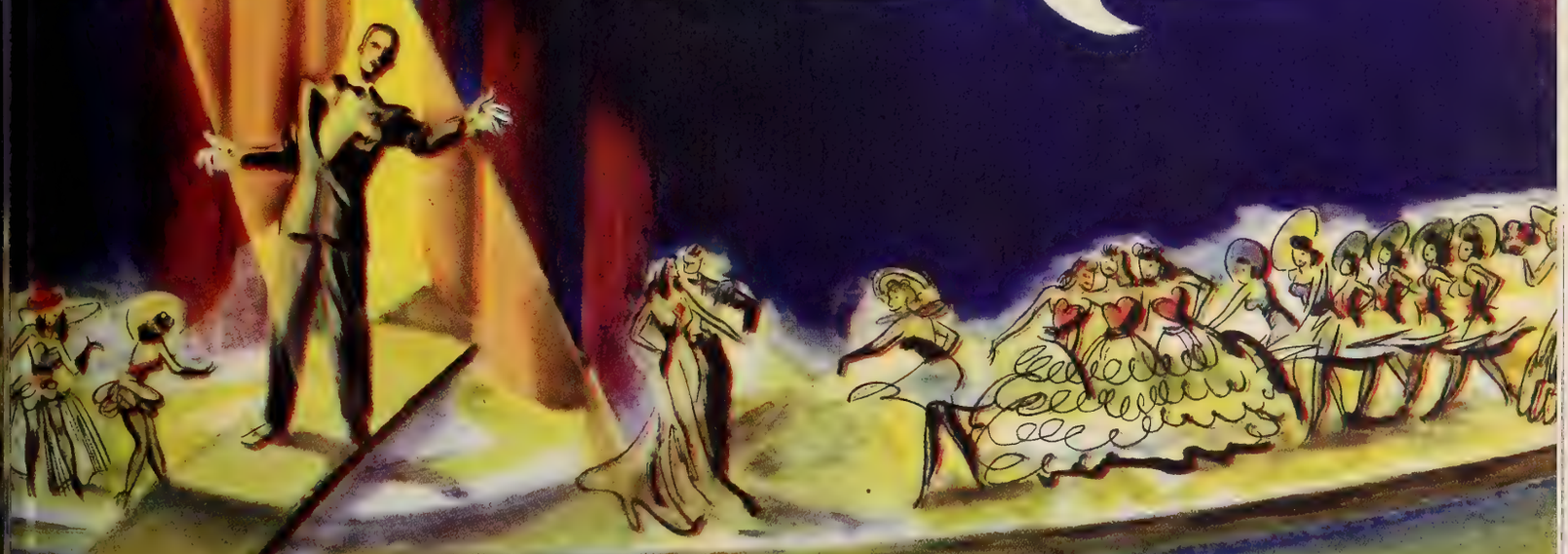
with LARRY PARKS · EVELYN KEYES · WILLIAM DEMAREST · BILL GOO

JOLSON STORY ♫ THE JOLSON STORY ♫ THE JOLSON STORY
JOLSON STORY ♫ THE JOLSON STORY ♫ THE JOLSON STORY

THE JOLSON STORY ♪ THE JOLSON STORY ♪ THE JOLSON

JOLSON STORY THE JOLSON STORY ♪ THE JOLSON STO

STORY



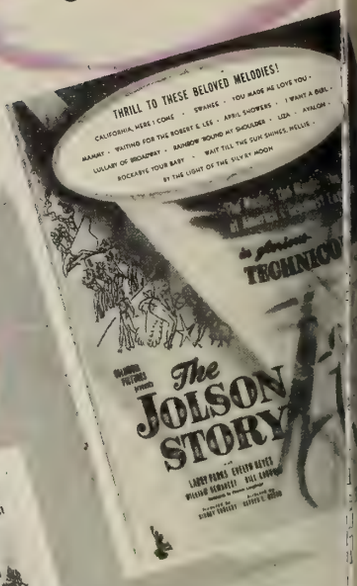
Screenplay by Stephen Longstreet · Produced by SIDNEY SKOLSKY · Directed by ALFRED E. GREEN

JOLSON STORY ♪ THE JOLSON STORY ♪ THE JOLSON STO

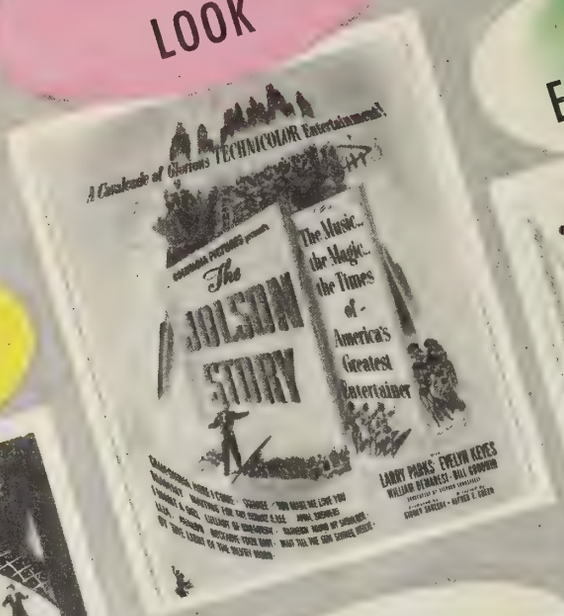
THE JOLSON STORY ♪ THE JOLSON STORY ♪ THE JOLSON

SELLING TICKETS AT YOUR BOXOFFICE WITH COLOR PAGES IN

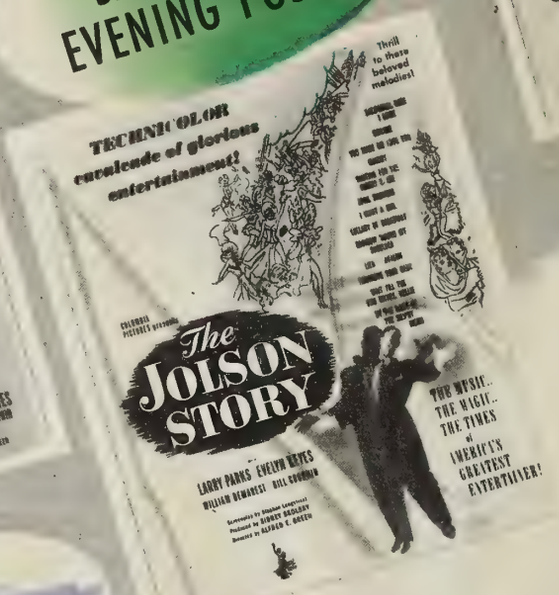
COLLIER'S



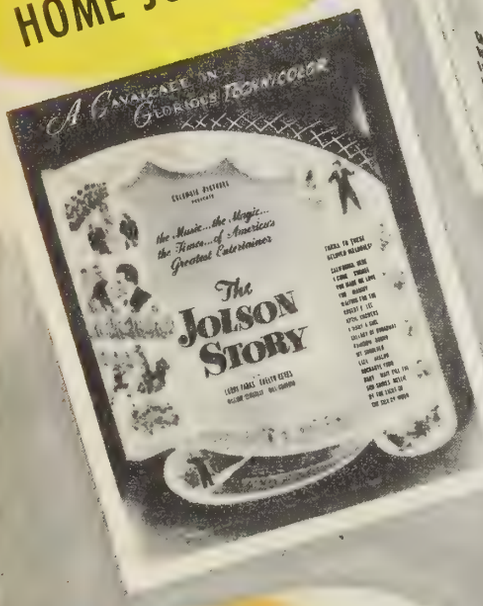
LIFE
LOOK



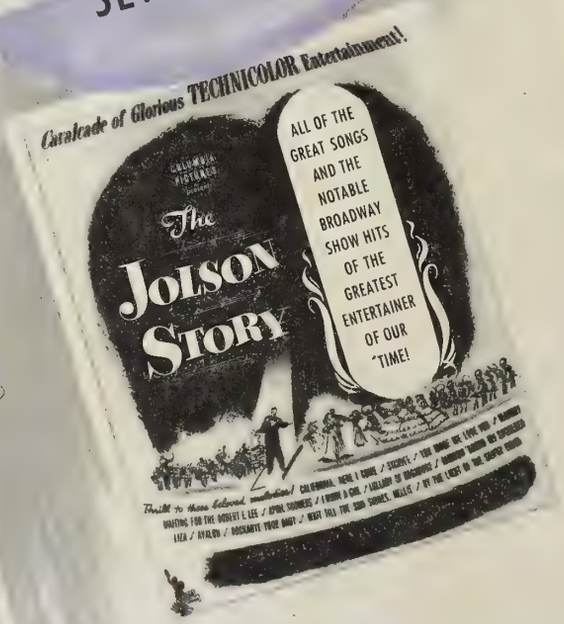
SATURDAY
EVENING POST



LADIES'
HOME JOURNAL



SEVENTEEN



LIBERTY



AND IN

Movie Story
Motion Picture
Screenland
Silver Screen
Movie Show
Movie Life
Movies
Movie Stars Parade
Modern Screen
Screen Guide
Movieland
Photoplay
Screen Romances
Screen Stars

Plus

A big, unusual national newspaper teaser campaign

COLUMBIA'S SILVER ANNIVERSARY 1946

PRINTED IN U. S. A.

Ad Film Program Has Big Field in South America

A screen advertising program which reaches from 90 to 97 per cent of the film-going public in parts of South America through the use of one-minute advertising films, a weekly newsreel and documentary subjects, was outlined in New York this week by Frank L. Mayne, representing the Emelco Corporation of Buenos Aires, Argentina.

Mr. Mayne, formerly a salesman for major distributors and now a vice-president for Emelco, recently opened the New York office for the company and is contacting American manufacturers and advertising agencies to interest them in his company's program.

In outlining the one-minute film plan, Mr. Mayne said Emelco has annual contracts with 530 theatres in Argentina, representing all of the first run and major second run and neighborhood theatres. The company also has contracts with 151 theatres in Uruguay and 150 in Chile.

For the advertisers who find that the production costs of the one-minute pictures are too high, Emelco provides a hand painted slide photograph which is synchronized with a 25-word recording advertising the product. Some 250 of these records are made each week, each carry six non-competitive advertisements. Emelco installs the record player and the patented slide projector in the theatres subscribing to this service.

Sponsored by advertisers, Emelco also produces a newsreel and documentary subjects which contain indirect advertising. In these subjects the client's product appears in scenes of news and entertainment interest. The newsreel, issued weekly, and the documentary subjects are sold to the exhibitors in the same manner as regular theatrical short product.

Theatre Admissions Up, Filmack Trailer Says

Theatre admission prices throughout the country are increasing, with children's admissions going up two and three cents and adults increasing on an average of five to eight cents, the Filmack Trailer Company of Chicago reported this week. Most of the special trailers now ordered by exhibitors announce the increased prices, attributing them to increased rentals, higher salaries and higher costs of operation.

Admission prices in Pendleton, Ore., have been advanced from 55 cents to 65 cents at the city's four leading theatres. Increased film rentals and increased operating costs were again given as the reasons.

With the opening of "The Razor's Edge" at the Roxy theatre in New York, Wednesday, the theatre increased its top admission price to $1.80 from $1.50 and will maintain a flexible scale thereafter, A. J. Balaban, operator of the theatre, has announced.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 23—Truman asks cooperation of GOP Congress. . . . Hunt crashed U. S. airmen among Lolo tribes in China. . . . King leads Britain in rites on Armistice Day. . . . British honor American pigeon for war feat. . . . American queen of the seas. . . . Largest transport plane. . . . Giant parade marks Armistice Day in Iola, Kan. . . . Sports: Melbourne cup race, 100-year-old golfer.

MOVIETONE NEWS—Vol. 29, No. 24—Bombs hurled in Hollywood strikes. . . . Navy tests new torpedo. . . . Japs get new constitution. . . . Mrs. America, 1946. . . . Football: Notre Dame vs. Northwestern, Army vs. Penn.

NEWS OF THE DAY—Vol. 18, No. 221—Hunt captives in China. . . . Britain's remembrance day. . . . Honor "GI" pigeon. . . . Truman asks for GOP cooperation. . . . S. S. America. . . . Melbourne cup classic.

NEWS OF THE DAY—Vol. 18, No. 222—New torpedo sinks U-boat. . . . New era for Japs. . . . German baby gymnasts. . . . Mrs. America contest. . . . Hollywood film strike. . . . Football: Army rolls on.

PARAMOUNT NEWS—No. 24—Biggest Navy skyship. . . . Divers take fish census. . . . Truman offers cooperation with GOP. . . . Oklahoma—Moving day for houses. . . . Aid flown to Colorado snow captives. . . . S. S. America makes maiden voyage.

PARAMOUNT NEWS—No. 25—Army vs. Penn. . . . Report from Japan. . . . Jurisdictional dispute in Hollywood. . . . New torpedo sinks U-boat.

RKO PATHE NEWS—Vol. 18, No. 26—Truman, Martin pledge cooperation. . . . Hunt U. S. fliers in China. . . . Navy's Constitution, biggest air transport. . . . Take 1,250 refugees off listing ship. . . . Hindus, Moslems form government for self-rule. . . . Melbourne cup race.

RKO PATHE NEWS—Vol. 18, No. 27—GOP plans new program. . . . Bombs thrown in studio strike. . . . Sink captured Nazi sub. . . . Hirohito cheered by the mobs. . . . Army beats Penn.

UNIVERSAL NEWSREEL—Vol. 19, No. 555—Deluxe transportation age. . . . Search for lost airmen. . . . Greek war anniversary. . . . Chic chapeaux. . . . Pro pigskin parade.

UNIVERSAL NEWSREEL—Vol. 19, No. 556—Japanese Emperor decrees news constitution. . . . Students riot in Trieste. . . . Movie strike violence. . . . U. S. sub sinks Nazi U-boat. . . . Football: Notre Dame vs. Northwestern, Army vs. Penn.

No Enterprise Distributor Chosen Yet, Einfeld Says

Negotiations concerning the distribution of pictures from Enterprise Productions are going on with several companies, but no deal has been made and no acquisition of shares from any distributor is contemplated, according to Charles Einfeld, president of Enterprise in New York this week. He referred to reports that a distribution agreement between Enterprise and United Artists has been in negotiation and that UA might offer the company the Selznick shares of stock.

Mr. Einfeld said his company would stick to the originally announced production schedule of six pictures a year and that the selection of a distributing company was mainly a question of accommodating Enterprise product. He added that Enterprise was not thinking of setting up its own distributing organization now, but that such a move may possibly be considered at some future date.

The Enterprise head denied he would attend the UA board meeting this week and said he had come to New York to attend the opening of the Ingrid Bergman play "Joan of Lorraine" and to inspect talent and properties. David Lewis, vice-president of Enterprise; Lewis Milestone, director, and Charles Boyer came east with Mr. Einfeld, who was to return to the coast Friday.

Portuguese Law Rouses Storm of Trade Protest

by JOAO DE MORAES PALMEIRO

in Lisbon

Portugal's new film quota law which goes into effect January 1 has provoked a violent quarrel within the industry, involving producers, exhibitors, distributors and the Government. No one is pleased with the law except the producers, and there are only nine producers in the country as against 31 distributors and 228 exhibitors.

The producers have agreed enthusiastically to the provisions of the law, which requires that all theatres devote one week out of each six to native product. Now the producers are asking the government to nationalize the industry.

Distributors Protest

The distributors have informed the Government that the increased expense of distributing foreign product is greater than the added trouble is worth and that consequently only first-class distributors will be in a position to handle a very limited number of features. Others will be forced out of business, they claim, because the law will mean increased costs, including license fees, taxes, import duties, subtitling fees, translations and publicity.

The exhibitors are worried that these increased costs will mean higher admission prices which patrons will not accept.

Together, the exhibitors and distributors claim, via newspaper announcements, that the Government—the Office of Informationi in particular—had not invited either group to offer opinions on the decree since 1942. The Office of Information, also taking to the newspapers, acknowledged the 1942 meeting but concluded that the law was elaborated from consultations held with interested parties.

A protest meeting was called by the Portuguese Exhibitors Association, under the chairmanship of president Campos Figueira, at which it was decided to present a note to the Prime Minister, Oliveira Salazar,

Cites Problems

Dr. Figueira claimed that the Portuguese Government had not yet been sufficiently informed about the industry's problems, which he enumerated as: high cost of raw material, low quality of product, restricted national market, high laboratory costs, few and poorly trained technicians, and other factors.

The exhibitors' note also urged the building of more theatres, principally in rural zones.

Dr. Ricardo Jorge, one of the founders of Companhia Portuguesa de Filmes, declared in a press interview that should the new law come into force without amendment there would be no more than 20 foreign pictures a year entering Portugal.



An speak

2 FRANK BORZAGE PRODUCTIONS

I've Always Loved You
TECHNICOLOR
Gallant Man

•

8 DELUXE PRODUCTIONS

Angel And The Badman
Calendar Girl
Hit Parade Of 1947
A Nelson Eddy Production
Wyoming
Heaven For Jenny
The Fabulous Texan
Crime Passionelle

•

4 MAJOR PRODUCTIONS in TRUCOLOR

That's My Gal
Down Tahiti Way
Slippy McGee
Singapore Sal

16 VARIETY PRODUCTIONS

The Pilgrim Lady
Affairs Of Geraldine
The Ghost Goes Wild
The Fabulous Suzanne
The Magnificent Rogue
Spoilers Of The North
Web Of Danger
Winter Wonderland
The Finger Woman
Whispers In The Dark
The City Slicker
Pride Of Kentucky
Thunder In The Forest
Daredevils Of The Sky
Lightnin' Strikes Twice
Hideout

8 ROY ROGERS—TRIGGER in TRUCOLOR

•

4 GENE AUTRY PRODUCTIONS

•

6 ALL-STAR WESTERNS in TRUCOLOR

•

8 RED RYDER WESTERNS

•

6 CARTOONS in TRUCOLOR

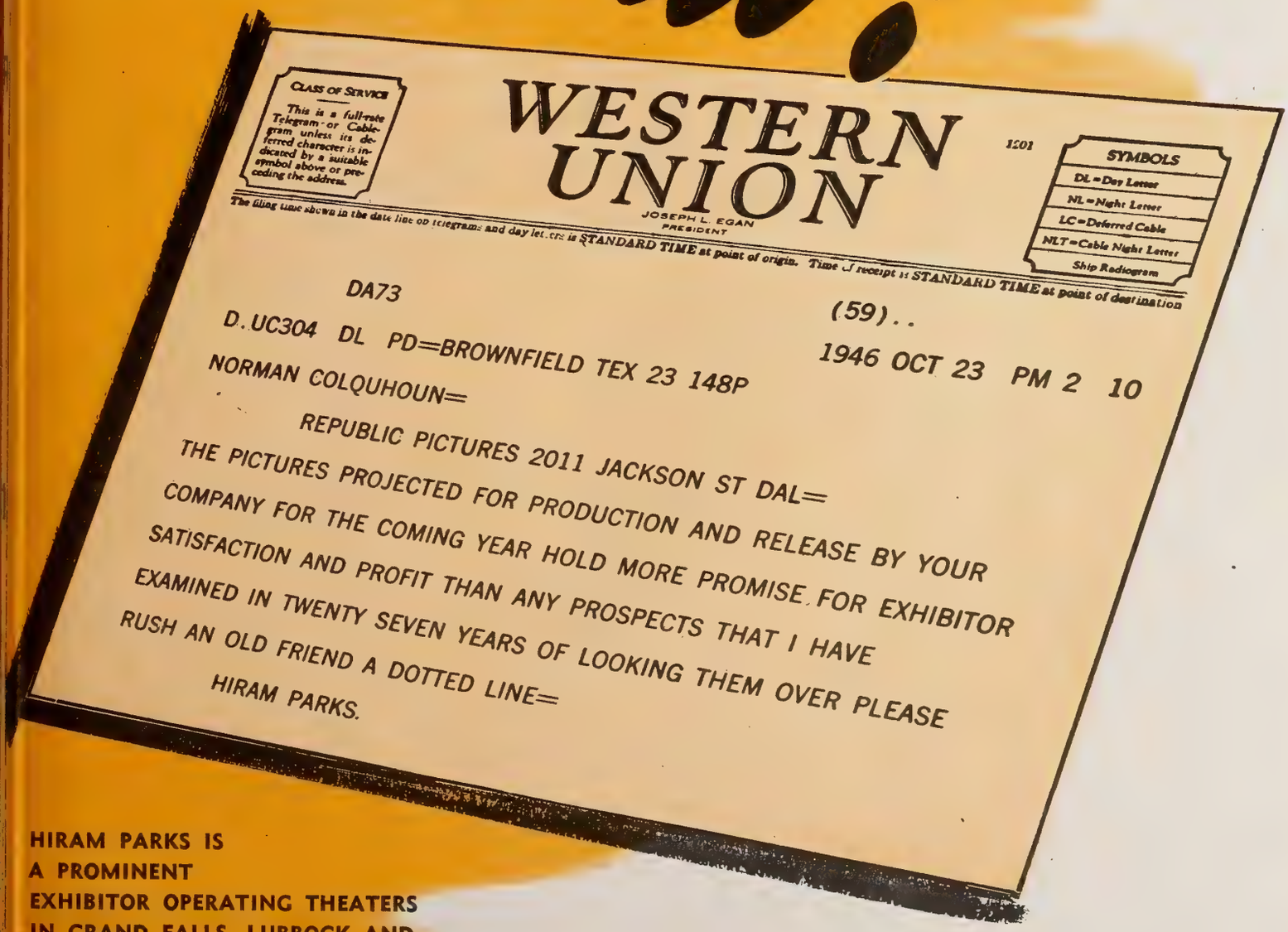
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4 SERIALS

Son Of Zorro
Jungle Girl
(Re-Release)
G-Men Never Forget
Jesse James Rides Again

KEEP YOUR BOX OFFIC

Exhibitor his mind!



CLASS OF SERVICE

This is a full-rate Telegram or Cable-gram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

DA73

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D.UC304 DL PD=BROWNFIELD TEX 23 148P 1946 OCT 23 PM 2 10

NORMAN COLQUHOUN=

REPUBLIC PICTURES 2011 JACKSON ST DAL=

THE PICTURES PROJECTED FOR PRODUCTION AND RELEASE BY YOUR COMPANY FOR THE COMING YEAR HOLD MORE PROMISE FOR EXHIBITOR SATISFACTION AND PROFIT THAN ANY PROSPECTS THAT I HAVE EXAMINED IN TWENTY SEVEN YEARS OF LOOKING THEM OVER PLEASE RUSH AN OLD FRIEND A DOTTED LINE=

HIRAM PARKS.

HIRAM PARKS IS A PROMINENT EXHIBITOR OPERATING THEATERS IN GRAND FALLS, LUBBOCK AND BROWNFIELD, TEXAS.

YE ON REPUBLIC.....

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BOTH BARRELS BLAZING: Charles Starrett—Couldn't get a better marquee attraction than this. Our Western fans turned out in appreciation and were not disappointed. Played Friday, Saturday, Nov. 8, 9. —Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DESERT HORSEMAN, THE: Charles Starrett, Smiley Burnette—Another good Western with these two boys. Starrett is becoming more popular all the time and the popularity of Smiley Burnette does not hurt his pictures at all. Played Friday, Saturday, Nov. 8, 9.—George Clanton, Daw Theatre, Tappahhock, Va.

GILDA: Rita Hayworth, Glenn Ford—We did better than average business on this feature, the pulchritude of Miss Hayworth being chiefly responsible. Played Wednesday, Thursday, Oct. 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—Used on second half of double bill. Good for small localities. Played Friday, Saturday, Nov. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THAT TEXAS JAMBOREE: Ken Curtis, Jeff Donnell—Good for second spot on double bill in small localities where Westerns draw. Played Friday, Saturday, Nov. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Metro-Goldwyn-Mayer

BAD BASCOMB: Wallace Beery, Margaret O'Brien —This combination never could fail in my situation. Good story and plenty of action, tears and humor to capture the interest of all. If you have not already played it, get it. Good drawing power in a small town. Played Monday, Tuesday, Nov. 4, 5.—Stanley M. Kerk, Clarence Theatre, Clarence, Pa. Rural patronage.

BAD BASCOMB: Wallace Beery, Margaret O'Brien —It took this picture to get them in after seven weeks of the infantile paralysis ban. A swell picture liked by everyone. They should make more of these. Played Sunday, Monday, Oct. 13, 14.—Henry Jakes, Hope Theatre, Hope, N. D.

BAD BASCOMB: Wallace Beery, Margaret O'Brien —A small town natural. Everyone enjoyed it thoroughly. Business good. Played Sunday, Monday, Sept. 15, 16.—L. W. Nelms, Grove Theatre, Groveton, Texas.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—Open your doors early and get out of the way. Here they come. It is a box office natural. Played Sunday-Tuesday, Oct. 10-12.—J. F. McCluskey, Central Theatre, Merrill, Mich.

POSTMAN ALWAYS RINGS TWICE: Lana Turner, John Garfield—This picture was given adverse word-of-mouth publicity before it was shown here and consequently our business suffered accordingly. Regardless of the unpleasant features pertaining to the story it was intensely interesting and Garfield's acting was superb. Played Sunday, Monday, Oct. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THREE WISE FOOLS: Margaret O'Brien, Lionel Barrymore—Excellent acting. Plot good. It is too bad our small communities do not read and do not teach their children to read or tell them some of the marvelous legends and fairy tales. Believe it or not we had many walkouts. Played Sunday, Monday, Oct. 20, 21.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

TWO SISTERS FROM BOSTON: Jimmy Durante, June Allyson—This was the most enjoyable feature we have shown for many months. Business was light due to the fact that many thought it was too highbrow. Durante was very good, providing the comedy relief. Played Sunday, Monday, Nov. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. — Small lumber town patronage.

ZIEGFELD FOLLIES: MGM Contract Stars—Cannot recommend this star-studded feature for small town patronage. Too many stars milling around with no plot to retain interest. The only thing that saves the show is the humor contributed by Red Skelton. Weather good. Played Monday, Tuesday, Oct. 30, 31. —Stanley M. Kerk, Clarence Theatre, Clarence, Pa. Rural patronage.

NEWSWEEK CITES DEPARTMENT VALUE

Exhibitors' comments on motion pictures in "What the Picture Did for Me" have been termed "the best key to a picture's box office chances" by *Newsweek*, news magazine.

Under the heading, "Box Office Critics", the article said: "The oldest form of exhibitor opinion dates back to the October 14, 1916, issue of the Motion Picture Herald. Ever since then the Martin Quigley trade magazine has been letting exhibitors sound off weekly in a pithy, often caustic, column called 'What the Picture Did for Me'. On its 30th birthday the department was still the best key to a picture's box office chances.

"From a meager beginning of 28 reports by seven showmen, the department has rolled up the impressive tally of more than 280,000 separate opinions from nearly 8,000 exhibitors.

"The criticism always has been extremely frank. . . . "

ZIEGFELD FOLLIES: MGM Star Players—What a beating we took on this. No plot and no nothing. I definitely know this is not for rural patronage and I have my doubts about any other. Fred Astaire is not a singer or a Romeo. Why does MGM insist that he is? A light tap dance act is about all he is good for, and just a few minutes of that goes a long way. Played Thursday, Friday, Oct. 17, 18.—L. W. Nelms, Grove Theatre, Groveton, Texas.

ZIEGFELD FOLLIES: MGM Contract Stars—This was a terrific disappointment. The picture received much adverse publicity and, of course, that hurt our business. The act put on by Miss Garland will require some time to be forgotten. Played Sunday, Monday, Oct. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake —A well acted mystery. Everyone seemed to enjoy it. Alan Ladd is very popular here. Played Sunday, Monday, Sept. 22, 23.—L. W. Nelms, Grove Theatre, Groveton, Texas.

BRIDE WORE BOOTS, THE: Barbara Stanwyck, Robert Cummings—Business was just average but the picture was very good and thoroughly enjoyed by all. Played Wednesday, Thursday, Nov. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOT CARGO: William Gargan, Philip Reed—A nice little picture. The people here seemed to enjoy th beautiful scenery of the big trees. Small towns like little pictures like this. Played Thursday-Saturday, Nov. 7-9.—Henry Jakes, Hope Theatre, Hope, N. D.

MONSIEUR BEAUCAIRE: Bob Hope, Joan Caulfield—Some place somewhere this lacked the usual bounce that you expect in Hope pictures. Maybe it was the costumes that made it go over not so well.— A. E. Hancock, Columbia Theatre, Columbia City, Ind.

O. S. S.: Alan Ladd, Geraldine Fitzgerald—Very good. Business below average. My business is off quite a bit lately. Picture pleased.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SEARCHING WIND, THE: Robert Young, Ann Richards—This is not for the small town action spot. We had plenty of gripes. The picture is nevertheless well produced and directed. Played Thursday, Friday, Nov. 7, 8.—J. F. McCluskey, Central Theatre, Merrill, Mich.

STRANGE LOVE OF MARTHA IVERS: Barbara Stanwyck, Van Heflin—Strictly not for children and therefore not for small towns. It is too gruesome. The acting was excellent, but why bring such stories to the screen? Played Friday, Saturday, Oct. 25, 26. —E. J. Bunnell, Crist Theatre, Loveland, Ohio.

SWAMP FIRE: Johnny Weissmuller, Virginia Grey —O. K. programmer. Weissmuller no good in this. He had better stay in Tarzan films.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

THEY MADE ME A KILLER: Robert Lowery, Barbara Britton—A very good midweek picture. Robert Lowery is well liked by our patrons. Don't pass this up. Keeep these coming. Played Thursday-Saturday, Oct. 24-26.—Henry Jakes, Hope Theatre, Hope, N. D.

THEY MADE ME A KILLER: Robert Lowery, Barbara Britton—Used on weekend double bill. Very good for this type. Played Friday, Saturday, Nov. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy— This is a reissue and it is a fine picture which was liked by everyone. All small town exhibitors will make no mistake in playing it. Played Sunday, Monday, Oct. 20, 21. Henry Jakes, Hope Theatre, Hope, N. D.

PRC

COLORADO SERENADE: Eddie Dean, Roscoe Ates —Good Cinecolor Western, but it wasn't worth the extra cost to me. David Sharpe was very good in this. Would like to see him more often.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—This story of Oklahoma's panhandle is not true according to oldtimers. Business was average. Played Sunday, Monday, Oct. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GILDERSLEEVE ON BROADWAY: Harold Peary, Billie Burke—As good as all previous Gildersleeve stories. Plenty of laughs. Audience ate it up. Business good. Played Wednesday, Nov. 6.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

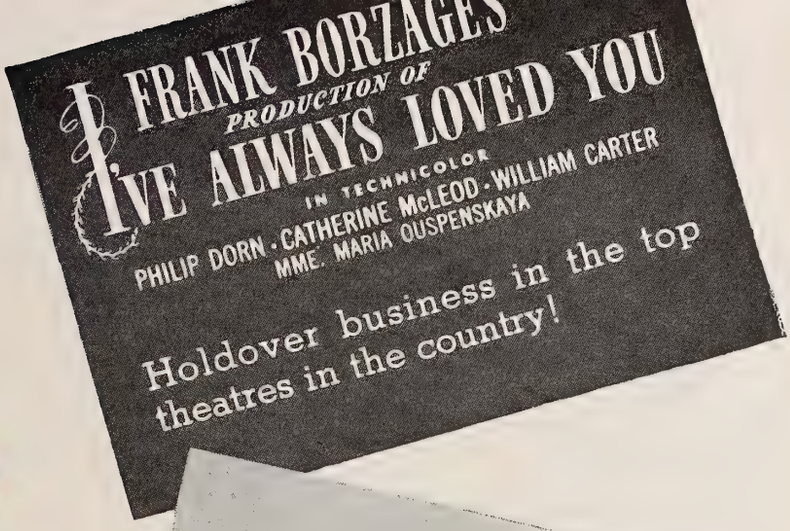
MAKE MINE MUSIC: Disney Musical Feature— Good show for the kids. Business was O. K. the first night, but fell down badly the second night. Could have done better with a small Western. Played Wednesday, Thursday, Oct. 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TILL THE END OF TIME: Dorothy McGuire, Guy Madison—Very good business. Excellent. Everybody liked it. Play it by all means. Played Monday, Tuesday, Nov. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

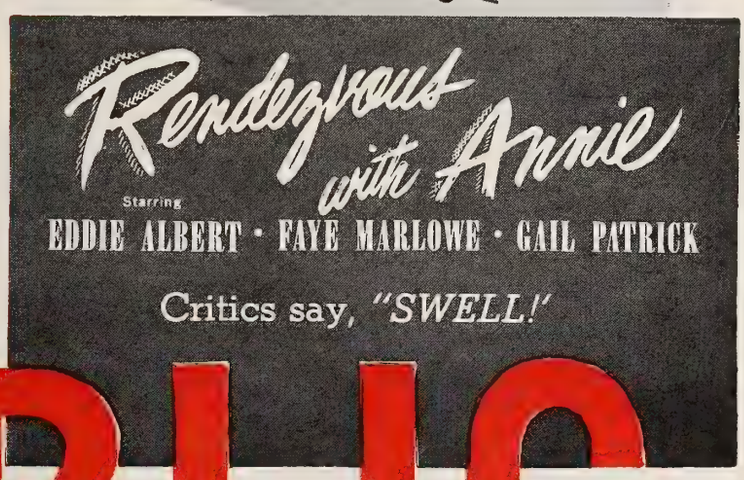
RIVERBOAT RHYTHM: Leon Errol, Glenn Vernon —Leon Errol is O. K. He does a good job in enter-

(*Continued on page 60*)

BIG ONES FROM REPUBLIC









LL FOUR NATIONALLY
DVERTISED WITH SENSA-
ONAL RADIO, NEWSPAPER
ID MAGAZINE CAMPAIGNS
. COAST-TO-COAST!

EEP YOUR BOX OFFICE EYE ON REPUBLIC!

(*Continued from page* 58)

taining. Always enjoy his comedies. Played Sunday midnight, Nov. 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic

ANGEL COMES TO BROOKLYN, AN: Kaye Dowd, Robert Duke—All who came walked out before it was over and I had to hide in my office. The second night no one came. I regret that I didn't close the seecond night as one exhibitor reported that he did on this picture. Played Tuesday, Wednesday, Oct. 29, 30.—L. W. Nelms, Grove Theatre, Groveton, Texas.

COLORADO PIONEERS: William Elliott, Bobby Blake.—Red Ryder always draws and pleases on Friday and Saturday. Played Nov. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

EARL CARROLL SKETCHBOOK: Constance Moore, William Marshall—Picture was good, but the leading cast was poor. No drawing card. Business fair. Played Wednesday, Oct. 30.—M. B. Goodnough, Royal Theatre, Simpsonville, S. C.

IN OLD SACRAMENTO: William Elliott, Belle Malone—Wild Bill Elliott, being a favorite here, the picture drew big, but the audience didn't like it, because Elliott didn't fight as they expected. When they come to see Elliott, they expect to see action. Played Monday, Tuesday, Nov. 4, 5.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

MADONNA'S SECRET, THE: Francis Lederer, Gail Patrick—A murder mystery which was different. A good cast. Pleased here. Business good. Played Sunday, Nov. 3.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

PASSKEY TO DANGER: Stephanie Bachelor, Kane Richmond—Good action picture which we doubled to nice business. Played Friday, Saturday, Nov. 1, 2. —Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RENDEZVOUS WITH ANNIE: Eddie Albert, Fay Marlowe—One of the surprise pictures of the year. Pleased all and second day business was bigger than the first. Albert and Miss Marlowe were very good and the supporting cast was fine. Played Thursday, Friday, Nov. 7, 8.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

RENDEZVOUS WITH ANNIE: Eddie Albert, Faye Marlowe—Very good. Lots of comedy. No walkouts. Business fair. Played Wednesday, Oct. 23.—M. B. Goodnough, Royal Theatre, Simpsonville, S. C.

SONG OF ARIZONA: Roy Rogers, Dale Evans—Played on Hollowe'en and it was a perfect picture for the date. The youngsters came to see "Gabby" and the ranch boys rather than going Hallowe'ening. I wonder why Roy doesn't put Trigger through more of his tricks. Everyone likes Trigger a lot. Played Thursday-Saturday, Oct. 31-Nov. 2.—Henry Jakes, Hope Theatre, Hope, N. D.

SONG OF ARIZONA: Roy Rogers, Dale Evans—Average Rogers Western. This is one spot where Rogers or Autry or any singing cowboy doesn't mean a lot. They love cowboys who really mix it up with fights here. Played Saturday, Nov. 2.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

Screen Guild

GOD'S COUNTRY: Robert Lowery, Helen Gilbert—A natural. Play it; you will never regret it. Played Friday, Saturday, Nov. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—This is one of the all-time best, but you will have plenty of walkouts. It is too long and definitely not for small towns. It is over their heads. Played Sunday, Monday, Oct. 20, 21.—J. F. McCluskey, Central Theatre, Merrill, Mich.

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—Enjoyed this feature much more than the book. They do not like costume pictures here, but Irene Dunne's wit saved it for our situation. I think Rex Harrison will be liked a little better here since this performance. They walk out on anything that sounds British. Played Friday, Saturday, Oct. 17, 18. —E. J. Bunnell, Crist Theatre, Loveland, Ohio.

BLACK BEAUTY: Mona Freeman, Richard Denning—Horse pictures are always good at my house. Picture did not come up to some of the horse pictures. It was slow in spots but there were no walkouts. Business above average. Played Monday, Tuesday, Oct. 21, 22.—M. B. Goodnough, Royal Theatre, Simpsonville, S. C.

BLACK BEAUTY: Mona Freeman, Richard Denning—A natural for small towns, but how such acting was permitted by any director puzzles me. It was too corny for words. Played Friday, Saturday, Oct. 17, 18. —E. J. Bunnell, Crist Theatre, Loveland, Ohio.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—Very good at the box office. It is down-to-earth and plenty of action. It is cleverly done and it is easy for young and old to grasp.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—If they can skin them any thinner on scenario than they did on this one I don't want to play them. It is just like waiting for the guy in the next room to drop his shoe. That is what you do with this one. You wait for the climax or the anti-climax and it never comes. It is just talk, talk, and more talk. There is no action and no drama. Well, we midwesterns sent some solid men back to Congress. We are going to give the Government back to the people. These lads wear no man's collar. They are all individualists and the midwestern politicians know this. They know that there can be no buck passing, if they want to go back again.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HOME SWEET HOMICIDE: Lynn Bari, Randolph Scott—Kids stole the show. Very good murder picture. Business fair. Played Thursday, Friday, Oct. 24, 25.—M. B. Goodnough, Royal Theatre, Simpsonville, S. C.

WALK IN THE SUN, A: Dana Andrews, Richard Conte—We tried to keep from playing this. Here is another war picture and if anybody comes, you will have walkouts and bad comments. I am sorry I played this. Played Wednesday, Thursday, Nov. 10, 11.—George Clanton, Daw Theatre, Tappahannock, Va.

United Artists

GUEST IN THE HOUSE: Anne Baxter, Ralph Bellamy—Too long and heavy. My patrons want action, comedy and music. Played Tuesday, Oct. 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MR. ACE: George Raft, Sylvia Sydney — A little heavy for small towns, but good. Average draw. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

MR. ACE: George Raft, Sylvia Sydney—Very good entertainment. Miss Sydney and Raft both did a nice job. Did average business. Played Monday, Tuesday, Oct. 28, 29.—M. B. Goodnough, Royal Theatre, Simpsonville, S. C.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—A welcome treat to Tilbury. No sellout, but extra business. Played Monday, Tuesday, Oct. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

CANYON PASSAGE: Dana Andrews, Susan Hayworth—One of the finest outdoor Technicolor Westerns ever made. It is even better than "Frontier Gal" and it will fill your house. Much word-of-mouth advertising after first night. It has a good plot, beautiful scenery, name players. What more do you want? Played Sunday-Tuesday, Nov. 7-9.—George Clanton, Daw Theatre, Tappahannock, Va.

HOUSE OF DRACULA: Lon Chaney. Lionel Atwill —This is our type of picture, but we had a magician that day. Played Wednesday, Thursday, Nov. 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RUNAROUND, THE: Rod Cameron, Ella Raines—No good for us. Business below average. Played Wednesday, Thursday, Oct. 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHADOW OF A DOUBT: Joseph Cotten, Teresa Wright—We used this on top half of double bill with negligible results. Too slow and dragged out. Had it been reduced to 60 minutes there might have been enough action. Played Friday, Saturday, Nov. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SHE WROTE THE BOOK: Joan Davis, Jack Oakie —Good for upper half of double bill. Plenty of humor and pleased all.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

Warner Bros.

CINDERELLA JONES: Robert Alda, Joan Leslie—Not bad program picture. We doubled with our usual weekend Western to satisfy the patrons. Played Friday, Saturday, Nov. 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CITY FOR CONQUEST: James Cagney, Ann Sheridan—Yes, this is an old one, but it outgrossed a lot of these turkeys that are coming through and this has been the case with six others we have picked up in recent shortage of product. Well, we had an election and now all can see where the power lies. I am afraid that we feel a little guilty in holding off our cattle until we forced the powers that be to acknowledge that the law of demand is still the best for the country. You have no time to think of isms while you are hammering a tractor over the back 10 or 12 hours a day. It would be well for labor to realize that the producers of food hold the whip and always have.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—A fairly good little picture. The family scenes had too much screaming and hollering. Fair business. Played Thursday, Friday, Oct. 24, 25.—L. W. Nelms, Grove Theatre, Groveton, Texas.

NOBODY LIVES FOREVER: John Garfield, Garaldine Fitzgerald—Right stars. Right picture. The best Garfield ever made. Give me more of them. Business good. Played Thursday, Friday, Oct. 31, Nov. 1.—M. B. Goodnough, Royal Theatre, Simpsonville, S. C.

OF HUMAN BONDAGE: Paul Henried, Eleanor Parker—Very poor for rural situation. Skip this one if you are in business other than for your health.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—Excellent in many ways, but we think the midget stole the show. We would like to see more of him. Play it by all means. Played Sunday, Monday, Oct. 6, 7.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

STOLEN LIFE: Bette Davis, Glenn Ford—Glenn Ford, even after his success in "Gilda," couldn't save this one from a box office flop. Why don't they give him someone a trifle more glamorous as a co-star than teaming him with Miss Davis? Had unfavorable coments as they walked out on this one. Played Friday, Saturday, Oct. 25, 26.—Stanley M. Kerk, Clarence Theatre, Clarence, Pa. Rural patronage.

Short Features

Paramount

COLLEGE QUEEN: Musical Parade—A very good two-reel musical. Print was better than usual, some are not very clear.—Henry Jakes, Hope Theatre, Hope, N. D.

RKO Radio

TWIN HUSBANDS: Leon Errol—Very funny two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

BEHIND THE FOOTLIGHTS: Feminine World Series—Will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE JAIL BREAK: Technicolor Cartoons—A good color cartoon with Mighty Mouse.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SKI ACES: Sports Reviews—Very good. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner-Vitaphone

DESI ARNAZ AND BAND: Melody Master Bands —Entertaining musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MUSICAL SHIPMATES: Featurettes — Good reel. Warners have good musicals.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Ad Campaign for "Sinbad" Called RKO's Largest

RKO's advertising campaign of "Sinbad," starring Douglas Fairbanks, Jr., Maureen O'Hara and Walter Slezak, is the largest in the history of the company, S. Barret McCormick, director of advertising and publicity, has advised all RKO field men. Multicolor page ads will appear in magazines having a total circulation of 133,236,873 and the campaign will include four-color newspaper comic strip ads. National publications in which the advertisements will appear include *Life, Look and Woman's Home Companion,* seven issues each; *Collier's, Saturday Evening Post, Time* and *Liberty,* four issues each, and *American, True Story, Cosmopolitan, Redbook* and *Esquire.*

PRC Names Wilten

Max A. Wilten, formerly exploitation man with Loew's Theatres and United Artists, has been named to handle exploitation for PRC in the St. Louis area, according to an announcement by Arnold Stoltz, national director of advertising, publicity and exploitation.



BIG TRADE SHOW EVENT!

M-G-M's NEW ANDY HARDY picture, eagerly awaited by the public, is positively the best in the history of the series. Come to the Trade Show and see for yourself! It's a RIOT! *(Welcome back Mickey Rooney!)*

OVE AUGHS T NDY IARDY"

ALBANY	20th-Fox Screen Room, 1052 Broadway	MON. 12/2	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	MON. 12/2	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	MON. 12/2	10:30 A.M. & 2:30 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	MON. 12/2	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 12/2	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	MON. 12/2	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 12/2	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	MON. 12/2	1 P.M.
DALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	MON. 12/2	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	MON. 12/2	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 12/2	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	MON. 12/2	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 12/2	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	MON. 12/2	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	MON. 12/2	1:30 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	MON. 12/2	10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	MON. 12/2	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 12/2	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 12/2	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	MON. 12/2	1 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 12/2	10 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 12/2	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	MON. 12/2	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 12/2	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 12/2	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	MON. 12/2	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 12/2	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	MON. 12/2	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 12/2	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	MON. 12/2	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 12/3	1 P.M.



M-G-M presents "LOVE LAUGHS AT ANDY HARDY" with MICKEY ROONEY • LEWIS STONE • Sara Haden • Lina Romay • Fay Holden • Bonita Granville • Dorothy Ford • Screen Play by Harry Ruskin and William Ludwig • Original Story by Howard Dimsdale • Directed by WILLIS GOLDBECK Produced by ROBERT SISK • A Metro-Goldwyn-Mayer Picture

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Sentiment and Statistics

The latest list of fortnightly contenders for the Quigley Awards appears on another page of this section. It will be noted that the list continues to grow in size.

During the past two weeks we have received and acknowledged campaigns from 23 states, the District of Columbia, Canada, England and South America. Even the most skeptical observer will admit that this representation indicates a growing appreciation on the part of theatremen towards exploitation.

The statistics also imply that the Quigley Awards, now completing 13 years, are still the high mark of attainment for showmen everywhere.

One of our British members recently called the turn to perfection when he wrote us: "I have won many of the exploitation contests on this side, but to win a Quigley—that is the hope and dream of countless showmen over here, because it signifies the acme of superiority in competition with the greatest showmen in the world."

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What We Are Selling

Exhibitors and theatre managers can afford to pause and reflect on a word of caution passed along by Walter Reade, Jr., general manager of the Walter Reade circuit, last week.

Addressing a meeting of his circuit managers from New Jersey, Mr. Reade stressed the necessity for unrelenting attention to sound and projection equipment and to watchfulness over prints which affect the quality of the program.

As Mr. Reade reminded us: "What you are selling is on your screen and, therefore, you must make every effort to have the image on it and the sound produced by it perfect."

From experience we have learned that one of the best ways to observe our own shortcomings is by comparison. A theatre manager, through long association with the physical resources of his operation, can frequently become accustomed to conditions which he might not normally find acceptable.

By visiting other theatres, observing and comparing all phases of management, he can more easily determine just how good or how bad his own operation functions.

We visited a neighborhood theatre recently to catch a feature we had missed. The picture was in Technicolor; yet the depth, color and beauty of this innovation was dissipated because the auditorium was over-illuminated.

Just down the street from this theatre is another house where we frequently have observed that certain bulbs are blacked out or changed to lower amperage or darker colors whenever there is a color feature on the program

We are constantly conscious that our special features, such as service, comfort and atmosphere, serve an important function in bringing the patron back to our theatre week after week. Also, we are constantly expanding our efforts to advertise and promote our program attractions.

But let's keep sight of the fact that Hollywood's genius for producing and all our individual efforts to institutionalize our theatres can be wasted unless the finished product is presented to the audience as nearly perfect as modern equipment and skill can make it. That will mean constant attention to what every one of us has known all along and what Mr. Reade reiterated: "What we have to sell is on our screen."

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Whetting "The Razor"

The campaign which presaged the opening of "The Razor's Edge" at the Roxy theatre during the past week was impressive in scope, even for so blasé a city as New York.

A spectacular outdoor campaign—billboards, posters on transportation lines, window displays and electric signs—accompanied a magnificent newspaper campaign. The publicity accorded the general uproar, celebrities, parties and social events made a definite impression on the normally indifferent citizens of this community where premieres are concerned.

One was continuously conscious of promotion over the airwaves every time the radio was turned on.

Charles Schlaifer, director of advertising, publicity and exploitation for Twentieth Century-Fox, can be proud.

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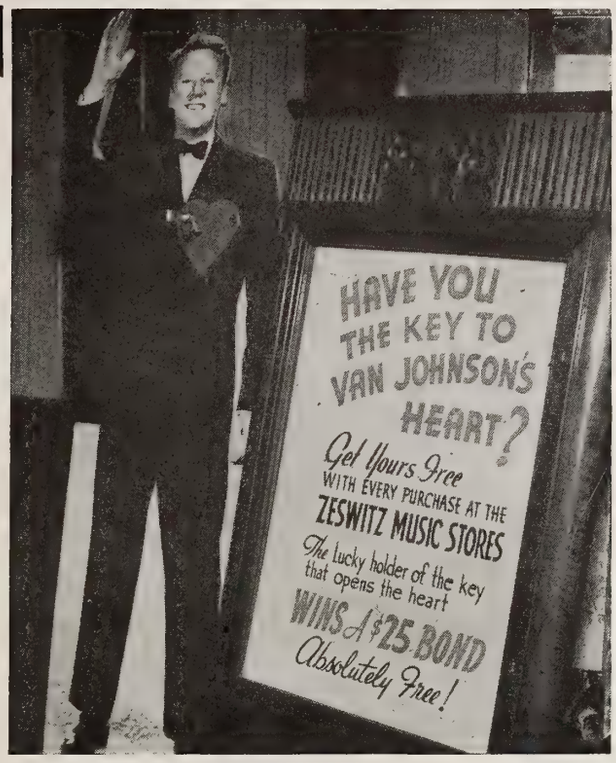
Phil Katz, manager of the Kenyon theatre in Pittsburgh, came up with the first post-war automobile giveaway last Christmas. To prove it was no accident, Mr. Katz went out a few weeks ago and repeated the promotion for this coming Yuletide. Cooperating merchants pay all costs.

—CHESTER FRIEDMAN

LOEW SHOWMEN ON THE BALL

Exploitation with the Loew theatre managers is no hit and miss proposition. All year 'round they hit a high average on every promotion score. Herewith are photographs showing a diversity of ideas recently used, all of which have merit and deserve attention from exploitation-minded exhibitors. Most of them are useable or can easily be adapted for use with identical or other attractions.





At left, an attractive, illuminated display in the lobby of the 105th St. theatre, Cleveland. Manager Ed Pyne designed the piece as a permanent fixture. Star and scene stills sell coming hits.

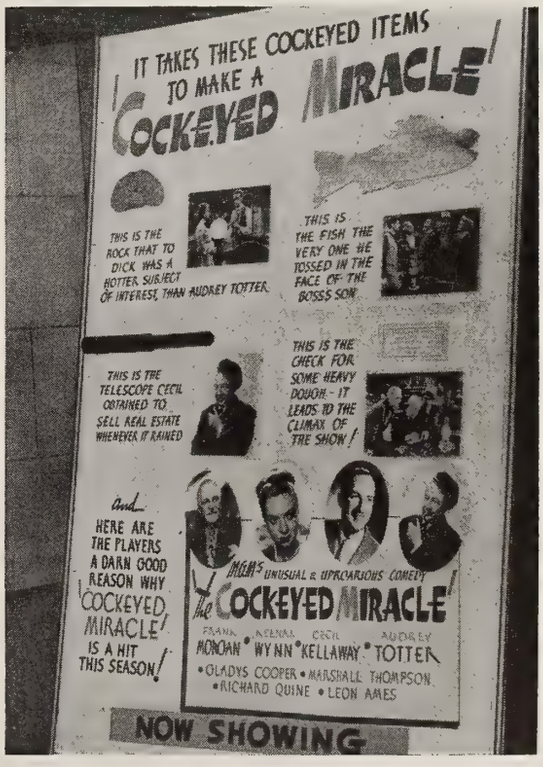
Manager Larry Levy of the Colonial, Reading, Pa., promoted a $25 Bond from local music dealer. Patrons were invited to fit their keys into lock over Van Johnson's heart. Bond was awarded to lucky key holder with incidental publicity for "Easy to Wed".

To exploit "Courage of Lassie" at Loew's, Evansville, Ind., Arthur Groom, manager, promoted a collie pup for free giveaway. Tied in with radio station WEOA, the stunt was well publicized.





Permanent lobby fixture created by Lester Pollock, Loew's in Rochester, N. Y. Using litho star cutouts for "Angel on My Shoulder" against black velour, with names and titles sprinkled with metallics, the impressive result is apparent.



In Dayton, Ohio, Bill Reisinger, manager of Loew's, used this novel lobby device to exploit "Cockeyed Miracle". Articles displayed are related to the film plot with tie-in copy, which attracted unusual attention of theatre patrons.



RAFT ON A RAMPAGE . . .

of blasting action and tough-guy loving—to pin the murder rap on one of the ten beautiful brunette suspects in sensational playboy slayings!

RKO PRESENTS

GEORGE RAFT
LYNN BARI

IN

NOCTURNE

WITH

VIRGINIA HUSTON • JOSEPH PEVNEY
MYRNA DELL

Produced by JOAN HARRISON • Directed by EDWIN L. MARIN
Screen Play by JONATHAN LATIMER

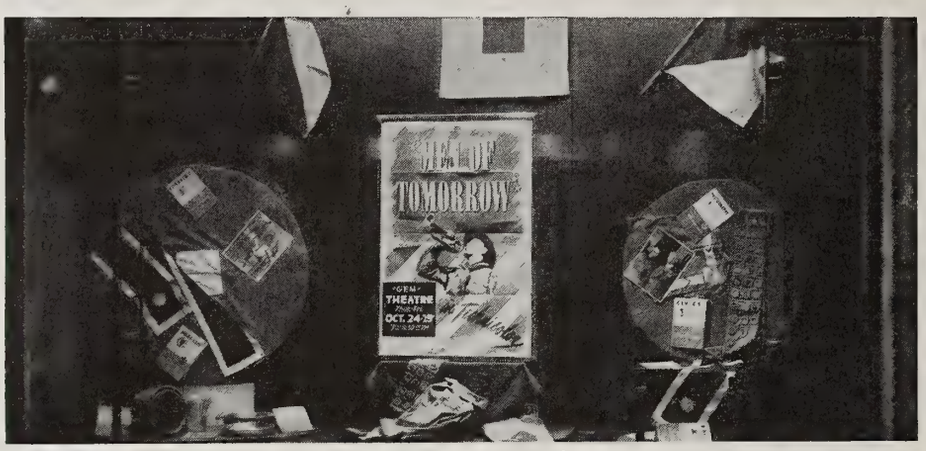
RKO RADIO PICTURES



NATIONALLY ADVERTISED *where* IT WILL DO YOU THE MOST GOOD . . . to the 54,225,-201 CIRCULATION of fifty Detective, Mystery, "Pulp" and Men's Magazines . . . Sunday Newspaper Comic Sections . . . Life, Look, Liberty, Saturday Evening Post, Collier's, and Fan List.

Below The Border

— in Panama, above the border in Nova Scotia, in England and from Brooklyn to Tacoma, theatre managers keep pitching away for Quigley Award honors. Here are some recent promotions.



BOY SCOUT TIEUP netted this attractive window display for manager F. P. Gloriod, in connection with his date on "Men of Tomorrow" at the Gem theatre, Caruthersville, Mo. Scouting equipment complemented advertising accessories.



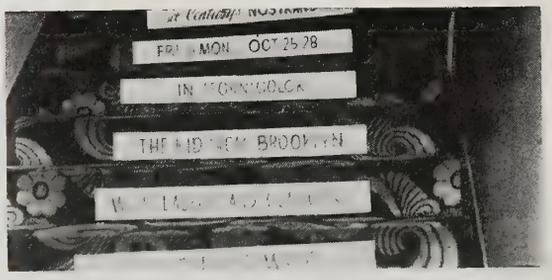
FREE GUEST TICKETS to see "Notorious" were offered by manager Antonio Hassan to patrons of the Lux theatre in Panama City, Pan., provided their keys fit the lock which opened the door of the display.



WINDOW DISPLAY arranged by L. E. Carpenter, manager of the Ritz cinema, Felixstowe, Suffolk, Eng., has photographic material from the film, death's head, treasure box and ship's model, to ballyhoo "Spanish Main".



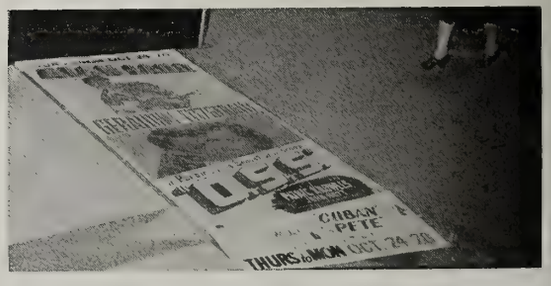
MR. KILROY was the focal point of this animated display used to promote "Two Guys from Milwaukee". Tiff Cook, assistant manager of the Capitol theatre, Halifax, N. S., built the set-piece, which drew many humorous comments from patrons of the theatre.



STAIRWAY RISERS are used to announce coming date on "Kid from Brooklyn" for manager Bob Albino at Century's Nostrand theatre in Brooklyn, N. Y.



STREET BALLYHOO for "Caesar and Cleopatra" put out by Russ Schmidt, city manager for Hamrick theatres, Tacoma, Wash.



SIDEWALK SNIPES exploit showing of "O.S.S." The promotion was utilized by manager Abe Goldstein and assistant Pete Manzione at the Patio theatre in Brooklyn.

CIRCUITS TAKE INITIATIVE TO PUSH GIFT BOOK SALES

Within a week or two, Christmas gift books and Thrift books will make their appearance. Each year an increasing number of theatre circuits have been concentrating special effort on the promotion of these gift books, which are appropriate and convenient as gifts and assure the theatres of proportionate attendance by recipients.

Among the pioneers in promoting the sale of thrift books are the Famous Players Canadian theatres. The gift books were first offered to the public in 1937. Response was immediate and overwhelming, and each succeeding year since then has seen a healthy increase in sales. Circuit managers receive a specially prepared manual which outlines an overall selling plan.

All circuit employees receive a commission on every ticket they sell. A further incentive is offered in cash prizes which are awarded to employees selling the largest amount of books in their respective areas. Managers do not participate in direct sales commissions, but are awarded full credit for their theatres' collective sales through a sharing plan based on receipts and profits over the year.

Bonus Is the Incentive

The direct sales commissions and prizes which are offered to theatre employees have had the miraculous effect of being directly responsible for the circuit's great increase in cumulative sales since their introduction. The employees, in their spare time, use many novel sales plans which they themselves devise. One doorman uses a direct mail list by which he increases his individual commissions each year.

The employees do a tremendous job of selling books in wholesale quantities through tieups with stores and business concerns. Many merchants have found it advantageous to offer gift books as prizes to employees who attain specific sales goals during the Christmas buying season. Many concerns suggest that employees purchase tickets as appropriate gifts. Newspapers have used the gift books for prizes to newsboys who bring in a certain number of new subscriptions. Insurance companies and other organizations with a large personnel are found to be good prospects. Hospitals are an excellent source of disposing of many books. Doctors find them handy and invaluable as gifts to nurses and internes. Coal companies in past years have presented gift books to customers who submit orders during specified periods.



This clever Gift Book sales counter directly opposite the entrance door of the Strand theatre, Vancouver, B. C., caught the eye of every patron as they entered the theatre. The display was well illuminated and various members of the staff took turns in selling and answering the various questions with reference to Famous Players' Gift Books.

RKO Managers Promote Sales

Theatre managers have found that personal contact has resulted in large quantity sales. Trailers, newspaper advertisements, lobby displays and many special promotions are engaged in to enhance sales among regular theatre patrons.

The RKO circuit, mainly concentrated in the New York metropolitan area with scattered operations throughout the country, is another organization which pushes its sale of Christmas gift ticket books. Each year a manual is prepared at the circuit's home office by the advertising and publicity department which is aimed at helping the theatre manager increase the sale of tickets. The manual includes such implements as layouts for special displays, copy for trailers, special heralds and circulars which include an order blank for the convenience of patrons.

Employees have been enlisted in past years to assist in the sale of tickets, with prizes offered to the employee having the greatest individual sales in each theatre. RKO managers have been successful in having the mayor and other important officials photographed as the first purchasers of tickets. These have likewise been successfully planted in local newspapers. Other theatre men have made speeches from the stage, explaining how handy the books are as gifts.

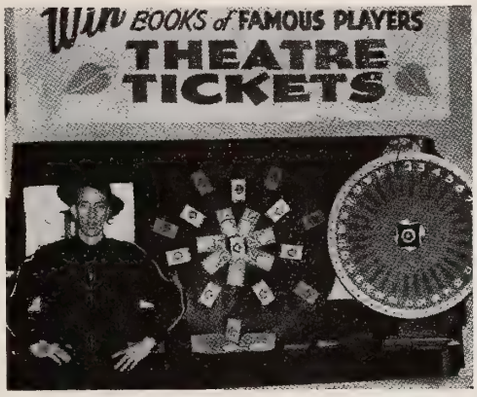
Savings Is Stressed

The subject of savings in the family entertainment budget is also stressed in these talks. In many of the theatres a special box-office is set up for the sale of tickets during peak hours. All advance lobby panels carry a special note plugging the gift books. Many RKO managers have kept files listing names and addresses of patrons who have purchased tickets during previous years, and follow-up letters are sent to these people.

At special kiddie shows, children have been informed that the books make ideal Christmas presents for parents. All mail leaving the theatre is rubber-stamped with copy suggesting the Christmas books as gifts. Special ad slugs are included with the theatre's regular newspaper copy.

In past years, Fox West Coast theatres have conducted intensive campaigns over a

(*Continued on page 70*)



At a charity bazaar in the Civic Auditorium, Winnipeg, hundreds of books of Famous Players' tickets were bought as lucky number prizes. The tieup was made by assistant manager Menzies of the Capitol in Winnipeg. He's seen behind the counter selling chances on the tickets.

HERE'S HOW TO DO IT

Here are some pointers on selling tickets suggested by the Famous Players Canadian circuit in its manual on Christmas Gift Books:

1. The theatre whose manager holds a staff organization meeting and lines up his selling teams early is the theatre that tops the list in sales.

2. Group sales, though harder to make, are worth the extra effort in commissions. Records show an increasing number of employees have been able to sell business firms as many as a hundred books at a time.

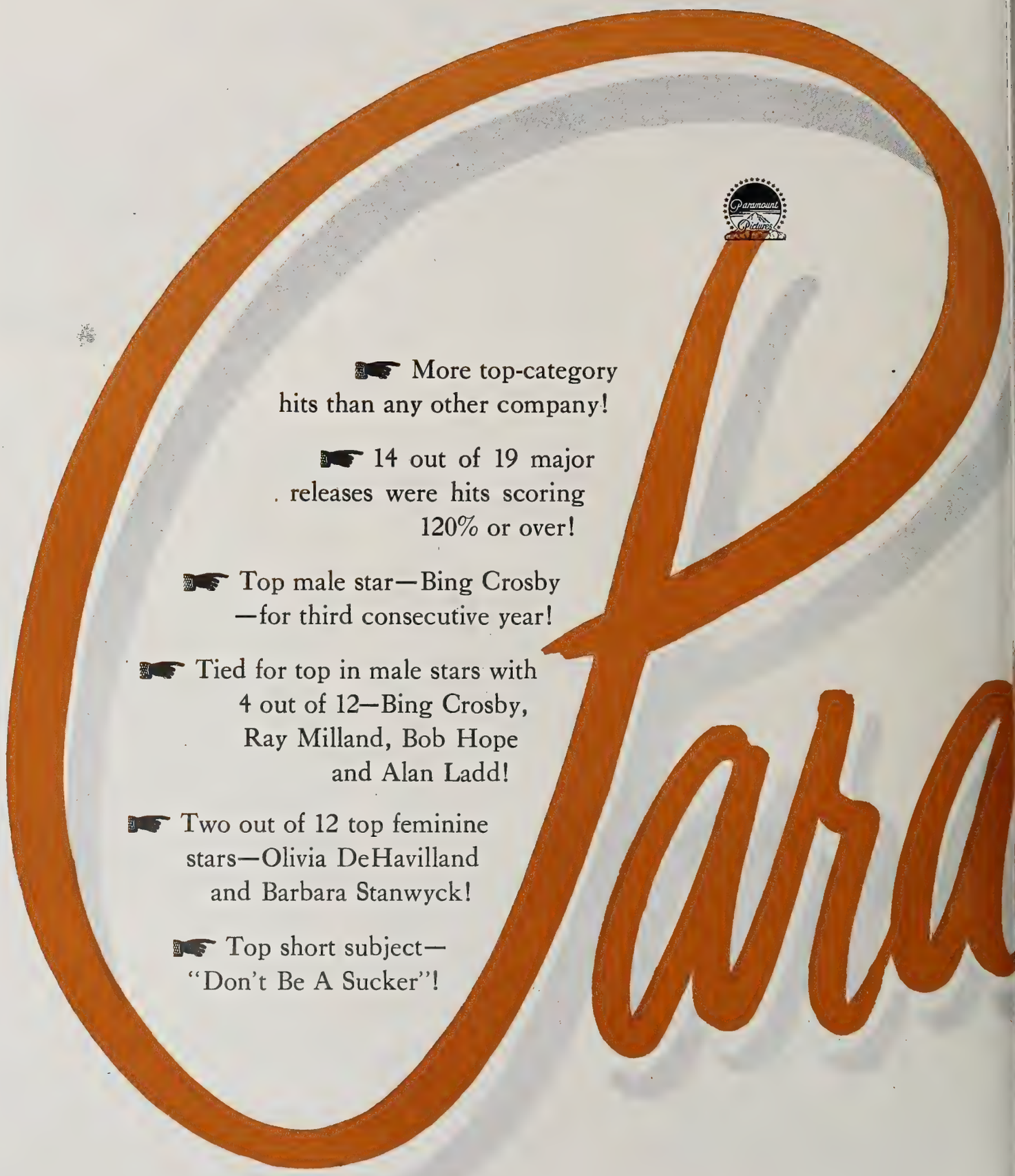
3. The biggest sales are made by personal effort—not to patrons who request books at the theatre box offices.

4. Direct mail promotion in the form of circular letters to the theatres' mailing lists have proven most effective in most situations.

5. Radio spot announcements during Christmas week have done much to stimulate the sale of tickets to last-minute buyers.

6. Mobile box offices were responsible for many theatre sales last year.

BUT, ABOVE ALL — Personal contacts made by employees of the theatres were the most important factor in making sales.



P.S. Paramount's *new* season has started even bigger—with both Variety and Boxoffice reporting "Two Years Before The Mast" the nation's top-grossing picture!



Again This Year, Biggest of All On The "Boxoffice Barometer"!

—according to nationwide vote of exhibitors, critics, etc. in Boxoffice Magazine's Annual Poll.

Promotion Theme On "Love You" Is Harmony

Two highly geared contests highlighted manager Johnson Musselman's engagement on "I've Always Loved You" at the Rialto theatre, Louisville, Ky. A Rubinstein Piano Playing Contest tied-in with the pianist's recording of the picture score. It was held at the University of Louisville for advanced students. The competition had the full support of the MacDowall Music Study Club of Louisville and Dean Dwight Anderson of the University.

A contest worked in conjunction with the Louisville *Courier-Journal* invited submission of five rules for a perfect marriage. A Circuit Court judge and two prominent Louisville women selected the winning entries. The contest garnered excellent space and aroused widespread general interest. United States savings bonds were awarded to winners of both competitions.

A special screening was held for music teachers from the university and the city. Members of the MacDowall Club also attended. Sheet music of the song hit, "Full Moon and Empty Arms," a popular version of the Rachmaninoff Concerto No. 2, featured in the picture, was highlighted in window displays in McCrory, Newberry, Silver, W. T. Grant and Kresge.

Woolworth's Distributes Heralds for "Mr. Ace"

Through a tieup with Woolworth's, 10,000 lettered heralds were passed out to customers at two of the company's stores to exploit the playdate on "Mr. Ace" at the Aldine theatre, Wilmington, Del. The campaign was arranged by manager Edgar J. Doob and assistant manager Robert E. Diem. A cooperative newspaper ad was promoted from the Ellis Sisters Beauty Salon. Man-on-the-street broadcasts were held in front of the theatre for four days, with passers-by being asked "Do You Think Women Make as Good Executives as Men?"



GIFT BOOKS

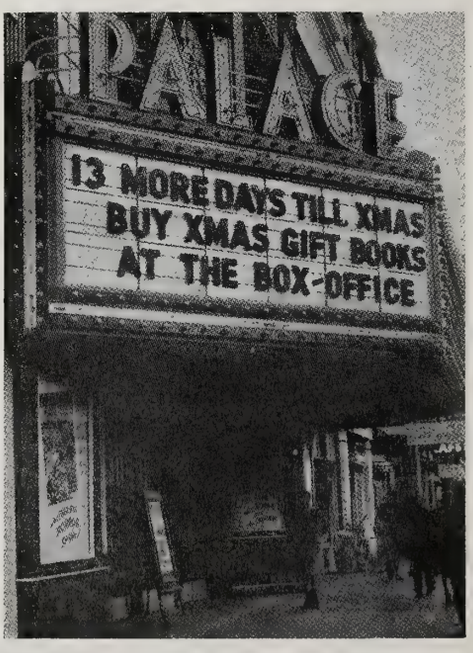
(*Continued from page 67*)

six-week period to promote the sale of gift books. Here, as with the Famous Players Canadian employees, theatre staffs receive 10% commission on sales. District prizes in the form of cash and merchandise are offered to personnel achieving the highest individual sales records. Manuals on selling procedure are distributed to circuit men, offering suggestions which provide the theatre managers with "heavy ammunition" for increased sales.

The Schine circuit, with headquarters in Gloversville, N. Y., and with theatres in five cities, has also gone in for Yuletide ticket selling, with good results. The Schine theatres use decorative foldover gift ticket measuring three inches by five. The cover carries circuit identification, and space is provided for insertion of the names of donor and recipient. Single tickets are available as well as special folders for those who desire to give the tickets in quantity.

In Texas, the Interstate circuit in past years found that by offering special discounts to group purchasers, the sale of Christmas theatre gift books was greatly stimulated. A prepared manual assists the Interstate showman in his selling and exploitation campaign.

The Wesmas theatres in New England introduced a Christmas gift book promotion a few years ago which was called "Movie Checks." Sales clubs were assigned to each theatre, and theatre personnel received bonuses for individual sales effort. The Wesmas theatres, in addition to concentrating strong attention upon individual sales to patrons, placed special stress on selling tickets to organizations, mercantile establishments, factories, etc. Trailers, lobby displays and newspaper ads were used to inform the general public that the tickets were available at theatres at all hours.



Pete Egan of the Palace theatre, Calgary, Alberta, Canada, used both ends of his marquee starting 20 days before Christmas and changing the numerals daily up until Christmas Day.

The Century circuit, with theatres in Brooklyn and Long Island, offer Gift Books for sale the year around. The books contain tickets valued at $3.00. No discount is allowed unless the group or organization desires to buy them in large quantities. They are good at any Century theatre.

Special effort to promote the sale of these gift books centers around the Christmas season, but on special occasions such as Mother's Day, Father's Day, etc., trailers, newsettes and lobby advertising are employed to promote extra sales.

Some of the Century managers have been extremely successful in the sale of gift books to organizations. One recent instance is Frank Sheerin, manager of the Lynbrook theatre, Lynbrook, L. I., who sold 54 books to the local Board of Trade which, in turn, used the books as prizes to citizens in connection with the dedication of a municipal parking lot, with free books going to local car parkers during the first week.

Similar promotions have been worked out with local merchants. Murray Greene, manager of the Albemarle theatre in Brooklyn, recently used a football guessing contest, awarding gift books as prizes to patrons guessing the scores of important football games. A local merchant sponsored the contest and paid for the cost of the prizes.

Individual patrons are sold on the idea that gift books make an ideal gift to anyone at any time and look upon them as an easy way to solve gift shopping problems.

SUPER SALESMAN

Dennis Murphy, the ace Christmas ticket salesman of the Famous Players Canadian circuit's Capitol theatre in Halifax, N. S., spends from 9:00 to 12:00 every morning promoting the sale of Xmas Gift Books. To assist him in the proper presentation of the many advantages of the Gift Books, he prepared a looseleaf folder.



Dennis Murphy

Aside from its obvious value to make the display of Books quick and easy, he finds that it has a peculiar asset. The presentation to the prospect of the Gift Book display in a leatherbound, looseleaf folder creates a much more favorable impression than the ordinary method of pulling loose Gift Books out of one's pocket. It makes the salesman look very much more bonafide and it makes the merchandise look more impressive.

Last year Murphy sold close to $5,000 worth himself. He even had the cigarette girl at the Lord Nelson Hotel working for him. They arranged to split the commission. She was very happy about the whole thing and found it profitable.



Thank you!

The thousands of exhibitors and others who cooperated so splendidly in our industry's 1946 March of Dimes will be gratified to read the accompanying final, certified report just completed by the accountants.

Although the final tabulations took considerable time, the actual payment of monies was made to the National Foundation for Infantile Paralysis long ago, and this money helped greatly in fighting the polio epidemics of the past summer.

Only the unselfish, whole-hearted efforts and support of thousands in our industry could have brought about such wonderful results.

On behalf of the Executive Committee, the State Chairmen and myself, may I express our deep appreciation for your help in this good cause.

Cordially,

National Chairman

MILLER, DONALDSON AND COMPANY
CERTIFIED PUBLIC ACCOUNTANTS
90 BROAD STREET
NEW YORK 4, N. Y.

November 15, 1946

National Motion Pictures Committee for March of Dimes,
New York 19, N. Y.

Dear Sirs:

We have examined the accounts of your Committee relating to MARCH OF DIMES 1946 CAMPAIGN for the period to November 14, 1946 and reported to you in detail on November 15, 1946. The report contained the following summary:

Total collections		$5,615,907.94
Less—State expenses reported		24,207.20
Net collections to be accounted for		$5,591,700.74
Available for:		
Counties	$2,797,094.06	
National Foundation for Infantile Paralysis, Inc.	2,794,606.68	
		$5,591,700.74

Expenses were as follows:

State expenses	$24,207.20
Cost—13,410 Special Trailers (incl. postage)	75,259.85
Other expenses	27,681.06
Total Expenses	$127,148.11

Based on the total collections the ratio of expenses was 2.264% and excepting the appeal trailer the ratio was .924%.

In our opinion, the above tabulation sets forth correctly the total collections as reported and the total expenses of the 1946 campaign as recorded and accounted for in the Committee's records of cash receipts and disbursements for the period to November 14, 1946.

Respectfully submitted,
MILLER, DONALDSON AND COMPANY

(NOTE: The Committee expresses its appreciation to Miller, Donaldson & Co. for its gratis services.)

Hynes Promotes Radio Contest for "Fools"

A two week advance radio contest "to locate the local girl who most resembles Margaret O'Brien" highlighted manager Robert A. Hynes' exploitation for "Three Wise Fools" at the Criterion theatre, Oklahoma City, Okla.

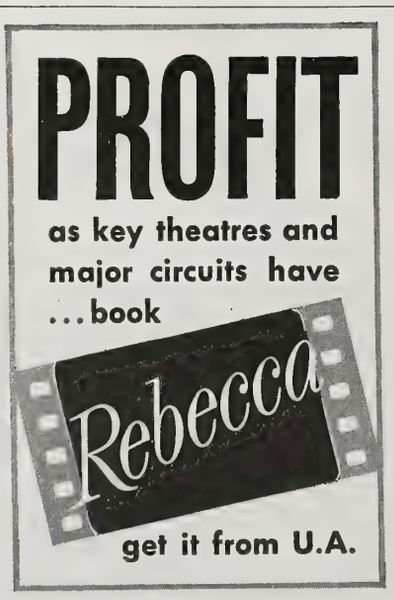
The winner was interviewed by a reporter from the local newspaper, appeared at the Harbour-Longmire Department Store, where she received a complete new outfit; was feted at Huckins for lunch and the Skirvin for dinner. On opening day she greeted patrons in the lobby of the theatre attended by 15 classmates and their mothers.

The winning contestant was presented with an 11x14 autographed photo of the child star, which was mailed direct to her from the MGM studio in Hollywood. The day following the opening, the activities were reported on a man-on-the-street broadcast, with the announcer giving a play by play description of what had taken place and what still remained on the agenda.

Eight thousand Margaret O'Brien pencil tablets were given away at the local school supply depot in advance of opening. A large banner was used in the lobby in advance and moved to the flagpole over the marquee during the run of the picture.

Weekly Programs Get Wide Distribution for "Rusty"

Weekly programs were distributed from the theatre, in Sunday newspapers, and mailed to regular patrons by manager L. C. Clark for "The Return of Rusty" at the Bucklen theatre, Elkhart, Ind. A large display board, consisting of stills from the picture, was used in back of the box office a week in advance. Clark cooperated with the local fire department for Fire Prevention Week by running a trailer, with copy in the weekly programs and ads.



The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

THE SHOW-OFF (Metro-Goldwyn-Mayer): Red Skelton returns to the screen in this zany comedy. Plaster pictures of Skelton laughing, all over the theatre, inside and out. Play a laugh record behind a design of a giant laughing head. Amplify it from marquee or use it as a lobby ballyhoo. Use the laughing head of Skelton supplemented with many smaller laughing heads, cartoon style. Copy could read: "The screen's biggest laugh riot."

Dare people to sit through the picture without laughing. Select a group of people to attend a special screening. Plant "before" and "after" photos of the group in the local newspaper and use them as the center of attraction in a lobby display. In the picture, Skelton burlesques radio quiz programs in which participants are paid off. This suggests a movie quiz for tickets and other prizes. Prepare a series of questions for newspaper, radio or theatre exploitation.

Design an oversized bow tie. Sew or letter the title on it. Have it worn by a zany-looking "Show-Off" young man for street ballyhoo. Make a life-size enlargement of Skelton and display it in the lobby. Invite girls to pose with the enlargement while a photographer snaps the picture. Lipstick impressions on a young man's face is another suggestion for street exploitation.

Advertise for "show-offs" in the classified columns, using teaser copy and inserting theatre phone number. When people call, tell them about Red Skelton in "The Show-Off". Promote an identity contest with a local newspaper or merchant. People could be asked to identify an unknown local man who is posing as the "Show-Off".

BLONDIE KNOWS BEST (Columbia): Offer free admission to any blond woman and her escort if she can prove that her escort's name is "Best". Plant a picture in the newspaper showing the couple claiming their passes at the box office because "Blondie" knows "Best". Cash in on the title by playing up its window display possibilities in stores throughout town.

The age-old battle of blonde versus brunette is always good for controversial comment. Plant a question, such as "Do you think blondes usually know more than brunettes?" with the Inquiring Photographer of the local newspaper and tie the question in with the playdate of the picture.

If your local radio station carries the "Blondie" show, arrange for plugs starting two weeks preceding the opening of the picture. In return a sign could be used in the theatre lobby, plugging the radio program.

Offer guest tickets to the 10 children who do the best coloring job on one of the "Blondie" comic strips, appearing in the local newspaper during the week before opening.

Civic Events Exploited by Bachman in East Chicago

Trailers, programs and lobby displays are used by manager Bob Bachman to publicize such things as the Community Chest and Fire Prevention Week at the Indiana theatre, East Chicago, Ind. In addition to taking collections at the theatre, Bachman also works for the Community Chest on the outside.

For a midnight spook show, Bachman put tickets on sale well in advance. Copy advertising the special show was placed in front of the theatre two weeks before the playdate. Teaser newspaper ads also were used.

Distributes Doorknob Hangers

Imprinted doorknob hangers were distributed by manager H. F. Wilson to promote his playdate on "The Postman Always Rings Twice" at the Capitol theatre, Chatham, Ontario, Canada.

PECAN



PLEASURE

"FROM SOUP TO NUTS!"

Whether you are an executive, manager, cashier, ticket-taker, projectionist, or engaged in any other branch of the motion picture industry, STERNBERG PECANS can solve your Christmas gift problems.

Prices prepaid in the Continental United States, and subject to changes according to regulations.

3 Lbs.—$4.50; 5 Lbs.—$7.45; 10 Lbs.—$14.50.

STERNBERG PECAN COMPANY
DEPARTMENT "S" - - - - P. O. BOX 193
JACKSON, MISSISSIPPI

Picture Stars At 'Kenny' Opening In Minneapolis

Hollywood stars, the personal appearance of Sister Kenny, Kleig lights and radio broadcasts heralded the spectacular Northwest premiere of "Sister Kenny" at the RKO Orpheum theatre in Minneapolis. The campaign was arranged by manager Robert Whelan.

Over 5,000 Minneapolis movie fans were attracted to the theatre opening night. Police had to hold back the crowds and allow a capacity audience of 2,800 to enter. Two eight-million candle-power lights, which can be seen for 75 miles, were in use for five hours in front of the theatre.

The contingent of Hollywood stars—Laraine Day, Barbara Hale and Bill Williams—were interviewed by Randy Merriman, ace commentator for radio station KSTP, and by Jack Thayer, of station WLOL, over the air.

The stars, Sister Kenny, city and state officials appeared on the stage at the premiere showing of the picture. The officials included Governor Edward Thye, Mayor Hubert Humphrey, Mayor John McDonough of St. Paul, and ex-Mayor Marvin Kline of Minneapolis, now head of the National Sister Kenny Foundation.

Radio Contest Highlights Campaign on "Angel"

A radio contest on juvenile delinquency was arranged to exploit the engagement of "Angel on My Shoulder" at the Boyd theatre, Philadelphia, Pa. The campaign was set up by Warner Theatres publicist Everett Callow. Guest tickets were awarded for the best letters to the question: "How can Philadelphians help juvenile delinquency?" The city's Crime Prevention Association was contacted for their help in spreading word-of-mouth comment. A 500 line cooperative newspaper ad was arranged with Oppeheim and Collins department store.

Co-Op Ad Aids Hallowe'en Show

A half-page cooperative newspaper ad in the Cumberland *News* was promoted by manager Fred Perry to exploit a Hallowe'en midnight terror party at the Liberty theatre, Cumberland, Md.





Here's an eye-filling display advertisement designed by Norman B. Kassel, advertising manager for Essaness theatre in Chicago. The layout conveys to the reader the carnival theme of the picture, "Holiday in Mexico", while the distinguished cast is cleverly emphasized against a Sombrero background of Ben Day.

Tieup on "Rose" Aids Klingler

Through a tieup with a local florist, manager Paul O. Klingler had his staff wear fresh roses a week in advance of the engagement of "Specter of the Rose" at the Strand theatre, Waterbury, Conn. In addition, each of the staff carried a neat card announcing playdate. Klingler was aided in the campaign by assistant manager Hollis W. Sweeney.

Flora the Florist also supplied the theatre with 100 roses, which were given to women patrons. A cooperative newspaper ad was arranged with the McCoy Music Store, featuring a reproduction of the ballet scene from the picture. The store used one of their main windows for a display which consisted of a 30x40 and 10 mounted stills from the picture.

A serialization strip on the story of "Specter of the Rose" was promoted in the *Naugatuck Daily News*. Two large lobby panels were utilized a month in advance, with special sepia 11x14 reproductions from the picture and appropriate selling copy. A tie-in was effected with the Regina Leonard School of Dancing. A large display was used in the dance studio, with passes as prizes for the outstanding ballet pupils of the week.

Bordonaro Promotes Full Page

Bennie Bordonaro, manager of the Palace theatre, Olean, N. Y., landed a full page cooperative newspaper advertisement in connection with his date on "Postman Always Rings Twice". Local businessmen sponsored the ad in which guest tickets to see the picture were offered to essayists submitting the best letters on the theme: "The Most Romantic Letter I Ever Received."

Beauty Contest Tops Anniversary Celebration

A contest to find "Miss RKO Palace of 1946" highlighted the extensive promotional campaign for the 20th anniversary of the Palace in Chicago. In addition to the contest on stage, the program consisted of "Dark Angel" and the personal appearance of Louis Prima and his orchestra. The campaign was arranged by manager Louis E. Mayer and RKO publicist Matt Plunkett.

A tieup on the beauty contest was consummated with the Kay Daumit Company, cosmetic manufacturers. The company paid for 4,000 contest cards, which were displayed in 1,500 drug store windows and on counters. The Boston Store ran a 600 line cooperative ad in the *Sunday Tribune*, using identical copy as that which appeared on the contest card., The same ad was used in the *News* the following Wednesday.

Daily contest announcements were made by Louis Prima in the Panther Room of the Sherman Hotel, where he appeared with his orchestra for several weks. The Patricia Stevens Modeling Studio held a complete rehearsal of the semi-finalists in the contest several days prior to the finals.

The winner received a complete wardrobe and several other items of merchandise. She also will receive a screen test. Considerable newspaper and radio publicity resulted from the promotion.

Thacker Sells "Road To Utopia" with Teasers

Teaser copy was used three weeks in advance to exploit "Road to Utopia," at the Regent theatre, Masterton, New Zealand. The campaign was arranged by manager N. P. Thacker. The teaser copy was used in the theatre's house organ, *The Regent Review*. 1,000 "Summons" cards were attached to cars at the Solway Showgrounds, where a football game was being held. Taxi cabs and trucks were bannered with playdate copy.



Boy Scouts Aid Date on Short In Elkhart

Considerable effort was directed towards exploitation of the short subject, "Men of Tomorrow," by manager Michael Evan. The short was run on the same program with "Canyon Passage" at the Elco theatre, Elkhart, Ind.

Evan contacted Orban T. Workinger, chairman of the Elkhart District Boy Scout Council, who sent letters to all service clubs in Elkhart, urging support of the short subject. Playdate announcements were made at all Boy Scout meetings. A lobby display, consisting of Boy Scout handicraft work and camping equipment, was set up one week in advance.

Playdate notices were placed on school bulletin boards a week in advance. A window display was used in Martins, official Boy Scout store. Radio spot announcements were promoted opening day.

For "Canyon Passage," 3,000 heralds were distributed house to house opening day. 5,000 weekly programs were distributed from house to house, in the Sunday newspapers and mailed to rural routes. Cards were placed on both the inside and outside of busses.

Promotes Daily Radio Publicity

An indefinite tieup with a local radio station has been arranged by manager Joseph S. Boyle to exploit the playdates at the Poli-Broadway theatre, Norwich, Conn. Guest tickets are awarded for the daily "Man on the Street" broadcasts. In return the theatre and its attractions receive daily plugs.

Dog Food Tieup Aids "Lassie"

A tieup with the distributor of Friskies Dog Food highlighted manager Edward Richardson's campaign on "Courage of Lassie" at the Granada theatre, Cleveland, Ohio. 200 banners were posted in stores which sell Friskies. Boxes of the dog food were used for an attractive lobby display.



Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ART ABLESON
Lake, Devils Lake, N. D.

ELMER ADAMS, JR.
Bison Shawnee, Okla.

A. A. ALLEN
Dominion, Bispham
Blackpool, England

MARK ALLEN
Lido, New York, N. Y.

BOB BACHMAN
Indiana, East Chicago, Ind.

ROBERT P. BEAMER
Dalton, Pulaski, Va.

WALTER A. BEHRENS
Jackson, Milwaukee, Wis.

MIKE BELLOMA
Strand, Elmira, N. Y.

JOSEPH BOYLE
Broadway, Norwich, Conn.

CHARLIE BREWER
Clay, Green Cove Springs, Fla.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

ROBERT BURNS
Forum Cinema, Southampton
Hants., England

FRANCIS J. CAHALAN
Magnet, Claremont, N. H.

JACK CAMPBELL
Scala, Runcorn, Cheshire, England

A. M. CARPENTER
Gaumont Palace, Barnstaple
England

L. E. CARPENTER
Ritz Cinema, Felixtowe
Suffolk, England

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Loew's Poli, Hartford, Conn.

TIFF COOK
Capitol, Halifax, N. S.

DERRICK M. EDENBOROUGH
Union Cinema, Luton
Beds., England

MICHAEL EVAN
Elco, Elkhart, Ind.

MILDRED A. FITZGIBBONS
Roosevelt, Flushing, N. Y.

ARNOLD GATES
Loew's Stillman, Cleveland, O.

W. RAY GINGELL
Hiser, Bethesda, Md.

F. P. GLORIOD
Gem, Caruthersville, Mo.

ALICE GORHAM
United Detroit, Detroit, Mich.

FRED GREENWAY
Palace, Hartford, Conn.

KEN GRIMES
Warner, Erie, Pa.

ARTHUR GROOM
Loew, Evansville, Ind.

BOB GUSTAFSON
Fox, La Porte, Ind.

JOHN J. HANEY
Patio, Freeport, Ill.

LEO HANEY
Lido, Maywood, Ill.

WILLIAM T. HASTINGS
RKO Orpheum, Denver, Colo.

BOB HYNES
Criterion, Oklahoma City, Okla.

TOM JEFFERSON
Paramount, Miami, Fla.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

W. J. JOY
Ritz Cinema, Holmeside
Sunderland, England

ARTHUR J. KEENAN
Merrimack, Lowell, Mass.

DWIGHT S. KIRK
Strand, Middletown, Ohio

GENE KISTNER
Forsythe, East Chicago, Ind.

LEONARD KLAFTA
Paramount, Kankakee, Ill.

JOHN E. LAKE
Savoy, Luton, Beds., England

LARRY LEVY
Colonial, Reading, Pa.

W. R. McCORMACK
Roxy, La Porte, Ind.

P. E. McCOY
Miller, Augusta, Ga.

HUMBERTO MANRIQUE
Metro Avenida, Medellin
Colombia, S. A.

JACK MATLACK
Broadway, Portland, Ore.

LOUIS E. MAYER
RKO Palace, Chicago, Ill.

E. D. MILLER
Orpheum, Elkhart, Ind.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
RKO Albee, Providence, R. I.

ARTHUR S. MURCH, JR.
North Shore, Gloucester, Mass.

CHARLES NEWTON
Capitol, Whiting, Ind.

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

GEORGE PAPPAS
Roxy, Peru, Ind.

DICK PEFFLEY
Paramount, Fremont, Ohio

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Strand, Staunton, Va.

ED PYNE
Keith's 105th St., Cleveland, O.

ALEC REID
Plaza, Southfields
London, England

BILL REISINGER
Loew's, Dayton, Ohio

EDWARD RICHARDSON
Granada, Cleveland, Ohio

W. ROBERTS
Reo Cinema, Fazakerley
Liverpool, England

HARRY A. ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

J. G. SAMARTANO
State, Providence, R. I.

CHARLES E. SHUTT
Telenews, San Francisco, Cal.

SOL SORKIN
Keith's, Washington, D. C.

D. T. STALCUP
Gem, Etowah, Tenn.

MICHAEL STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

EMIL UHRIN
Vic, East Chicago, Ind.

JOHN G. VAUGHAN
Gem, Petersburg, Va.

HELEN WABBE
Golden Gate, San Francisco, Cal.

ERIC V. WALLS
Clifton Cinema, Great Barr
Birmingham, England

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATE WISE
RKO Palace, Cincinnati, Ohio

TOM WOLF
State, Bellevue, Ohio

JAY WREN
Adams, Newark, N. J.



EXPLOITATION IN THE PHILIPPINES. For a recent engagement on "Marine Raiders" at the Globe theatre, Iloilo City, Rodolfo L. Taboada promoted the use of this jeep, bannered top and sides, to exploit his date. Six-sheet boards, left, were also used to promote the showing.

Keys Imprinted For "Notorious"

Promotional keys were addressed to office workers and hung on mail boxes throughout the downtown area to exploit the engagement on "Notorious" at the Albee theatre, Providence, R. I. The keys were imprinted with playdate copy. Manager Bill Morton arranged the campaign.

As the keys were picked up by the mailman they were replaced by other keys, addressed to office workers. Passersby stopped at the mail boxes to read the copy on the keys. An additional 50 keys were mounted on cards and used as corner window displays in downtown specialty shops.

A five-column spread was planted in the *Sunday Journal* three days prior to opening. Double-sized cards were used in street cars and buses, running in and out of Providence. Window tieups were arranged with Liggett's largest downtown store and the Elm Farm Market.

Heralds Boost Cartoon Show

Attractive heralds were distributed by manager Mel Jolley to exploit a Saturday morning cartoon show at the Marks theatre, Oshawa, Ontario, Canada.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

Banners Midget Car to Exploit Double Bill

A 1946 midget Crosley automobile was bannered with playdate copy and driven through the streets to ballyhoo the double bill, "Captain Caution" and "Captain Fury," at the Strand theatre, Syracuse, N. Y. The campaign was arranged by manager Spencer Steinhurst.

Copy on the banner read: "The newest sensation in town is the 1946 Crosley. Another sensation is 'Captain Caution' and 'Captain Fury', now at the Strand theatre." The ballyhoo was used on opening day and two days later, during the run of the picture.

Through a tieup with the Fire Prevention Week campaign in Syracuse, Steinhurst succeeded in having 200 cards attached to light poles in the downtown area. 1,000 book marks were distributed to the Public Library and its eight branches.

It was arranged for the Professor of the English Department of Syracuse University to plug "Captain Caution" while making a speech on "Australia, Land of Mystery" at a Lion's Club luncheon. The advance lobby display consisted of cutout heads of the stars from both pictures, decorated in a nautical theme.

Window tieups were set with Ed Guth's Hobby Store, Edwards' and Dey's book stores. 22x28 cards were used by several book stores.

Fireman in Hurry to See "Swamp Fire" at Hoosier

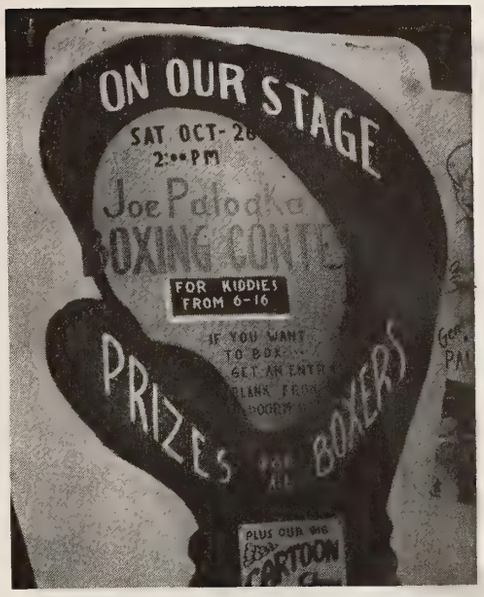
A man dressed in a fireman's outfit paraded the streets to promote manager Louis Nye's playdate on "Swampfire" at the Hoosier theatre, Whiting, Ind. A sign on the "fireman's" back read: "I'm in a hurry, I'm going to see 'Swampfire' at the Hoosier." For another street ballyhoo stunt, Nye had a boy carry a stick painted to represent a large safety match. A sign on the boys back read: "Set world on fire. No! See 'Swampfire.' Yes!

Stages Games at Cartoon Show

Manager John G. Corbett has built up his Saturday morning kiddie shows by entertaining the youngsters with games on the stage of the Park theatre, Taunton, Mass. On a recent Saturday a blueberry pie eating contest was held on stage. Corbett reports that he has a "sensational" dancing usher who performs for the children every Saturday morning.

Plants Stories in Newspaper

Manager Leo Haney planted several stories in the local newspaper to exploit an all-cartoon show at the Lido theatre, Maywood, Ill. Tickets were sold well in advance of the playdate. The show was publicized for three weeks on the front page of the weekly programs.



JOE PALOOKA BOXING CONTEST was excellent stage attraction for D. S. Kirk, manager of the Strand, Middletown, Ohio. Lobby piece, above, announced the contest open to kids from 6 to 16, with prizes for all entries.

School Kids In Freckle Contest

Through a tieup with the City Recreation Department, a "Freckle Face Contest" was held in conjunction with the engagement of "Boys' Ranch" at the Bradley theatre, Columbus, Ga. The contest was held in all the public schools of Columbus, Phenix City, Ala., and Ft. Benning, Ga., a total of 28 schools. A freckle face champion was selected from each school and each winner competed for the title of "Columbus Freckle Face Champ" in the finals held on the Bradley stage. The contest was given extensive newspaper and radio coverage throughout the campaign. The promotion for the competition was the work of W. D. Hendley, publicity director for the Georgia Theatre Company in Columbus.

PROFIT
as key theatres and major circuits have ...book
Rebecca
get it from U.A.



SHOWMEN PERSONALS

In New Posts: Carl Williams, manager, Capitol theatre, Providence, R. I. Paul Kaspar, Glencoe, Glencoe, Ill. L. A. Miller, Palace Burlington, Ia. B. H. Germaine, Campus and Ripon theatres, Ripon, Wis. William Brady, Shore, Chicago.

Maurice Drucker, Loew's Ohio, Cleveland. Edward J. Hohler, Civic, Farmington, Conn. Steve Fitzgerald, Frolic, Chicago. Jake Webber, Liberty, Herkimer, N. Y. Harry Page, Rio, Trail, B. C. Tom Bonk, Parthenon, Hammond, Ind. Don King, Civic, Portsmouth, N. H.

Jack Barrett, Hudson, Kearny, N. J. Martin J. Maher, Franklin, Nutley, N. J. Adolph Berkmeyer, Grove, Irvington, N. J. Dan Murray, Paramount, Anderson, Ind. Edwin Bey, Jr., Fowler, Fowler, Ind. Roy Beaudien, Admiral, Chicago.

Al Jenkins, Vogue; Al Mitchell, Plaza; Jack Armstrong, Paradise; Johnny Bernard, Circle; Tom Backus, Kingsway; Norman Reay, Varsity; Robert Hardy, Rio; Don McLean, Fraser; all in Vancouver, B. C. Al Narvey, Lonsdale; Al Goodwin, Odeon; both in No. Vancouver, B. C. Carman Gentile, Oak, Burnaby, B. C.

Duncan Kennedy, Paramount; Frank Reiger, Straford; both in Chicago. George Maxwell, Palace; Irving Cantor, Eckel; both in Syracuse, N. Y. Robert Letito, Webber, Denver, Colo. Benny Zimmerman, Studio, Philadelphia, Pa. Frank Crowe, Monroe, Detroit.

Assistant Managers: Martin Hart, Avalon; A. Randall, Hamilton; Bud Lorenz, Shore; Happy Meininger, Will Rogers; Elmer Vraney, Manor; all in Chicago, Ill. Charles Patrick, Royal, Victoria, B. C. John C. Greenmoore, Roxy theatre, Springfield, Ill.

Ed True, Mayan theatre, Denver, Colo. Harold Obie, Studio, Philadelphia, Pa. Arthur Alt, Iowa, Cedar Rapids, Ia. Harry Wernimont, Brandeis, Omaha, Neba. O. L. Glenn, Liberty, Elizabeth, N. J. Harry Freedman, Avon, Newark, N. J. Henry Le Claire, Riviera, New York, N. Y.

Wedding Bells: Irving Hillman, manager of the Empress theatre, Danbury, Conn., to Helen Saulsbury.

Junior Showmen: Jack Share, owner-operator of the Cedar and Quincy theatres in Cleveland, Ohio, and Mrs. Share are the parents of a baby girl. It's their second child.

Birthday Greetings: Harry Schwartz, Billings Booth, Maurice M. Corkery, Emma Cox, Leo Qulick, William C. Powelson, Melvin B. Grundy, James W. Bergen, Claire Kromash, Donald N. Fuller, John M. Lehane, L. F. Eick, C. W. Mills, Edward Goodman, Terry Leung.

Wilbert Brizendine, Leroy Martin, Charles S. Bruscato, Irving B. Conant, Earle W. Willburn, Harry C. Valentine, John W. Godfrey, Sam Silver, Jennings McDonald, Morris Epstein, Gerald Hart, John C. Hart, Harry J. Ellis, Lawrence Capillo, Fred Walton, Harry Karp.

Elmer Holmberg, Howard Hansen, J. La Vender, J. A. Campion, John C. Sheridan, Louie Charninsky, Carroll T. Wilson, James A. Owens, William A. Cullum, Fred F. Schuerman, Lewis E. Willeford.

Lines Up Stage Quiz

Joe Boyle, manager of the Broadway theatre, Norwich, Conn., has set up a stage quiz to run over a thirteen week period. A Norwich radio shop is sponsoring the tieup with other merchants contributing valuable prizes. The program will be aired over WNOC. Contestants will be selected from the theatre audience.

Ladies' Matinees for "Breakfast"

A series of "Ladies' Matinees" in conjunction with the engagement of "Breakfast in Hollywood" was a strong business builder for the Colonial theatre in Hartford, Conn. Ernie Grecula, publicity director for the Hartford Theatres circuit which operates the Colonial, ran daily newspaper coupons announcing: "This coupon and 20 cents will admit any lady, etc."

Heralds Boost Kiddie Show

Two thousand multicolor heralds were distributed by manager Robert Gustafson at all local grade schools to exploit a Saturday kiddie show at the Fox theatre, La Porte, Ind. The heralds were numbered. Twenty guest tickets were awarded to holders of the lucky numbered heralds.

O'Brien Sets Window Tieups

Window displays in local bookstores and a furniture shop were arranged by manager Jimmy O'Brien to advertise his date on "The Big Sleep" at the Chief theatre, Colorado Springs, Col.

Street Ballyhoo Aids Date On "Claudia" in Syracuse

A large "book" with six-sheets on each side was placed atop a flat-top truck and driven around town to exploit manager Richard Feldman's playdate of "Claudia and David" at the Paramount theatre, Syracuse, N. Y. A cooperative newspaper ad was arranged with Rifkin's Hairdressing Shop, showing a small thumbnail photo of Dorothy McGuire, with proper tie-in copy. 1,000 four-inch square cards with a red piece of string through a hole in each one were passed out. Copy on the cards read: "Tie this string around your finger as a reminder to see Dorothy McGuire in, etc." 50 window cards were distributed to drug stores downtown.

Promotes Full Page Co-Op Ad

A full page cooperative newspaper ad was promoted by manager Matt Saunders for the Silver Anniversary of the Poli theatre, Bridgeport, Conn. The ad was paid for by eight local merchants and ran in the *Sunday Herald.*

Teaser Ads Aid "O. S. S." Date

Teaser ads were run in the classified section of the local newspaper to promote the playdate of "O. S.S." at the Ritz theatre, Berwyn, Ill. Typical copy read: "Lost: The right to love, the hope to live. Alan Ladd fights for both and wins in 'O. S. S.' at the, etc." The ads were run by manager John Misavice.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE DARK MIRROR (Univ.)

First Report:

Total Gross Tabulated	$345,200
Comparative Average Gross	240,300
Over-all Performance	143.6%

BALTIMORE—Keith's	126.0%
CHICAGO—Woods, 1st week	127.1%
CHICAGO—Woods, 2nd week	122.8%
CHICAGO—Woods, 3rd week	105.9%
LOS ANGELES—Guild	162.3%
LOS ANGELES—Iris	166.2%
LOS ANGELES—Ritz	159.2%
LOS ANGELES—United Artists	207.3%
NEW YORK—Criterion, 1st week	192.3%
NEW YORK—Criterion, 2nd week	146.2%
NEW YORK—Criterion, 3rd week	126.9%
NEW YORK—Criterion, 4th week	134.6%
TORONTO—Uptown	122.8%

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THE KILLERS (Univ.)

Final Report:

Total Gross Tabulated	$1,171,500
Comparative Average Gross	963,800
Over-all Performance	121.5%

BALTIMORE—Keith's, 1st week	181.8%
BALTIMORE—Keith's, 2nd week	123.9%
BALTIMORE—Keith's, 3rd week	51.1%
BOSTON—Boston, 1st week (SA) Vaudeville	126.3%
BOSTON—Boston, 2nd week (SA) Vaudeville	101.1%
BUFFALO—Lafayette, 1st week (DB) Her Adventurous Night (Univ.)	135.3%
BUFFALO—Lafayette, 2nd week (DB) Her Adventurous Night (Univ.)	133.5%
CHICAGO—Palace, 1st week	125.9%
CHICAGO—Palace, 2nd week	124.8%
CHICAGO—Palace, 3rd week	124.0%
CINCINNATI—RKO Palace, 1st week	114.8%
CINCINNATI—RKO Shubert, MO 1st week	109.1%
CINCINNATI—RKO Lyric, MO 2nd week	114.0%
CLEVELAND—Warner's Hippodrome	149.3%
CLEVELAND—Warner's Lake, MO 1st week	125.0%
DENVER—Denver (DB) Little Miss Big (Univ.)	94.1%
DENVER—Esquire (DB) Little Miss Big (Univ.)	102.2%
DENVER—Webber (DB) Little Miss Big (Univ.)	137.5%
DENVER—Aladdin, MO 1st week	106.4%
KANSAS CITY—Esquire	94.1%
KANSAS CITY—Uptown	91.6%
LOS ANGELES—Guild, 1st week	138.1%
LOS ANGELES—Guild, 2nd week	105.2%
LOS ANGELES—Guild, 3rd week	71.1%
LOS ANGELES—Guild, 4th week	61.8%
LOS ANGELES—Ritz, 1st week	120.0%
LOS ANGELES—Ritz, 2nd week	100.0%
LOS ANGELES—Ritz, 3rd week	88.0%
LOS ANGELES—Ritz, 4th week	70.4%
LOS ANGELES—United Artists, 1st week	168.7%
LOS ANGELES—United Artists, 2nd week	116.2%
LOS ANGELES—United Artists, 3rd week	112.5%
LOS ANGELES—United Artists, 4rd week	70.0%
MINNEAPOLIS—RKO Pan, 1st week	151.6%
MINNEAPOLIS—RKO Pan, 2nd week	134.8%
NEW YORK—Winter Garden, 1st week	265.2%
NEW YORK—Winter Garden, 2nd week	211.4%
NEW YORK—Winter Garden, 3rd week	175.0%
NEW YORK—Winter Garden, 4th week	170.7%
NEW YORK—Winter Garden, 5th week	151.8%
NEW YORK—Winter Garden, 6th week	127.9%
NEW YORK—Winter Garden, 7th week	112.7%
NEW YORK—Winter Garden, 8th week	101.0%
NEW YORK—Winter Garden, 9th week	84.2%
NEW YORK—Winter Garden, 10th week	74.2%
NEW YORK—Winter Garden, 11th week	77.6%
OMAHA—Paramount	96.0%
PITTSBURGH—J. P. Harris, 1st week	162.9%
PITTSBURGH—J. P. Harris, 2nd week	96.2%
PITTSBURGH—Senator, MO 1st week	75.0%
PITTSBURGH—Senator, MO 2nd week	83.2%
SAN FRANCISCO—Orpheum, 1st week	118.4%
SAN FRANCISCO—Orpheum, 2nd week	108.1%
SAN FRANCISCO—Orpheum, 3rd week	81.0%
SAN FRANCISCO—Esquire, MO 1st week (DB) The Dark Horse (Univ.)	82.5%
ST. LOUIS—Fox (DB) North of the Border (Screen Guild)	104.2%
ST. LOUIS—Missouri, MO 1st week (DB) Nobody Lives Forever (WB)	92.3%
TORONTO—Uptown, 1st week	126.5%
TORONTO—Uptown, 2nd week	121.2%
TORONTO—Uptown, 3rd week	110.6%

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THE JOLSON STORY (Col.)

First Report:

Total Gross Tabulated	$944,000
Comparative Average Gross	789,100
Over-all Performance	119.6%

BUFFALO—Lafayette, 1st week	184.4%
BUFFALO—Lafayette, 2nd week	150.3%
CINCINNATI—RKO Palace	188.6%
LOS ANGELES—Hillstreet	180.4%
LOS ANGELES—Pantages	196.6%
NEW YORK—Music Hall, 1st week	110.7%
NEW YORK—Music Hall, 2nd week	106.1%
NEW YORK—Music Hall, 3rd week	100.0%
NEW YORK—Music Hall, 4th week	99.7%
NEW YORK—Music Hall, 5th week	97.5%
SAN FRANCISCO—Esquire, 1st week	174.5%
SAN FRANCISCO—Esquire, 2nd week	63.6%
SAN FRANCISCO—United Artists, 1st week	133.3%
SAN FRANCISCO—United Artists, 2nd week	111.6%

•

ANGEL ON MY SHOULDER (UA)

First Report:

Total Gross Tabulated	$243,100
Comparative Average Gross	237,900
Over-all Performance	102.1%

ATLANT—Loew's Grand	113.0%
CHICAGO—Oriental, 1st week (SA) Vaudeville	120.8%
CHICAGO—Oriental, 2nd week (SA) Vaudeville	94.7%
CINCINNATI—RKO Albee	65.4%
KANSAS CITY—Midland (DB) Little Iodine (UA)	90.9%
MINNEAPOLIS—State	110.6%
MINNEAPOLIS—Lyric, MO 1st week	117.6%
PHILADELPHIA—Boyd, 1st week	149.3%
PHILADELPHIA—Boyd, 2nd week	81.9%
PHILADELPHIA—Boyd ,3rd week	74.6%
PITTSBURGH—J. P. Harris	104.9%

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending October 31, 1946. The previous period ended July 31, 1946. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

Arabic Talking Film Produced in Palestine Studio

by IBROHIM ZEIN
in Jaffa

Palestine is now producing features. The Al-Jazira Film Company, Jerusalem, has released "Oumniaty" ("My Wish"), the first Arabic talking picture to be produced in Palestine. It was produced and directed by Dr. S. Baderkhan who used the facilities of Carmel Film Studio, a portable Jewish studio in Tel-Aviv which releases newsreels concerning Jewish activity and, from time to time, documentaries.

▽

Jaffa has taken the place of Tel-Aviv for the screening of programs for the British armed forces. Theatres here are currently giving double-feature programs; an English or an American picture first, followed by an Arabic picture. Features are changed twice a week.

The Al-Rashid theatre in Jaffa has contracted for 42 RKO pictures and has purchased some Monogram product. The Nabil theatre is showing Metro-Goldwyn-Mayer product and has entered into an agreement with Eagle Lion. The Al-Shark is showing some Paramount product.

▽

While the number of theatres has decreased in Tel-Aviv, two closed only recently, there are new theatres opening in Beirut, Lebanon. The Donia and the Sheharasad are two of the newest there and are equipped with American furniture and projection equipment.

▽

The first consignment of Italian pictures arrived this week in Palestine, through Egypt. Many theatres in Tel-Aviv are showing French pictures.

▽

The importation of theatre equipment and materials from the U. S. is being hindered despite the Anglo-American loan which was supposed to make importation easier. Many applications have been made.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

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MANAGER—FOUR YEARS EXPERIENCE ARMY theatres, prefers small theatre. Worked all positions. E. E. HAGER, Ramage, West Virginia.

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SIMPLEX MECHANISMS, REBUILT, $217.50; Powers, rebuilt, renickeled, $109.50; 15 ampere rectifier bulbs, $5.55; Brenkert high intensity lamphouses, rebuilt, $425.00. Catalog available. Foreign inquiries invited. STAR CINEMA SUPPLY COMPANY, 440 West 45th Street, New York 19.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

SMALL, MEDIUM, LARGE THEATRE OUTfits—ready to go—Simplex SP, $995.00; Holmes L. I. Arc equipments, $1,295.00; DeVry High Intensity Arc equipments, $2,495.00. Ampro sound 16mm High Intensity Arc equipments, $1,350.00. Condition excellent. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd Street, New York 18.

200 INTERNATIONAL ALL STEEL CHAIRS, fully padded backs, spring edge cushions, reupholstered and rebuilt, $8.95; 900 American spring edge cushion chairs, reupholstered and rebuilt, $7.45; 690 Heywood Veneer back reupholstered boxspring cushion chairs, $6.50; 1410 American heavy inserted panel back reupholstered boxspring, $7.45; 220 Irwin tapestry upholstered padded back, reupholstered boxspring metal lined cushions, rebuilt, $8.95; green flameproof plastic coated 50" leatherette, $1.35 yard (60 yard rolls). Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd Street, New York 18.

THEATRE CHAIRS 600 BOX SPRING CUSHION backs in excellent repairs American $4.00. 400 veneer chairs excellent repairs $1.50. SAVOY THEATRE, Grand Rapids, Mich.

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FOR SALE: BURCH WORLD'S FAIR POPCORN machine. A-1 condition. Write COLISEUM THEATRE, Bronson, Michigan.

STUDIO EQUIPMENT

16-35MM. PRODUCTION EQUIPMENT — CAMeras, film recorders, editors, tripods, dollies, microphones, disc recorders, booms. We buy—trade. Send us your used equipment, or lists. Write your wants. CAMERA MART, 70 West 45th St., New York.

BELL HOWELL SOUND PRINTER, $2,250.00; BH Eyemo Turret Camera, Magazine, 4 lenses, motor, tripod, $1,095.00; Depue Optical Reduction Printer, rebuilt, $2,995.00; RCA type double system Recorder with amplification, etc., $6,150.00; Duplex 35mm Printer, $495.00; Moviolas, $195.00; 2000W Studio Spots, $67.50; Akeley Newsreel Camera, Gyrotripod, $695.00; BH Geared Tripods, $69.50. Send for listings. S.O.S. CINEMA SUPPLY CORP., 449 W. 42nd Street, New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.50 per thousand. $22.50 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

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COMPLETE NEW THEATRE EQUIPMENT now available for immediate delivery. Projectors, amplifiers, rectifiers, speakers, screens, in-a-car speakers, etc. Free engineering service. Installation supervised by Altec Service Corp. Write or phone THE DAYTON FILM INCORPORATED, 2227 Hepburn Avenue, Dayton 6, Ohio.

THEATRES

SELL YOUR THEATRE PRIVATELY. CONFIdential correspondence invited. Free appraisal anywhere in the Northwest. THEATRE EXCHANGE COMPANY, Theatres exclusively. 217 Governor Building, Portland 4, Oregon.

LISTING No. 104. LARGE OREGON SITUAtion. Buyer must be experienced and resourceful with substantial backing. Wonderful opportunity for right party. Information to qualified buyers only. ALLEN BURT, THEATRE EXCHANGE CO., 217 Governor Bldg., Portland 4, Ore.

COMMISSIONERS OF KNOX COUNTY, MT. VERnon, Ohio, will receive bids for lease of Memorial Theatre until noon, Monday, Dec. 16, 1946. Present lease expires Dec. 31, 1946. Seating capacity 1,050. Information at Commissioner's office. Bids should be addressed, BID FOR THEATRE LEASE, Knox County Commissioners, Mt. Vernon, Ohio.

FOR SALE—$65,000. THREE-STORY COMMERcial building containing 500 seats neighborhood theatre doing fair business, 5 apartments, 2 lodge rooms, business office, located large central Pennsylvania city. Gross annual rentals $5,000. Will sell theatre rights or building or both. BOX 2050, MOTION PICTURE HERALD.

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THEATRE EMPLOYEES; TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

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THEATRE BLOWUPS. BEST QUALITY, SERVice. STITES PORTRAIT COMPANY, Shelbyville, Indiana.

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A. $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

INSTRUCTIONS — FILM SETTING SOUND lenses $1.75. WESLEY TROUT, Engineer, 575, Enid, Oklahoma.

Walker, Friend Of Screen, Dies

Funeral services for James J. Walker, former mayor of New York and president of Majestic Records, were to be held at St. Patrick's Cathedral Thursday with a solemn high requiem mass. Mr. Walker died at Doctors Hospital in New York Monday. He was 65 and had been suffering from cerebral thrombosis—a blood clot on the brain.

The former mayor presided over the city's affairs during the height of the prohibition period. He was a great friend of the motion picture industry. Many of his friends, including Harry Brandt, head of the Independent Theatre Owners Association, and George Jessel, visited at Mr. Walker's bedside just before his death.

Mr. Walker became associated with the film industry when it was still very young. He is generally given credit for the formation of the Motion Picture Theatre Owners of America. Later he served as counsel for the Theatre Owners Chamber of Commerce under William Brandt and Charles O'Reilly. He resigned as mayor of New York in 1932. In 1940 he became interested in film production in the east and in 1943 he was Counsel for the ITOA in the organization's campaign to lower film rentals. He also was impartial chairman of the cloak and suit industry for five years. His last appearance was at the American Veterans Committee dinner honoring Al Jolson.

Donald Meek, 66, Played 100 Character Roles

Donald Meek, 66, the well known screen character actor who played the type of thin-blooded roles described by his name, died Monday in Hollywood of leukemia after a short illness.

Born in Glasgow, Scotland, Mr. Meek went on the stage at the age of eight. As a child star, acrobat, supporting player and star, he played more than 800 stage roles both on Broadway and abroad. He made his screen debut in 1929 and played more than 100 screen roles, most of them as the timid comic interest, but sometimes as the unsuspected villain of the piece.

His stage shows included "Love 'Em and Leave 'Em," "Six Cylinder Love" and "Little Old New York."

Sam Schwartz

Services for Sam Schwartz, veteran showman, who retired in 1933 after operating a circuit in the east, were held in Hollywood Wednesday. Mr. Schwartz, who was 76, died of a heart ailment. He is survived by his sons, Marty, manager of Graumann's Egyptian, and Charles, head of the Pacific Coast Film Company.

Heinrich Georg

Heinrich Georg, well known German stage and screen actor, died recently in a Russian internment camp near Moscow, the United Press has reported.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Cross My Heart

***Paramount*—Courtroom Comedy**

Betty Hutton here is the whopper-telling chorine who becomes involved in a murder and professes her guilt to the crime in an effort to give her lawyer boy-friend, Sonny Tufts, the opportunity to display his court room ability and win a reputation.

As Miss Hutton's name as the star of the picture suggests, "Cross My Heart" is a comedy, and one which will keep audiences chuckling with its swiftly moving situations and rapid-fire gags. But more than that it is a burlesque of judicial procedure. In a more serious type of drama the activities in and out of the halls of justice would be implausible, but here John Berry, director, had his tongue in his cheek as he put the Louis Verneuel and Georges. Berr play on the screen.

Graduating from the chorus line to private secretary to a pawing producer so that her lawyer fiance may receive the benefit of the producer's legal business, Miss Hutton finally flees the producer's domesticated office, leaving her hat, coat and purse behind. Later he is found dead and Miss Hutton is accused of the crime. Admitting the charges her lawyer pleads self-defense on the ground that the defendant was trying to protect herself. She is acquitted but eventually the true murderer is found.

Miss Hutton has ample opportunity to dash her way through several songs in her own style. These include "That Little Dream Got Nowhere," "Love Is the Darndest Thing" and "How Do You Do It?" written by Johnny Burke and James Van Heusen. Harry Tugend, the producer, and Claude Binyon adapted the play to the screen. Robert Emmett Dolan wrote the musical score.

Previewed in a New York projection room as a screening for the trade press and home office executives. Reviewer's Rating: Good. —GEORGE H. SPIRES.

Release date, not set. Running time, 83 min. PCA No. 10822. Adult audience classification.
Peggy Harper.....Betty Hutton
Oliver Clarke.....Sonny Tufts
Prosecutor.....Rhys Williams
Eve Harper.....Ruth Donnelly
Alan Bridge, Iris Adrian, Howard Freeman, Lewis L. Russell, Michael Chekhov

Magnificent Doll

***Universal*—Fictionalized Biography**

Jack Skirball and Bruce Manning have given "Magnificent Doll" opulent production values, and the attraction has for the marquee the names of Ginger Rogers, David Niven and Burgess Meredith. This should be enough to get the customers into the theatre, and the liveliness of the story should suffice to keep them there.

Considered purely as entertainment, the picture comes off well. Any resemblance, however, between the events described therein and the accepted facts of American history appears to be purely coincidental.

Irving Stone, who wrote the original story and screenplay, has seen fit to stress the early years of Dolly Madison's life, before she reached the position of First Lady. A widow in straitened circumstances, she takes lodgers into her Philadelphia home, among them Aaron Burr and James Madison. The former, portrayed with spirit by David Niven, woos her in vain. It is the quiet, level-headed Madison, a role played with distinction and skill by Burgess Meredith, who wins her love.

One of the factors which determines her choice is Burr's abortive dream of empire. The least convincing episodes of the film are those which deal with Burr's infamous career. The finale, in which the wife of the then Secretary of State pleads with an impassioned mob not to lynch Burr, and saves his life with a few platitudes about liberty and justice, is a scene which strains even Miss Rogers' talent.

Frank Borzage's direction is at its best in the depiction of the day-to-day life of the times, and his handling of the love scenes is admirable. But it tends to be uneven, perhaps because of the similarly spotty character of the material.

Alexander Golitzen, the art director, everywhere provides a treat to the eye. Miss Rogers' gowns, designed by Travis Banton and Vera West, will arouse envy in many a feminine heart.

Notable in the supporting cast are Peggy Wood as Dolly's mother, Horace McNally as her first husband, and Grandon Rhodes, who appears briefly as Thomas Jefferson.

Seen at a press screening at the Academy Award theatre, Hollywood. Reviewer's Rating: Good.—THALIA BELL.

Release date, November, 1946. Running time, 94 min. PCA No. 12024. General audience classification.
Dolly Payne.....Ginger Rogers
Aaron Burr.....David Niven
James Madison.....Burgess Meredith
Horace McNally, Peggy Wood, Frances Williams, Robert H. Barrat, Grandon Rhodes, Henri Letondal, Joe Forte

The Mighty McGurk

***MGM*—Remake of "The Champ"**

Fifteen years ago MGM made a picture called "The Champ," with Wallace Beery in the title role and Jackie Cooper, then a tow-headed ten-year-old, as an orphan boy whom Fate throws in the pugilist's path.

That early film was highly successful at the box office. Whether this later version will fare so well is doubtful. Beery is cast once more as the boastful, boozy ex-heavyweight champion of the world. Cooper has been replaced by young Dean Stockwell, whose performance is less notable than was his portrayal of "Tom Shannon" in "The Green Years." Added name values are supplied by Edward Arnold and Aline MacMahon, and the romantic sub-plot has been entrusted to Dorothy Patrick and Cameron Mitchell.

The time is the turn of the century; the place is the Bowery. Beery, employed as a bouncer by a wealthy saloonkeeper, bolsters his flagging spirits with beer and boasting. By chance he takes over the care of an orphan boy, an immigrant lad just off the boat from England. Resentful of his charge at first, Beery keeps the boy with him in the hope that the lad's uncle eventually will reward him for his pains. By the time he discovers that the uncle is a penniless swindler, he has become attached to the boy. The juvenile authorities, however, do not consider him a fit guardian for the child. To add to the protagonist's troubles, his employer threatens to reveal the fact that his highly-prized championship was won through a "fixed" fight.

There's a happy ending for all concerned, nonetheless. New evidence establishes the fact that Beery won his championship on the level, and his marriage to a business woman of the neighborhood facilitates his adoption of the English boy. The budding romance between the saloonkeeper's daughter and a Salvation Army leader also comes to a successful consummation.

John Waters' direction is paced somewhat slowly, with over-emphasis on sentiment. Nat Perrin's production values lend an air of authenticity to the proceedings.

Seen at the studio. Reviewer's Rating: Good. —T. B.

Release date, not set. Running time, 87 min. PCA No. 11814. General audience classification.
Roy "Slag" McGurk.....Wallace Beery
Nipper.....Dean Stockwell
Mike Glenson.....Edward Arnold
Aline MacMahon, Cameron Mitchell, Dorothy Patrick, Aubrey Mather, Morris Ankrum, Clinton Sundberg, Charles Judels

Perfect Marriage

***Paramount-Wallis*—Comedy-Drama**

Dealt with mainly for purposes of humor, but with perception and due regard for the seriousness of the subject, marriage is put on the testing block and placed under a variety of strains which it survives in this Hal B. Wallis production, dependent for its draw upon the names of Loretta Young, David Niven and a competent supporting cast. As directed, fastidiously, by Lewis Allen, from a script by Leonard Spigelgass, the film falls into the general category of glossy product, interesting to look at and listen to. Standard business is indicated.

Niven and Miss Young are seen as man and wife, married ten years, and parents of a daughter about nine, who live well, pursuing separate careers, although afflicted with overattentive in-laws and surrounded by sophisticated friends. On their wedding anniversary they tell each other that they are no longer in love, and decide to get a divorce. Much conversation precedes this decision, and much more follows it, with

all members of the cast having their say at length, and finally they decide not to get the divorce after all.

Talkativeness is the principal count against the picture, although the dialogue is of better grade than most, and contains some lines reflecting keen observation.

Previewed at the studio. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, not set. Running time, 87 min. PCA No. 11421. General audience classification.

Jenny Williams.....Loretta Young
Dale Williams.....David Niven
Nona Griffith, Eddie Albert, Virginia Field, Jerome Cowan, Rita Johnson, Nana Bryant, Charles Ruggles, Luella Gear, Howard Freeman, Zasu Pitts

My Brother Talks to Horses

MGM—Whimsy Under Handicap

Whimsy fans and horse addicts who've come to know Morton Thompson's fascinating little tale about his brother who had the gift of conversing with horses, plus the admirers of Butch Jenkins and Peter Lawford, presumably make up the public for which this picture is intended. Exploitation directed accordingly may be undertaken with assurance that the original Thompson tale, in all its charm, is told again in the picture; and it's not, perhaps, positively mandatory that the advertising copy mention additional story material, evidently supplied to make running time, which handicaps the whimsy all but fatally. For this or whatever reason, observation of the reaction of a preview audience at the traditionally responsive Village theatre in Westwood, Cal., prompts pessimistic speculation as to the commercial prospects of the property.

The picture tells, as did the original tale, how a boy of nine years conversed with race horses (and others) so understandingly that he always knew, for instance, which one was going to win a given race. This enabled his brother and some other people to do right well at the track, and then one day, as the little boy began to understand about death and girls and how a chicken lays an egg, he found out he had lost the gift of communication, and that was the end of that. This is done in the picture about as it was in the story, with Butch giving one of his best performances, but the picture also contains a welter of additional material (some gamblers, a family like the one in "You Can't Take It With You," a boy-girl romance, etc.) which classifies as additional in the sense of quantity only.

Overlong for the subject, and oddly assorted as to content, the script is charged to the author himself. Production is by Samuel Marx and direction by Fred Zinnemann.

Previewed at the Village theatre, Westwood, where a midweek audience dwindled somewhat as the picture progressed. Reviewer's Rating: Average.—W. R. W.

Release date, not set. Running time, 94 min. PCA No. 11734. General audience classification.

Lewie Penrose.....''Butch'' Jenkins
Jon Penrose.....Peter Lawford
Beverly Tyler, Edward Arnold, Charles Ruggles, Spring Byington, O. Z. Whitehead, Paul Langton, Ernest Whitman, Irving Bacon, Lillian Yarbo, Howard Freeman, Harry Hayden

Singin' in the Corn

Columbia—Canova Comedy

There are entertaining moments in this film for audiences desiring the type of comedy and music with which Judy Canova is identified. The star is supported by Allen Jenkins as her straight man.

When Judy Canova, working as a fortune teller with a circus troupe, learns she is to inherit some property, she heads west. When she arrives at the desert ghost town she finds there is a stipulation in the will that she must return the town to its rightful owner, an Indian tribe, before she receives the inheritance. However, there is a group of gamblers led by Honest John Richards, played by Alan Bridge, who will gain possession of the town if it is not returned to the Indians. The Red Men believe the town is haunted and refuse to accept it. In the race against time, Judy is successful and the Indians accept the town and she gains her inheritance. Ted Richmond produced and Dell Lord directed.

Seen at New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, December 26, 1946. Running time, 68 min. PCA No. 11961. General audience classification.

Judy McCoy.....Judy Canova
Glen Cummings.....Allen Jenkins
Guinn "Big Boy" Williams, Alan Bridge, Charles Halton, Robert Dudley, Nick Thompson, Frances Rey, George Chesebro, Ethan Laidlaw, Frank Lackeen, Singing Indian Braves

Susie Steps Out

UA-Comet—Comedy with Songs

Producers Buddy Rogers and Ralph Cohn, in pursuit of their policy of making light comedies in hour-long packages, come up in this (their second) with a tale about an adolescent girl who masquerades as older in order to earn money for the household when her father loses his job through illness. It's homey stuff at bottom, although an overlay of content pertaining to her singing in a night club and ultimately becoming a television star is the portion that gives the picture life and sparkle. Nita Hunter is the newcomer seen as Susie, and David Bruce is the best known name in the cast.

The time is now and the place Hollywood, where Susie's sister works at an advertising agency job and is in love with a crooner. Susie, failing to crash the portals of radio, hires out to a night club, pretending to be older than she is, and complications accruing from that deception involve principally the crooner and the sister, who is played by Cleatus Caldwell.

Reginald LeBorg directed from a screenplay by Elwood Ullman based on an original by LeBorg and Kurt Neumann.

Previewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, December 13, 1946. Running time, 65 minutes. PCA No. 11834. General audience classification.

Susie .....Nita Hunter
Jeffrey .....David Bruce
Cleatus Caldwell, Howard Freeman, Grady Sutton, Margaret Dumont, Percival Vivian, John Berkes, Joseph J. Greene

Boston Blackie and the Law

Columbia—Murder Mystery

Chester Morris plays the title role in a Boston Blackie film for the eleventh consecutive time. Here he portrays a con man who turned straight. The murder mystery plot moves rapidly from one exciting incident to another. Trudy Marshall, as the magician's assistant, Constance Dowling as the girl who escaped from prison, and Richard Lane, as Inspector Farraday, give good performances.

While Boston Blackie holds a magic show for the inmates of a woman's penitentiary, one of the girls escapes. Boston Blackie is suspected of being an accomplice and in an effort to clear himself he locates the girl. The girl was one time an assistant to a famous magician who was involved in a theft. The young woman escaped to get her share of the money, but the magician's new assistant also knew about the money. Two murders are committed and the circumstantial evidence points to Boston Blackie, but he cleverly secures a confession from the murderess and clears himself.

The original screenplay by Harry J. Essex is based on characters created by Jack Boyle. Ted Richmond produced and D. Ross Lederman directed.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, December 12, 1946. Running time, 69 min. PCA No. 11963. General audience classification.

Boston Blackie.....Chester Morris
Irene .....Trudy Marshall
Dinah Moran.....Constance Dowling

ADVANCE SYNOPSES

SANTA FE UPRISING (Republic)

PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Allan Lane, Bobby Blake, Martha Wentworth, Barton MacLane, Jack LaRue, Tom London, Dick Curtis, Forrest Taylor.

WESTERN. The cattle owners of Bitter Springs are having their herds rustled and their own lives endangered by a band of outlaws. The ranchers join together and petition Allan Lane, in the role of Red Ryder, to take the job of town marshal. He accepts, encounters numerous difficulties but finally captures the gang.

SIOUX CITY SUE (Republic)

ASSOCIATE PRODUCER: Armand Schaefer. DIRECTOR: Frank McDonald. PLAYERS: Gene Autry, Lynn Roberts, Sterling Holloway, Richard Lane, Ralph Sanford, Ken Lundy, Helen Wallace, Pierre Watkin.

MUSICAL WESTERN. A girl, talent scout for a motion picture studio, tricks a singing cowboy into lending his voice to be used in an animated cartoon featuring a donkey. When the cowboy, who had expected to be starred, learns of the trick, he retreats to his ranch. Later a studio executive comes across his screen test, and decides to star him after all. The girl is unable to persuade the cowboy to return to Hollywood until she learns of a plot to drown his cattle. Her timely warning convinces the cowboy of her good intentions, and he signs the proffered contract.

SHORT SUBJECTS

HAIL NOTRE DAME (RKO Radio)

Sportscope (74302)

In South Bend, Indiana, stands one of America's famous universities, Notre Dame. This subject, however, places its emphasis not on education but football. It shows Frank Leahy carrying on the coaching tradition of Knute Rockne. The reel ends with a game with the University of Illinois.

Release date, October 18, 1946 9 *minutes*

EQUESTRIAN QUIZ (MGM)

Pete Smith Specialties (*S-759*)

The horsey set gives Pete Smith inspiration for his latest quiz. He comes up with a series of information puzzlers about equines.

10 *minutes*

PARDON MY TERROR (Col.)

All Star Comedy (8421)

Gus Schilling and Dick Lane, as two private detectives, go off in a hunt for clues in the murder of wealthy Jonas Morton. They encounter sliding panels, a living corpse and other impedimenta but in a hilarious climax catch their criminals.

Release date, September 12, 1946 16½ *minutes*

BIKINI, THE ATOM ISLAND (MGM)

Miniatures (*M-784*)

Bikini natives are shown in a dramatic presentation of the evacuation from their homes for the atom bomb tests. Carey Wilson is author and narrator. Production by Fred Quimby.

Release date, June 15, 1946 10 *minutes*

SO'S YOUR ANTENNA (Col.)

All Star Comedy (8432)

When real gangsters overhear Harry Von Zell's radio program on which he plays a hoodlum, they envisage him as an accomplice for their crimes. Harry accepts their offer, thinking it an acting role. The consequences that follow are hilarious.

Release date, October 10, 1946 17 *minutes*

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	3019
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Unsilvil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7424	When the Wife's Away (7) (H. Herbert)	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7433	High Blood Pleasure (19) (Shilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
4707	Monkey Businessman (18) (Stooges)	6-20-46	....
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	....
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You can5t Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Schilling & Lane)	7-25-46	3239
7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	....
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½) (Stooges)	10-3-46	3298
8421	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	3322
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	....
8423	Reno-Vated (V. Vague)	11-21-46	....
8431	Society Mugs (16) (S. Howard)	9-19-46	....
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	....
8434	Moron Than Off (S. Holloway)	11-28-46	....
8403	Three Little Pirates (18) (Stooges)	12-5-46	....
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	....

COLOR RHAPSODIES

7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....
7503	Picnic Panic (6)	6-20-46	3066
8501	Loco Lobo (6)	10-31-46	....
8502	Cockatoos for Two (6)	11-21-46	....

PHANTASY CARTOONS

7701	Simple Siren (6½)	10-25-46	2737
7702	Kongo Roo (6)	4-18-46	3066
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better (6½)	7-4-46	3163

FOX & CROW (Color)

7752	Foxey Flatfoots (6)	4-11-46	....
7753	Unsure Runts (7½)	5-16-46	3066
7754	Mysto Fox (7)	8-29-46	3239

FILM VODVIL

7953	Morales' Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	3019
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Saxie Dowell and Orchestra (10)	7-18-46	....
7958	Bobby Byrne Orchestra (10)	8-15-46	3239

THRILLS OF MUSIC

8951	Jerry Wald & Orchestra (10)	9-12-46	....
8952	Machito & Orchestra (10½)	10-17-46	....
8953	Les Elgart & Orchestra	11-28-46	....
8954	Ray McKinley and Orch.	12-19-46	....

COMMUNITY SING

7654	No. 4 Good, Good, Good (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	....
7662	No. 12 One-zy Two-zy (Baker) (10½)	8-1-46	....
8651	No. 1 The Gypsy (9½) (Leibert)	9-12-46	....
8652	No. 2 It's a Pity (10) (Baker)	10-10-46	....
8653	No. 3 Surrender (9½) (Leibert)	11-14-46	....
8654	No. 4 Pretending (Baker)	12-19-46	....
5657	No. 7 (Re-sale) Christmas Carols (10½)	12-46	....

SCREEN SNAPSHOTS

7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	3055
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 Famous Father sand Sons (9½)	6-10-46	3066
8851	No. 1 (Radio Characters) (10)	9-5-46	....
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	....
8853	No. 3 (Rodeo)	11-7-46	....
8854	No. 4 (Skolsky Party)	12-26-46	....

SPORT REELS

7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½)	1-24-46	2940
7806	Canine Champion (9½) (Wrestling)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-15-46	....
7808	Diving Aces (9)	5-30-46	3066
7800	Flying Hoofs (9) (Horse Racing)	6-27-46	....
7810	Deep Sea Fishing (9)	8-15-46	3239
8801	Army Football Champions (11)	9-19-46	3298
8802	Tenpin Magic (10)	10-24-46	....
8803	Hi-Li (9½)	11-21-46	....
8804	Best in Show (Dogs)	12-12-46	....

FLIPPY (Color)

7601	Catnipped (7½)	2-14-46	2882
7602	Cagey Bird (6½)	7-18-46	3163
7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

A-703	Traffic With the Devil (18½)	8-31-46	3186

FITZPATRICK TRAVELTALKS (Color)

T-713	Land of the Mayas (9)	1-26-46	3007
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	....
T-718	Over the Seas to Belfast (9)	8-31-46	3298
T-811	Glimpses of California (9)	10-26-46	....

PETE SMITH SPECIALTIES

S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (10)	1-5-46	2778
S-755	Gettin' Glamor (8)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (10)	1-19-46	2850
S-758	Studio Visit (10)	5-11-46	....
S-759	Equestrian Quiz (10)	5-18-46	3322
S-700	Treasures from Trash (10)	6-8-46	3274
S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (10)	11-2-46	3239

PASSING PARADE

K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (9)	1-19-46	2768
K-776	Our Old Car (11)	5-11-46	2927

MINIATURES

M-783	Musical Masterpieces (10)	4-20-46	2927
M-784	Bikini—The Atom Island (10)	6-15-46	3322
M-785	Musical Masterpieces (10)	4-20-46	2927
M-786	Bikini—The Atom Island (10)	6-15-46	....

TECHNICOLOR CARTOONS

W-734	Lonesome Lenny (8)	3-9-46	2940
W-737	The Hick Chick (7)	6-15-46	....
W-739	Northwest Hounded Police (8)	8-3-46	....
W-831	Henpecked Hoboes (7)	10-26-46	....

TOM AND JERRY CARTOONS

W-733	Quiet Please (8)	12-22-45	2908
W-735	Springtime for Thomas (8)	3-30-46	2927
W-736	The Milky Waif (7)	5-18-46	....
W-738	Trap Happy (7)	6-29-46	....
W-740	Solid Serenade (7)	8-31-46	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L5-2	No. 2 (10)	12-21-45	2908
L-53	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3286
L6-1	No. 1 (10)	10-11-46	3298

GEORGE PAL PUPPETOONS (Color)

U5-3	Ollo for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	....
U5-7	Jasper in a Jam (7)	10-18-46	3239
U5-8	Shoe Shine Jasper (7)	12-20-46	....

POPEYE THE SAILOR (Color)

E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Guile (6)	4-19-46	2987
E5-2	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	11-29-46	....
E5-8	Island Fling (7)	12-27-46	....

POPULAR SCIENCE (Color)

J5-3	No. 3 (10)	2-8-46	2906
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128
J6-1	No. 1 (11)	10-11-46	....

SPEAKING OF ANIMALS

Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	The Lonesome Stranger (10)	6-14-46	3163
Y5-6	Be Kind to Animals (10)	8-30-46	3174
Y6-1	Stork Crazy (10)	10-25-46	....

SPORTLIGHTS

R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport (9)	6-21-46	3263
R5-10	Feminine Class (10)	7-19-46	3128
R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	11-1-46	....
R6-3	Queens of the Court (10)		....

MUSICAL PARADE (Color)

FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cities (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	11-15-46	3239

LITTLE LULU (Color)

D5-1	Man's Post Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack(7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	11-15-46	3239
D5-6	A Scout With the Gout (7)	12-13-46	....

NOVELTOONS (Color)

P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-4-46	3225

COLOR CLASSICS CARTOONS (Color) (Reissues)

C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

T5-2	Don't Be a Sucker (18)	7-4-46	3263

PACEMAKERS

K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	11-1-46	....

RKO

WALT DISNEY CARTOONS (Color)

64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64-103	A Knight for a Day (7)	3-8-46	3019
64-104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	....
64,108	The Purloined Pup (7)	7-19-46	3163
64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	....
64,111	Lighthouse Keeping (7)	9-20-46	3239
64,112	Bath Day (7)	10-11-46	....
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	....

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	SPORTSCOPES		
64,305	Ski Master (8)	12-26-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queen (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	3128
64,313	Steeplechaser (8)	8-9-46	3250
74-301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
	HEADLINER REVIVALS		
63,202	Russian Dressing (18)	11-23-45	2746
62,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927
	EDGAR KENNEDY		
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (19)	1-25-46	2908
63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	3186
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	....
	LEON ERROL		
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63,704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	3128
63,706	Follow That Blonde (18)	9-27-46	3225
	FLICKER FLASHBACKS		
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007
74-201	No. 1 (9)	9-13-46	3259
74,202	No. 2 (9)	10-25-46	....
	THIS IS AMERICA		
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2054
63,107	No Place Like Home (16)	5-3-46	2997
63,108	Panama (16)	5-31-46	3078
63-109	Port of New York (16)	6-28-46	3128
63,110	Courtship to Courthouse (15)	7-26-46	3138
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)	9-20-46	3274
63,113	Northern Rampart (18)	10-18-46	3286
73,101	Beauty for Sale (17)	11-15-46	3312
	RAY WHITLEY WESTERN MUSICALS		
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2893
73,501	Bar Buckaroos (16)	9-6-46	....
73-502	Cupid Rides the Range (18)	10-11-46	....
73,503	Bandits and Ballads (17)	11-15-46	....
	SPECIAL		
671	The House I Live in (10)	11-9-45	2679

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	....

SPORTS REVIEWS (Color)

6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	3128
7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	....
7353	Playtime's Journey (8) (Black and White)	12-13-46	....
7301	Football Fanfare (9)	8-23-46	3239

Prod. No.	Title	Rel. Date	P.D. Page
	TERRYTOONS (Color)		
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Magpies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-20-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	....
7502	The Tortoise Wins Again (7)	8-30-46	....
7503	The Electronic Mouse Trap (7)	9-6-46	....
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	....
7506	The Housing Problem (7)	10-25-46	....
7507	The Crackpot King (7)	11-15-46	....
7508	The Uninvited Pests (7)	11-29-46	....
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	....
7510	Beanstalk Jack (7)	12-20-46	....
	MARCH OF TIME		
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
	DRIBBLE PUSS PARADE		
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers (8)	5-31-46	3128
	FEMININE WORLD SERIES		
6201	Behind the Footlights (8)	4-5-46	2974
	THE WORLD TODAY		
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

DAFFY DITTIES (Color)

....	The Lady Said No. (8)	4-26-46	2987
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	....
	LOEW MUSICOLOR		
....	Tocatta and Fugue (10)	10-15-46	3274

UNIVERSAL

LANTZ COLOR CARTUNES

1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home (7)	4-15-46	3138
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	....
2322	Wacky Weed (7)	12-16-46	....
	PERSON — ODDITIES		
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	3263
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262
	VARIETY VIEWS		
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	3225
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
	NAME-BAND MUSICALS		
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	....
2302	Champagne Music (15)	11-20-46	....
2303	Tumblewood Tempos (15)	12-4-46	....
2304	Moonlight Melodies (16)	12-18-46	....
	SING AND BE HAPPY SERIES		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018
2381	Bit of Blarney (11)	9-30-46	3225
	SPECIAL FEATURETTES		
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2827
	THE ANSWER MAN		
2391	No. 1 (10)	10-21-46	....
2392	No. 2 Nature's Atom Bomb	12-30-46	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River	11-16-46	....
	TECHNICOLOR SPECIALS		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Dog (20)	12-28-46	....
	FEATURETTES		
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days	11-30-46	....
	SPORTS PARADE (Color)		
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2910
2508	Under Seat Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3050
2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs	11-9-46	....
3504	American Sports Album (10)	12-21-46	....
	MELODY MASTER BANDS		
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt and His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (10)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	....
	BLUE RIBBON HIT PARADE (Color)		
2302	Lyin' Mouse (7)	12-22-45	2394
2303	Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf (7)	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3091
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	The Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles? (7)	12-7-46	....
	MERRIE MELODIES CARTOONS (Color)		
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3128
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Three I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Warmer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace	11-2-46	....
2711	Roughly Squeaking	11-23-46	....
2712	One Meat Brawl	11-30-46	....
2713	Goofy Gophers (7)	12-7-46	....
2714	Gay Anties (7)	12-21-46	....
2715	Scent-imental Over You (7)	12-28-46	....
	"BUGS BUNNY" SPECIALS (Color)		
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit	11-9-46	....
	VITAPHONE VARIETIES		
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hollywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940
3401	So You Want to Save Your Hair (10)	11-16-46	....
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck? (10)	12-14-46	....

MISCELLANEOUS

	The Secret Battle (Telenews)	7-26-46	3174
	Moscow Music Hall (Artkino) (31)	9-6-46	3239
	Rebirth of Stalingrad (Artkino) (19)	10-28-46	3286
	Woman Speaks (Film Studios of Chi.)		
	Vol. I, Release 1	8-46	....
	Vol. I, Release 2	9-46	....
	Vol. I, Release 3	10-46	....
	Vol. I, Release 4	11-46	....

SERIALS

COLUMBIA

7180	Chick Carter Dectective (15 episodes)	7-11-46	....
8120	Son of the Guardsman (15 episodes)	10-24-46	....

REPUBLIC

581	The Phantom Rider (12 episodes)	1-26'46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
....	Son of Zorro (13 episodes)	....	....

UNIVERSAL

1781-1793	The Scarlet Horseman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	3312

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3323-3324, issue of November 23, 1946.

Feature product listed by Company on page 3311, issue of November 16, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	....	.....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	....	.....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 19,'46	....	.....	....	3312	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
Angel and the Badman, The	Rep.	....	John Wayne-Irene Rich	Jan. 15,'47	....	.....	....	....	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3264
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3264
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	....	.....	....	3312	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3018
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Best Years of Our Lives	RKO	....	Myrna Loy-Fredric March	(T) Nov. 21,'46	....	.....	....	3312	....
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	....	.....	....	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3228
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3288
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....

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Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3288
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard (T)	Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
Calendar Girl	Rep.	....	Jane Frazee-William Marshall	Jan. 29,'47	....	.....	....	....	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3264
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carnival (British)	GFD	....	Sally Gray-Michael Wilding	Not Set	93m	Nov. 9,'46	3297	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3264
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Children of Paradise (French)	Korda	....	Jean-Louis Barrault-Arletty	Nov. 15,'46	161m	Nov. 9,'46	3298	....	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
Cisco and the Angel	Mono.	....	Gilbert Roland-Martin Garralaga	Jan. 11,'47	....	.....	....	3287	....
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3264
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3288
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3288
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts (T)	Nov. 15,'46	83m	Nov. 23,'46	3321	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	....	.....	....	....	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Nov. 10,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3288
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Hand, The (French)	Dist. Films	....	Pierre Fesnay-Josseline Gael	Not Set	80m	Nov. 16,'46	3310	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....

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Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3288
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	(T) Nov. 7,'46	62m	Nov. 16,'46	3310	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	....	.....	....	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3264
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	3312	....
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fantasia (R.) (Spl.) (Color)	RKO	....	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	3264
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3288
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Ginger	Mono.	....	Frank Albertson-Barbara Reed	Jan. 4,'47	....	.....	....	3312	....
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3228
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3288
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3264
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	(T) Aug. 27,'46	117m	Sept. 7,'46	3185	2628	3288
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (Brit.)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3288
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3228
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	....	.....	....	3312	....
Lady in the Lake	MGM	....	Robert Montgomery-Audrey Totter	(T) Nov. 25,'46	....	.....	....	3312	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3187	....
Laughing Lady (Brit.)	Brit. Natl.	....	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	3312	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lighthouse	PRC	....	John Litel-June Lang	Dec. 10,'46	....	.....	....	3312	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....

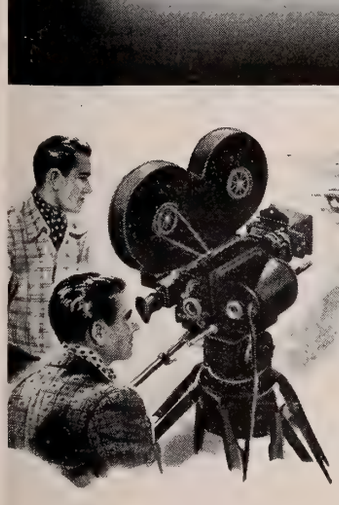
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Nov. 14,'46	....	.....	....	3274	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
Love Laughs at Andy Hardy (formerly Uncle Andy Hardy)	MGM	....	Mickey Rooney-Bonita Granville	(T) Dec. 2,'46	....	.....	....	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	....	Ginger Rogers-Burgess Meredith	Nov.,'46	94m	Nov. 23,'46	3321	3274	....
Magnificent Rogue	Rep.	....	Lynn Roberts-Warren Douglas	Not Set	72m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	....	Jon Hall-Rita Johnson	Dec.,'46	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	(T) Nov. 18,'46	87m	Nov. 23,'46	3321	3066	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3288
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Dec. 7,'46	....	.....	....	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3288
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	(T) Nov. 18,'46	94m	Nov. 23,'46	3322	3031	....
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
My Heart Goes Crazy (Brit.) (col.) (formerly London Town)	Univ.	....	Syd Field-Peter Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3288
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	....
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3228
Notorious Gentleman (British)	Univ.	1066	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2862	....
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3288
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overlanders, The (British)	GFD	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....

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People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	(T) Nov. 15,'46	87m	Nov. 23,'46	3321	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (British)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pilgrim Lady, The	Rep.	....	Adele Mara-Warren Douglas	Dec. 22,'46	....	.....	....	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (French)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'46	56m	Nov. 3,'45	2703	2670	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Jan. 24,'47	....	.....	....	3311	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	....	Robert Lowery-Patricia Morrison	Jan. 1,'47	....	.....	....	3311	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (Color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	....	.....	....	....	....
Razor's Edge, The	20th-Fox	647	Tyrone Power-Gene Tierney	Dec.,'46	....	.....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Monte Cristo, The	Col.	....	Louis Hayward-Barbara Britton	Dec.,'46	....	.....	....	3312	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	....	Claudette Colbert-Walter Pidgeon	Not Set	....	.....	....	3274	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.		Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	....	.....	....	3163	
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	....	.....	....	3240	....
Silver Stallion (Reissue)	Mono.	....	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	....
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....

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Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Jan. 10,'47	....	.....	....	2870	..
Sioux City Sue	Rep.	....	Gene Autry-Lynn Roberts	Nov. 21,'46	....	.....	....	3322	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3264
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3264
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Scheherazade (color)	Univ.	....	Brian Donlevy-Yvonne de Carlo	Dec.,'46	....	.....	....	3312	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	....	.....	....	3240	....
Song of the South (Spcl.) (col.)	RKO	....	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stairway to Heaven (Brit.) (col.)	Univ.	....	David Niven-Kim Hunter	Not Set	104m	Nov. 16,'46	3310	....	....
Stagecoach to Denver	Rep.	....	Allan Lane-Bobby Blake	Dec. 23,'46	....	.....	....	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3188
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3288
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	3288
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	...	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	....	.....	....	3240	....
Swell Guy	Univ.	....	Sonny Tufts-Ann Blyth	Nov.,'46	....	.....	....	3274	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Dec.,'46	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3264
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3288
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

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Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland (T) N.Y.	Oct. 28,'46	137m	Nov. 16,'46	3309	2963	....
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3288
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	.....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trap, The	Mono.	607	Sidney Toler-Mantan Moreland	Nov. 30,'46	....	.....	....	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Turning Point, The (Russian)	Artkino	....	Mikhail Derzhaven-Pavel Andrievsky	Oct. 26,'46	107m	Nov. 9,'46	3298	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3264
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3288
Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3288
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAGON Wheels Westward	Rep.	564	"Wild" Bill Eliott-Bobby Blake	Dec. 21,'45	55m	Jan.19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marquerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct.26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild West (color) (formerly Melody Roundup)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	....	.....	....	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	(T) Jan.,'47	....	.....	....	2883	....
Woman to Woman (British)	Brit. Natl.	....	Douglass Montgomery-Joyce Howard	Not Set	100m	Nov. 16,'46	3310	....	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.'46	106m	Feb.23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept.13,'46	....	.....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucile Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	...	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188





He creates reality...

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Because of his ingenuity and inventive art, pictures are made that without him would be impossible. And when audiences exclaim, laugh, or sit in silence before stark drama, it's often an unknowing tribute to his imagination and technical skill . . . to his power to create reality.

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A COLUMBIA PICTURE IN **TECHNICOLOR**

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Yearling
Secret Heart
Lady in the Lake
Wake Up and Dream
The Man from Morocco
Affairs of Geraldine
Shadowed
Abie's Irish Rose

Industry studies Government plea for screen cooperation ¶ Coal strike dims theatre marquees ¶ Producer Edward Small answers Russian attack on Hollywood ¶ Balaban honored at charity drive in New York ¶ "Best Years of Our Lives" opens on Broadway ¶ Picture Pioneers hold annual meet in New York ¶ Responsibility of industry noted as Hays for screen receives citation from National Conference of Christians and Jews ¶ 20th Century-Fox reports net profit for 39 weeks of $16,219,815 ¶ Henry Ginsberg cites sharply increased cost of production ¶ Darryl Zanuck speaks for Hollywood ¶ "Razor's Edge" sets new records at Roxy on Broadway

Industry Salute to

J. ARTHUR RANK



In This Issue:

THE STORY OF RANK IN MOTION PICTURES

VOL. 165, NO. 9; NOVEMBER 30, 1946

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LEO'S MOVING INTO THE MUSIC HALL FOR A TECHNICOLOSSAL WINTER!




RADIO CITY
RADIO CITY Music Hall
M-G-MERRY XMAS
NEXT ATTRACTION
"TILL THE CLOUDS ROLL BY"
FOLLOWED BY "THE YEARLING"

"Now we are about to launch "HUMORESQUE". I've been more proud of an achievement tha

IN MY MOST EARNEST OPINION ALL THOSE CONCERNED WITH THE C
EVERYTHING THEY HAVE ACCOMPLISHED PREVIOUSLY. I FEEL C
GREAT ADMIRATION FOR THEM AND MY APPRECIATION OF
IS SURE TO BE ONE OF THE MOST SUCCESSFUL O

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THIS PICTURE HAVE OUTDONE

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Warner

JOAN CRAWFORD AND JOHN GARFIELD ARE THE STARS OF **HUMORESQUE**

OSCAR LEVANT AND J. CARROL NAISH • RUTH NELSON • PAUL CAVANAGH ARE ALSO IN **HUMORESQUE**

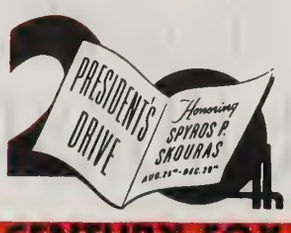
JERRY WALD IS THE PRODUCER OF **HUMORESQUE**

JEAN NEGULESCO DIRECTED **HUMORESQUE**

CLIFFORD ODETS AND ZACHARY GOLD WROTE THE SCREEN PLAY FOR **HUMORESQUE** FRANZ WAXMAN CONDUCTED THE MUSIC FOR **HUMORESQUE**

BASED ON THE STORY BY FANNIE HURST

THE BIGGEST WEEK IN THE HISTORY OF THE MOTION PICTURE BUSINESS! "THE RAZOR'S EDGE" AT THE ROXY N.Y. SMASHES EVERY KNOWN RECORD FOR ANY PICTURE, ANY THEATRE, ANY WEEK, ANYWHERE IN THE WORLD!



And the greatest audience reaction of any picture ever to play the Roxy!

CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 165, No. 9 — November 30, 1946

DRAMA WITH DECENCY

PLAYING its premiere engagement in New York, "The Razor's Edge" is a drama steeped in human error and sin which can stand as an exemplar of the application of the principles of decency in the art. Here is answer by demonstration to the carping critics of the industry's self-regulative Production Code.

The clashes of love and jealousy and envy and avarice that made the drama are shot through with liquor, debauchery, seduction and invitation to adultery, also murder. But they are logical, proper elements of plot and action, presented for their place in the narration and not beyond that. The strongest colours on the dramatist's palette are there, but as instrument of expression, never for indulgence in displays of license under guise of story pretext. There is no fencing with the Code to see how far the picture can go in playing "up to the line".

Quite as much, too, can be said of the discretions of the handling of scenes involving possible transgression in "The Best Years of Our Lives" in which Mr. Samuel Goldwyn has applied his great skill. As an examination into the domestic travails and debacles of returning veterans, it is inescapable that the plot should run from bank to boudoir and bliss to divorce and back again. Someway it was done without ostensible effort.

There is no suggestion to the audiences that there was restraint of the art or any hampering of the telling. One may reasonably assume that there indeed was no necessity for such restraint. That is because the skills of the pictures were concentrated on their proper business: the telling of the story.

The expert never has to quarrel with the rule book. He does not have to cheat.

■ ■ ■

¶ Last week's conclave and dinner of the Picture Pioneers in New York brings to mind the pleasant reflection that these annual occasions represent in their friendly spirit a genuine and genial democracy of contact across the industry without precedent. The sole requirement of twenty-five years of participation in the industry, in whatever post, lofty or humble, makes welcome for this glowing evening the men who have come so long a way together sharing in the adventures of the screen.

It is appropriate to record the indebtedness of the industry to the generous enthusiasm of Mr. Jack Cohn, the pioneering founder of the Pioneers, and the indefatigable service, too, of his colleague, Mr. Hal Hode. Their functionings, and the help of such industrious associates as Mr. Gilbert Josephson, Mr. Jack Levin and Mr. Marvin Kirsch, have given the organization happy continuity.

The Pioneers is the especial custodian of the memories. It creates an occasion and sets aside an evening and a cocktail hour for remembering, as old friends meet. There are many, acquainted across all those years of the beginning, who now meet only at the Pioneers' dinner. They come from far places for it. Here is the one gathering of the motion picture which is an end in itself, achieving its purpose by the fact of meeting. That makes it an inevitable success.

■ ■ ■

AN AGED and acid actor pushed into our favorite estaminet and scowled at the barman: "Give me an extra dry martini—no vermouth at all."

■ ■ ■

¶ This week the industrial age, under clouds of atomic perplexity and in face of forces of social revolution, brought up against the Thanksgiving tradition of pioneer, agricultural America. The symbol of the day is the wide-hatted Pilgrim, bell-muzzled blunderbuss in hand and resplendent turkey cock on his shoulder, returning from the hunt, through a picture card landscape of snow and forest. The tradition and the contemporary facts do not quite mesh. The turkey came from a packer, and frequently in halves or other fractions adjusted to the lesser families of today, or it was being served on restaurant holiday table d'hote menus in thin sliced entrees.

Thin stemmed cocktails had come to take the place of pewter cups of robust hot rum laced with cinnamon, and slim little cigarettes followed where once appeared, instead, the redolent long church-warden pipes offering incense of able tobacco at the fireside hour.

The day's concern this year was not of season and thanksgiving, but of all manner of misgiving and uncertainty, accompanied by some twiddling of the thermostat against extravagance of fuel and power, under menace of a brownout of industrial peace.

If we are not to proceed to perdition in an open barouche it is a time for talking turkey, not eating it.

—Terry Ramsaye

SALUTE TO MR. RANK

HEREWITH and in the pages of this issue, Universal Pictures and contemporaries of the industry in the United States and Canada signalize the arrival of those British and related international enterprises under the aegis of Mr. J. Arthur Rank at a new state of integration with both the American motion picture and the world scene.

This comes in swift sequel to the widely proclaimed premiere in London of "Stairway to Heaven", presented at the Empire theatre in London before the King and Queen at the first Command Performance in the history of the modern screen. Notably, many leaders of the industry from this country went overseas to attend and were presented. Also notably, the program on that occasion took cognizance of the achievements of the motion picture on both sides of the sea.

It stands as a "one world" demonstration in behalf of the dominant medium of entertainment, in which Britain comes to share with America.

The plans and programs, expressed in product for the theatre screen, are presented in ensuing pages. The special address is at a place on the American screen—along with declaration and invitation to all the screens in the world.

THIS WEEK IN THE NEWS

Maybe Yes

ENTERPRISE Productions may or may not distribute through United Artists. New York said definitely they would. Hollywood said maybe. Monday in New York the UA board of directors approved a distribution deal with Enterprise, headed by David Loew and Charles Einfeld, which would include "Arch of Triumph" and several others.

But no sooner had the official announcement ticked off the Western Union wire than the wire from Hollywood carried the news that Enterprise officials were reporting the UA announcement premature—that, in fact, Enterprise had not approved the agreement even if UA had. Further, said these Enterprise officials, the company had three other distribution deals to consider.

But Wednesday, in New York, Paul Lazarus, Jr., UA's director of advertising and publicity, said "as far as we're concerned it's a deal," and announced he would leave for the coast Friday to discuss promotional plans for the Enterprise product. Enterprise reported they would announce their distributor next week. The reported UA-Enterprise deal is believed to be for the domestic market only, with Loew's International handling the pictures abroad.

Five-Foot Shelf

SIXTEEN independent producers will film 30 novels within the next two years for United Artists—in case you're wondering where all the motion pictures come from. The list of books includes classics dating back 50 years or more, a number of best sellers of recent years, and two novels which still are to be published. Sol Lesser is working on five novels, including James Norman Hall's "Lost Island." David O. Selznick is working on a like number including "The Paradine Case," by Robert Hichens and "Tender Is the Night," by F. Scott Fitzgerald. Cagney Productions list four topped by Thorne Smith's "The Stray Lamb" and Adria Locke Langley's "A Lion Is in the Streets." Other novels-into-film include Somerset Maugham's "Then and Now," Mary Robert Rinehart's "The Bat" and Warwick Deeping's "Sorrell and Son."

Vol. I Versus Cain

THE AMERICAN Writers Association was formed October 5 under the national chairmanship of John Erskine to fight the recent proposal of James M. Cain for "An American Authors Authority" which would take over the copyrights of all authors in all fields and copyright the material in its own name. In Vol. I, No. 1, of that organization's publication, "The American Writer," distributed this month, the Association takes the stand that "in Hollywood, as in the general writing world, it was recognized at once that this proposal was a threat, not only against private property, but against freedom of expression." The organization believes that "Mr. Cain's pronunciamento of last July had nothing to say of artistic integrity or of literary ethics." The entire four-page issue is devoted to a discussion of the Cain plan which the Association definitely does not endorse. The executive committee includes John T. Flynn, Victor von Hagen, Zora Neale Hurston, Rene L. Kuhn, Eugene Lyons, Patsy Ruth Miller, Fred Niblo, Jr., John O'Connor, George S. Schuyler, Norman Thomas, Helen Worden and Helen Woodward.

Television Contract

NEW possibilities for the television medium were seen as a result of a demonstration last Monday night in which officials of the Chevrolet division of General Motors Corporation in Washington signed a contract with Du Mont Television officials in New York. It was accomplished via a closed circuit hookup, in which a two-way discussion took place, followed by the simultaneous signing of the agreement, with each party in full view of the other. Some were already seeing a time when, for example, a sales head in a home office could hold face-to face talks with a representative located in a distant city.

Retiring

FOLLOWING the sale of his half interest in Odeon Theatres of Canada to J. Arthur Rank some months ago, Paul Nathanson is retiring soon, it was learned this week, from the board of directors of Canadian Odeon and is moving his residence from Toronto to Montreal. Mr. Nathanson succeeded his father, the late N. L. Nathanson, as president of the circuit but resigned that post last February. Mr. Rank now has full control of the circuit, which comprises more than 100 theatres and is, reported to have purchased Mr. Nathanson's interests in Eagle-Lion Films of Canada and Monogram Pictures of Canada.

Milland in Paris

RAY MILLAND'S appearance in Paris was a sensation. The HERALD's Paris correspondent reports the Paramount star was mobbed when he made his initial public appearance on Avenue Matigon. Mr. Milland journeyed to Paris from London—where he was presented to Their Majesties—to receive his award as the best actor to appear in a film shown at the Cannes Festival. The picture was "The Lost Weekend." His award, an oil painting, was presented at the Lumieres de la Ville by Georges Bidault, French Premier, in the presence of Jefferson Caffery, American Ambassador to Paris; Georges Huisman, chief of the Fine Arts Department, and Fourre Cormeray, chief of the French Direction for Cinema.

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Reduction

WITH a backlog of 30 pictures, MGM will reduce its production schedule next year and produce no more than 24 new features. All of this, of course, unless a change in existing conditions requires more features. During recent weeks three pictures have gone into production. They are: "Green Dolphin Street," with Lana Turner, Van Heflin and Donna Reed; "A Love Story," with Katharine Hepburn, Paul Henreid and Robert Walker, and "The Birds and the Bees," with Jeanette MacDonald, Jose Iturbi and Jane Powell. Scheduled to start soon are "The Hucksters," with Clark Gable; "Cass Timberlane," with Spencer Tracy; "The Pirate," with Judy Garland and Gene Kelly; "Speak to Me of Love," with Greer Garson, and "Song of the Thin Man," with William Powell and Myrna Loy.

"Bells" Story

HOW DIRECTOR Leo McCarey defied precedent and made religion in pictures pay is described in the article "Going His Way" by associate editor Pete Martin in the current *Saturday Evening Post*. Film circles were so skeptical about the success of films with religious themes they thought such a picture would not even return pre-production costs, Mr. Martin says. They were proved wrong when 41,000,000 people went to see "The Bells of St. Mary's" alone. Only 37,500,000 saw "Gone With the Wind," according to the article.

Revival Time

THE BOSTON Film Society has been formed to show old foreign and domestic films at the Fogg Museum in Cambridge, starting December 20. Benjamin B. Crocker is president of the society. No tickets will be sold and a limited subscription policy will be followed. Among the films to be shown will be: "A Trip to the Moon," "The Great Train Robbery," "Lives of a Bengal Lancer," the German film, "M," "A Nous La Liberte" and "Queen Elizabeth," with Sarah Bernhardt.

On the Farm

YOU CAN'T escape getting involved in a public-opinion survey these days. Elmo Roper's statisticians scattered out into the country the other day and after asking some leading quesions about when do farmers and their wives get up and go to bed on week nights, got around to charting the fact that the motion picture is playing an increasing role in the lives of the farmers. His survey, reported in the New York *Herald Tribune*, shows that only 50.7 per cent of those actually living on farms report that they have not seen a motion picture during the last month; 38.6 per cent have been to a theatre from one to three times during the past month and 8.7 per cent from four to seven times. And this despite the distances between the farm and the theatre. Says Mr. Roper: 47.6 per cent of those questioned live between one and five miles from the nearest theatre; 36 per cent from five to 10 miles; 12.7 from 10 to 15 miles, and 2.5 per cent more than 15 miles.

Home at Last

SOLVING the housing shortage by the direct method of buying an apartment building, Max Cohen, president of the Cinema Circuit Corporation, will soon move into a suite in the 14-story apartment house at 9 East 79th Street, New York, which he purchased recently. The building contains eight duplex apartments of 13 rooms each and a penthouse.

The New PRC

PRC, now called NEW PRC in all of its advertising and promotion, has announced it will produce no more low-budget pictures. Affiliations with producers of low-budget films are to be severed at the end of current contracts. During the past year high-budget pictures released by the company were "The Enchanted Forest," "The Wife of Monte Cristo" and "Her Sister's Secret." High-bracket productions to be made or released by PRC in the near future are "Wild West," "The Devil on Wheels," "Born to Speed," "The Return of Rin Tin Tin" and "Red Stallion."

RKO's Auction

RKO RADIO will auction off a block of 10 pictures in the Chicago area. The company is offering the pictures to the Bartelstein Circuit's Annetta theatre and James Booth's Palace theatre, both in Cicero, a Chicago suburb. Sam Gorelick, RKO branch manager, reported the pictures would go to the highest bidder and that the terms of the winning bid would be disclosed to the losing theatre. The decision to hold the auction came after a dispute between the two houses over which theatre should be entitled to the first run priority.

PEOPLE

JEAN BIRKHAHN, managing director of Bulgaria for the Motion Picture Export Association, left New York Wednesday for Sofia to confer with Bulgarian officials on American film distribution there.

FRANK M. FOLSOM, executive vice-president of the RCA Victor Division in Camden, N. J., was awarded the War Department's Certificate of Appreciation Monday for his contribution to the war effort.

HERMAN C. SIEVERS, vice-chairman of the board of directors of Eastman Kodak, Rochester, N. Y., last Wednesday announced his retirement after 44 years' service with the company.

GEORGE BENNETT, formerly a member of Vanguard Films' home office and field exploitation staff, Monday was assigned to the PRC field staff in Pittsburgh.

JOE GINS, formerly PRC district manager in Charlotte, Washington and Philadelphia, has been appointed sales supervisor for the Rank films in the Chicago, Milwaukee, Minneapolis, Indianapolis and Detroit Universal branches.

SID WEINER, of Film Classics' home office staff in New York, has been promoted to branch manager of the company's New York exchange.

JACK KEEGAN, associate of EARL HUDSON, president and general manager of United Detroit Theatres, was appointed general manager of Northio Theatres Corporation, Monday. He succeeds HARRY DAVID, resigned, but who will continue in an advisory capacity.

SEYMOUR SCHUSSEL, of the home office staff of PRC, Monday was promoted to New York district manager for the company. He will assume his duties December 2.

MATT GOODMAN, United Artists salesman in Cleveland, has been appointed branch manager of the Cleveland exchange for the company.

HOWARD BURKHARDT, manager of Loew's State in Cleveland, this week was awarded the U. S. Coast Guard Citation for his recruiting services.

R. L. McCOY and HERMAN R. BEIERSDORF have been appointed sales representatives for Eagle-Lion Films. Mr. McCoy will supervise the Atlanta, Memphis and Charlotte branches and Mr. Beiersdorf's territory will include Dallas, New Orleans and Oklahoma City.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Postal Union Life Building; Chicago, 624 South Michigan Avenue; Washington, Jim H. Brady, 215 Atlantic Bldg., 930 F Street, N.W.; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1; Montreal, Stan Cornthwaite, 265 Vitre St., West; Toronto, W. M. Gladish, 242 Millwood Road; Paris, Maurice Bessy, 2 Avenue Matignon; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Brussels, Louis Quievreux, 121 Rue Beeckman; Amsterdam, Philip de Schaap, 82 Jekerstraat; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Basel, Carlo Fedier, Brunnmattstr. 21; Prague, Joseph B. Kanturek, U. Grebovsky No. 1; Sydney, Cliff Holt, Box 2608—G.P.O., Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Reuben D. Sanchez, San Sebastian Street No. 3; Montevideo, Paul Bodo, P.O. Box 664. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald, Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:



AT THE WHITE HOUSE Theatre, the men who met last week to discuss a Government proposal for an agency to support and distribute Government films: Herman Levy, MPTOA general counsel; Charles M. Reagan, Paramount vice-president in charge of distribution; Dr. John R. Steelman, Office of War Mobilization and Reconversion Director; Lee Newbury, New Jersey Allied; S. H. Fabian, ATA president; J. J. O'Leary, Comerford circuit general manager.



IRVING SOCHIN, newly elected Cincinnati Variety Tent Chief Barker.





Foster Photos

AS NORTH CENTRAL ALLIED convened in Minneapolis, last week, and voted affiliation with National Allied: seated, Don Swartz, Harriet Cohen; Benjamin Berger, president; Martin Lebedoff, Abe Kaplan; standing, S. E. Heller, Jack Heywood; Will Glaser, M. W. Long, Gordon Aamuth, R. G. Risch, Lyle Carrisch, George Granstrom, W. C. Carter, E. L. Peaslee, Sidney Volk, Clarence Kaake, Roy McMinn, Henry Green, Max Torodor, John Pillar.

AS THE ASSOCIATED THEATRE OWNERS of Indiana convened at Indianapolis, last week: a grouping, U. V. Young, Y. & W. Theatres; Carle Riesse, Indianapolis; Leon Bamberger, RKO; W. T. Studebaker, Logansport; A. C. Zoring, Indianapolis; David Palfreyman, MPA; Paul Mooney, National Screen; Henry Kornbolite, Evansville.

IN MILWAUKEE, right, as the Independent Theatre Owners of Wisconsin and Upper Michigan met: left to right, William Ainsworth, president; Lou Elman, Charles Trampe, vice-president, and John Adler, former president and now a director of the organization. See page 99.



Fred Stanger

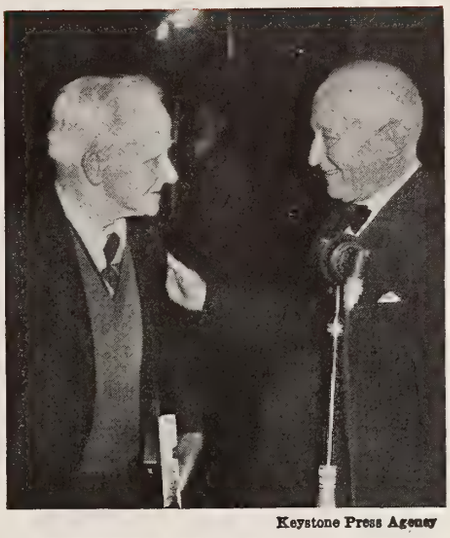
TESTIMONIAL TO BARNEY BALABAN

The president of Paramount Pictures, long renowned for his varied philanthropic work, was guest of honor, the evening of November 21, at the Astor Hotel, New York. The Joint Defense Appeal amusement division was host; the turnout was a who's who of industry, as well as films. Below and at the right are some scenes.

[Photos by the Herald]



Stanton Griffis and E. V. Richards.



Keystone Press Agency

TWO OLDTIMERS at a London party: Harry Padain, left, 32 years a Paramount employee, is greeted by Adolph Zukor, board chairman, on the latter's attendance at the inauguration of the Paramount 25 Year Club in London. Mr. Zukor has been visiting all company branches in the British Isles.



Mr. Balaban and William McCraw.



Harvey Gibson and Mr. McCraw.



REPRINTS AND IMPORTS were the topics, as MGM's executives in charge of that division met in New York, last week, under William B. Zoellner. Seated, left to right, are Lou Marks, central division; Emanuel Woronov, eastern division; Major Harry Miller, metropolitan New York and New Jersey; Edward Saunders, home office; Mr. Zoellner; Edwin Aaron, home office; Ben Butler, southern division; Sam Davis, western division; John Kelley, midwest.



Ed Sullivan

GOING OVER PLANS for the Nobel 1946 dinner in New York: Jacques Ferrand and Mrs. Hjordis Swenson, Nobel Anniversary Committee secretary and chairman, and producer Hal Wallis who will be film industry representative at the December 10 affair.



By the Herald

HENRY GINSBERG, Paramount vice-president in charge of production, and Russell Holman, Eastern studio representative, were honored guests at an interview-luncheon in New York, last week. Above, Mr. Ginsberg is at the right, with Mr. Holman, center, and Martin Quigley.

NEW YORK HAILS "BEST YEARS"

WHEN Samuel Goldwyn came to New York last week, he had some things to say in person about Hollywood's "fat-cat complacency" which may have disturbed his fellow producers, and some things to say on film that certainly had New York film critics tossing their hats in the air. Seldom have the cities' critics been so unanimous with their superlatives as they were for Mr. Goldwyn's "The Best Years of Our Lives" which had its world premiere Thursday, November 21, at the gaudily lighted Astor.

New York's second fuss-and-feathers premiere within three days—it followed Tuesday's premiere of Twentieth Century-Fox's "The Razor's Edge"—the Goldwyn showing was a $10 a seat affair for the benefit of the New York Lighthouse for the Blind. It drew the Duke and Duchess of Windsor, the Marshall Fields, the Vincent Astors, Elsa Maxwell, a large sprinkling of city officials and numerous Hollywood stars and motion picture executives.

The three-hour "Best Years", the longest film Mr. Goldwyn or almost anybody else has ever made, stars Fredric March, Myrna Loy, Dana Andrews, Teresa Wright and Virginia Mayo.

"Everyone in the film," wrote **Bosley Crowther** in the **Times**, "gives a 'best' performance in this best film this year from Hollywood."

Agreeing with these sentiments was **Lee Mortimer** of the **Daily Mirror**: "The best to come out of the postwar . . . a really monumental picture."

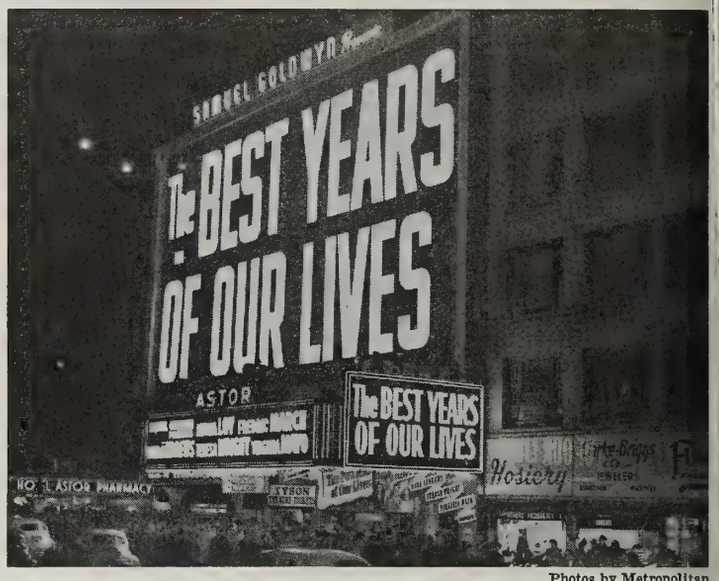
John Maynard, **Journal-American**: "The most admirable film I have sat in on in the year 1946."

Alton Cook, the **World-Telegram**: "The conversation of everyone who sees this picture will be full of it for a long time to come."

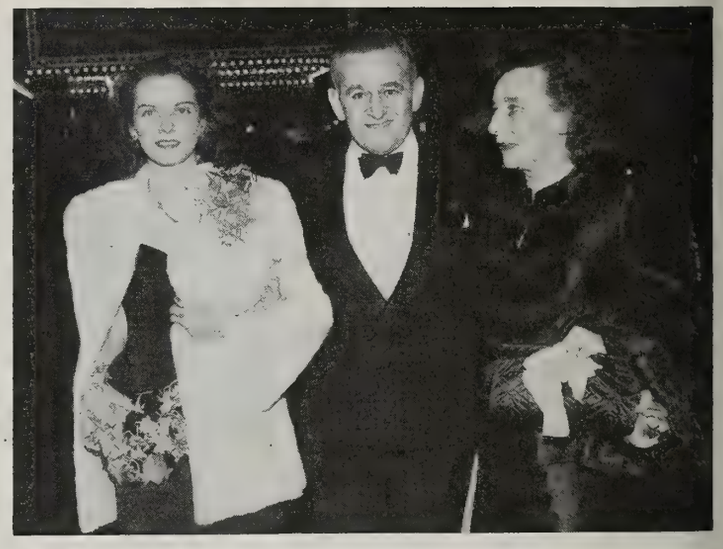
Archer Winsten in the **Post**: "A top contender for the year's honors."

Eileen Creelman, **Sun**: "An idea has grown . . . into one of the year's outstanding pictures."

Howard Barnes, **Herald-Tribune**: "The screen unleashes a full measure of its latent power and wonder."



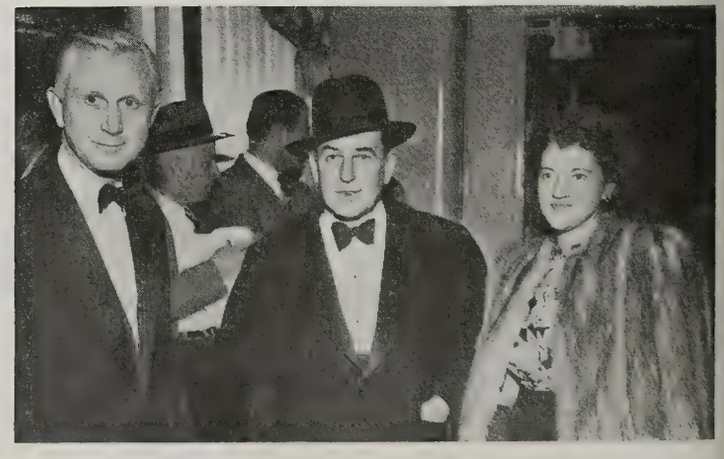
Photos by Metropolitan



Mr. and Mrs. William Wyler and Lillian Hellman.



ENTRANCE, by party host Elsa Maxwell, New York Mayor William O'Dwyer, Mrs. Averill Harriman and producer Samuel Goldwyn.



Lynn Farnol and Mr. and Mrs. S. Barret McCormick.

COMMITTEE TO COORDINATE GOVERNMENT FILM PROJECT

12-Man National Unit Will Represent All Branches, Recommend Procedure

The motion picture industry was looking to Washington this week, concerned with two problems: the formation of an all-embracing industry group to work with the Government in formulating methods and means of exhibiting Government-sponsored films, and the motion picture's relation to juvenile delinquency as discussed in the Department of Justice's National Conference for the Prevention of Youth Delinquency.

The "study committee" appointed at Washington November 19 to look into the problem of Government-industry cooperation, met at the Astor Hotel in New York last Thursday and agreed to recommend the appointment of a 12-man national coordinating committee, representing production, distribution and exhibition, the newsreels and the trade press, which would work with a single agency representing all branches of the Government.

Would Recommend Moves By Area Committees

This committee, in conjunction with a representative reviewing committee, would then recommend to the represented groups courses of action to be carried out by proposed area committees, representing distribution and exhibition, established in each exchange area. Only those films submitted through the one duly designated agency of the Government or films submitted by nationally organized philanthropies would be considered, according to the resolutions, and the reviewing committee would approve only those films of importance to the public interests, which are factual and concise and which contain no matter of a "political or controversial nature."

Further, the resolutions require that "any film exhibited under this program shall be at the responsibility of the issuing agents and shall carry the name of the organizations seeking such exhibition whether it be a charity organization or a department of Government."

Complete Freedom of Action Guaranteed

Each distributor and exhibitor organization involved would have complete freedom of action in regard to all recommendations of the coordinating committee.

This committee will be composed, the resolutions suggest, of representatives of Allied States, Conference of Independent Exhibitors Associations, American Theatres Association, Motion Picture Theatre Owners of America, Confederacy of Southern Associations, National Distributors Committee, Motion Picture Association of America, Society of Independent Motion Picture Producers, the trade press and the newsreels.

The national reviewing committee would be composed of one or more persons appointed by and representing Allied States, ATA, CSA, ITOA, MPTOA, National Distributors Committee, and Pacific Coast Conference of Independent Theatre Owners.

It is expected the unaffiliated exhibitors will also be represented on the various committees since Harry Brandt signed the resolution for that group.

All interested organizations now have a copy of the resolutions for study and will refer their opinions back to the study committee.

Represented Cross-Section Of Interested Parties

Leaders representing a cross-section of interested organizations in the film, radio and publishing fields, gathered in Washington November 20 for the Justice Department's three-day conference on juvenile delinquency.

There the representatives argued pro and con, without coming to any definite conclusion, concerning the question of motion pictures encouraging juvenile delinquency and heard a message from President Truman urging a "sincere campaign to keep children and young people from swerving toward the paths of crime."

Motion picture representatives to the conference agreed to the "existence of a popular belief that certain films and other types of communicated shows contribute to 'teen-age crime." However, in the absence of any definite evidence, the group reserved judgment on formulating any recommendations for the industry.

The most definite attack against motion pictures was launched last Friday by Harry S. Wender, chairman of the District of Columbia Recreation Board, who told the conference he was against serials which reputedly glorify crime and violent death.

However, Lewis E. Lawes, former warden of Sing Sing, spoke up in Albany during the conference to report he did not think motion pictures and radio the important factors in contributing to crime. He declared that the influence of these media on youngsters is over estimated.

Clark Asks Cooperation In Battle on Crime

The Washington meeting was opened by a keynote address from Attorney General Tom Clark who appealed for full cooperation in the Government's battle against crime. He went on record as favoring more "crime does not pay" pictures and more features concerned with civil rights.

Representing the motion picture at the industry were: Miller McClintock, Encyclopedia Britannica Films; Eric Height, president, Films, Inc.; C. R. Reagan, president, Film Council of America; Stuart Scheftel, president, Young America Films, Inc.; and Arthur De Bra, of the Motion Picture Association.

SEES NEW INTEREST IN 16mm TEACHING FILMS

Interest in 16mm educational pictures is rising to a new high, C. R. Reagan, organizer of the Film Council of America, told a Washington meeting of visual education workers. He reported the Council ready to launch a national program of distribution of 16mm product to schools and civic groups under its plan of bringing together all parties to the 16mm field. He painted a bright picture of the finances of the Council. Mr. Reagan was a delegate to the Washington conference on juvenile delinquency.

No Collection, but Support For Drives, ATA Rules

The American Theatres Association's board of directors decided at a Washington meeting last week to recommend to its members that full promotional support be given the forthcoming Red Cross and March of Dimes drives, but will not recommend that audience collections be made. The board suggested that trailers, approved by ATA's film program committee, be used for both drives as well as approved advertising. The board further decided that its annual meeting will be held in Chicago in April. Attending the meeting were: W. F. Crockett, Herman Hunt, Milas Hurley, E. V. Richards, R. B. Wilby, Nat Williams, Herman Levy, Herb Jacoby, Kermit Stengel, Russell Hardy, Guthrie Crowe, William Jenkins, Ed Zorn, Mack Jackson, Robert W. Coyne, S. H. Fabian, J. Edward Shugrue, John Moroney, Fred Kent, Roy Martin, John Rowley and C. B. Akers.

Rubens Left Stock Shares

Jules J. Rubens, late general manager of the Publix Great States circuit, left 9,000 shares of Paramount Pictures stock to his children, Nathaniel and Doris, according to probate court records in Chicago. Mr. Rubens died November 29, 1946, at the age of 59. He also left $260,000 to his children.

COAL STRIKE DIMS NATION'S MARQUEE

Theatres To Remain Open but All Outdoor Lights Cut To Save Fuel

This week, as the soft coal strike was having its initial effects on the country, theatre marquees, along with electrically lighted advertising displays, store windows and other non-essential lighting were dimmed Monday evening in an effort to conserve limited fuel supplies.

However, the "brownout" was not the primary concern of exhibitors. The more serious threat to theatre operations is the likelihood that a protracted coal strike will compel the reduction of temperatures to an extent that will make theatre-going sufficiently uncomfortable to cause a drop in attendance. This was substantiated by officials of the Civilian Production Administration who last week said that even though the Government has frozen coal stocks at the mines, supplies will be insufficient for any but the most urgent health and safety needs.

Not To Shut Theatres

Prior to the actual walkout there were indications from Washington that the CPA would authorize regional branch offices to shut down places of amusement, but later reports made it clear that the CPA does not intend to shut down theatres. They pointed out that actual saving of electric power and coal results from keeping theatres open. Home lighting is off when families attend the theatre; also, coal fires are banked, it was said. "The only intent of our curtailment order is to cut down on the use of outdoor lighting," Edward Flack, head of the CPA conservation drive, announced.

At the same time, Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, wired President Harry Truman the support of his organization during the coal crisis.

"We strongly urge you to take a firm stand against the illegal walkout of the United Mine Workers of America," Mr. Wehrenberg said. He also sent Mayor A. P. Kaufmann of St. Louis a message pledging the support of the local MPTOA members in the crisis.

Other Effects Foreseen

With coal bins in many theatres and places of entertainment containing a supply that will last from one to six weeks, exhibitors and other executives in the amusement industry were concerning themselves with other effects the coal strike will have on business. Some have expressed the opinion that when the full force of the coal strike is felt, many people will be temporarily unemployed when large industries, dependent upon coal, shut down. As a result, they say, these people will cut expenses by eliminating visits to places of amusement.

Last Friday the CPA issued an 11 point order on controls which said that consumers shall not use electricity for refrigeration for air conditioning units; outdoor and indoor advertising and promotional lighting; outdoor display and floodlights; outdoor or indoor ornamental and decorative lighting; show window or show case lighting; marquee lighting in excess of 60 watts for each marquee; "white way" street lighting; outdoor or indoor signs, except for instructional or directional purposes; outdoor entrance lighting, except for the minimum essential for public health and safety; any other form of general outdoor or indoor lighting in business and commercial establishments in excess of 75 per cent of the illumination normally used, and in excess of 75 per cent of the passenger or escalator service in any building having more than one elevator or escalator.

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16 Warner Field Men Win Prizes in Drive

Six Warner Bros. field men have received Emerson pocket radios and 10 other pens for outstanding field public relations work in the company's 1946 sales drive as well as in connection with the Twentieth Anniversary of Talking Pictures. The prizes, distributed by Mort Blumenstock, vice-president in charge of advertising and publicity, include radios to George Bannan, Dallas; George Fishman, Philadelphia; Allan Kohan, Omaha; Glenn Ireton, Toronto; Art Moger, Boston, and Richard Stephens, Buffalo, and pens to Edward C. Benjamin, Minneapolis; Vernon Berg, Cincinnati; Ira Epstein, Tom Gorman, San Francisco; Jack Leewood, Seattle; Lucia Perrigo, Chicago; Herb Pickman, New York; Ben Walker, Kansas City; George Wood, St. Louis, and J. D. Woodard, Atlanta.

Oklahoma Theatre Owners To Meet December 9–10

Legislative problems affecting the industry will be discussed by the Theatre Owners of Oklahoma when they meet in annual convention in Oklahoma City December 9-10. R. J. O'Donnell, president of National Variety, will be one of the principal speakers, as will Ted Gamble, chairman of the board of American Theatre Association; Fred Wehrenberg, president, Motion Picture Theatre Owners of America; Dave Palfryman, Motion Picture Producers Association; H. M. Richey, MGM; Claude Lee, Paramount; and Leon Bamberger, RKO. Oklahoma Governor Robert M. Kerr will give the welcoming address.

Small Answers Russian Attack

Prediction of Serge A. Gerasimov, Soviet producer, that Hollywood is on its last legs as a result of the star system and a lack of "progressive directors," brought rebuttal from veteran Hollywood producer Edward A. Small, who counter-charged that Russian films are static, regimented and dull.

Press dispatches quoted Gerasimov as claiming that Russian films lead the rest of the world and that he saw only one American film in the recent international festival at Cannes which was at all interesting. The Standard of U. S. pictures is falling rapidly, he said.

"A producer in Russia, where total regimentation has strangled initiative and imagination so crushingly that their pictures are uniformly uninspired and stereotyped, puts himself in a peculiar position when he appoints himself to hold a wake over the American screen," Mr. Small stated.

"That 'star system' comment is neither fresh nor valid. We've always had stars, and the stage had the 'star system' for 2,000 years before movies were invented. Even the Russians have the 'star system' in literature and the other arts. The Soviet producers have adopted all our technical advances and developments. The only thing they haven't adopted is our privilege of making good pictures like we want to.

"The superiority and pre-eminence of American pictures have made the word 'Hollywood' synonymous with fine screen entertainment the world over."

Lust Theatres File $600,000 Suit

Sidney Lust Theatres filed a suit asking $600,000 damages and a clearance injunction in Federal Court, Washington, on Tuesday. The suit was filed against Louis Bernheimer Theatres Company and Paramount, RKO Radio, Twentieth Century-Fox, Warners, United Artists, Loew's and Columbia. It charges conspiracy to restrain trade and violation of the Sherman anti-trust act on the part of the defendants by allegedly agreeing to regulate and hold back features which otherwise would be available on a neighborhood first-run basis to the Lust Kaywood Gardens theatre.

Charles Bowers Dies; Film Cartoonist

Charles R. Bowers, 57, a pioneer in the field of animated cartoons, died November 24 in Paterson, N. J., after a long illness. A cartoonist for the *Chicago Tribune* and the *Chicago Star*, he was one of the founders of the Animated Motion Pictures Corporation and back in the cartoon's earliest days animated the "Mutt and Jeff" and the "Katzenjammer Kids." Later he wrote, directed, produced, photographed and acted in novelty-type comedies and was the principal stockholder in the Charley Bowers Comedy Corp.



"I HAVE always felt that we can give more to the world if we work together than if we go our separate ways. The hopes for international cooperation would be meager indeed if even the Briton and the American, sharing as we do a common language and heritage, could not understand one another and work closely together. International cooperation must be demonstrated, not by words but by deeds. My American colleagues and I are doing our best to prove that there is such a thing as practical idealism."

J. ARTHUR RANK

SALUTE TO J. ARTHUR RANK



AROUND THE WORLD WITH RANK'S EXPANDING INTERESTS IN PRODUCTION, DISTRIBUTION AND EXHIBITION

Industry Salutes Rank Arrival Under Own Banners

THE motion picture industry of America in these pages signalizes the arrival of an accord which greets Britain in a newly won place in the screen market here, and around the world.

A defined program of product from the J. Arthur Rank Organization is announced, for the United States, and related to it are all Western Hemisphere plans.

Currently and of first interest to exhibition is screen material. "Wicked Lady," a period piece, is indicated as the first. Also important attention is being paid to "Stairway to Heaven," which under the title of "A Matter of Life and Death," got the royal accolade of a Command Performance in London, and the attentive attendance of America's film chieftains.

Coming up too are "Odd Man Out" and "My Heart Goes Crazy," in that first four which are to be brought to release, according to the announcements now coming from Universal Pictures and the newly formed Universal-International.

The address to the program of entry and coordination is in terms of something to put on the screen.

This new American coordinated production-distribution operation, first conceived as a separate entity under the original United World Pictures arrangement which came into being late last year, is being realized as integration of parts of the Universal Pictures and Eagle-Lion Films organizations.

Under the arrangement which reaches form after several years of planning and temporary arrangements, the productions of the top-flight British film-makers affiliated with the Rank organization in Great Britain, will be afforded the opportunity of seeking equal screen time in American theatres with Hollywood's best. This has been the long sought-after objective of British producers. After that the pictures are on their own before the American film patrons.

In the case of Universal Pictures, the institution of the coordinated system of American distribution of the Rank-produced films, marks the culmination of an almost complete revamping of its Hollywood production operations with Leo Spitz and William Goetz emerging as production heads following the recent merger of their International Pictures company with Universal.

For general exhibition by all of America's exhibitors, Universal announces it will offer in conjunction with its own produced films and those of independent American producers, a group of from 10 to 15 films annually made by the Rank-affiliated producers. Additionally, a second group of pictures will be offered by Universal for specialized distribution under the name of Prestige Pictures.

To facilitate the handling of the new product, the Universal advertising, publicity and exploitation facilities are being expanded. The Universal sales organization under William A. Scully, vice-president and distribution head, has been augmented to include William Heineman as general sales manager for the Rank releases, B. G. Kranze as assistant general sales manager for these films and William E. Danziger as advertising and publicity director. Lawrence J. McGinley is supervising selling of the Prestige Pictures with Lawrence A. Audrain advertising and publicity director.

Universal is planning to start construction of almost a complete new group of key city film exchanges as soon as government regulations permit.

The inherent advantage of acquiring key city showcases for films has been recognized. Universal has taken a long term lease of the Winter Garden Theatre on New York's main stem. There are reports of additional contemplated showcase theatre acquisitions, but these plans will obviously have to await the final adjudication of the issues in the American motion picture anti-trust case.

The declared and welcomed arrival to the domestic and world pattern of the industry suggests survey.

At the top is J. Arthur Rank, the practical idealist who said a long time ago that if Britain made good entertainment and created a means of distributing it to the world, then the world would look at it and give its approval—that the creation of good screen entertainment knew no boundaries or na-

I am very glad to take this notable occasion to say how much all those associated with Mr. Rank appreciate the growing friendship between the industries of our two countries. This new and closer understanding promises well for the future when all of us will be faced with increased social responsibilities and a call for still bolder leadership.

JOHN DAVIS

Managing Director of the J. Arthur Rank Organization, Ltd.

ERIC JOHNSTON

"My recent visit to London permitted me to learn firsthand a great deal about the steady progress of the British film industry. In this J. Arthur Rank has played a leading and distinguished role. He has given added prestige, respect and dignity, and a new sense of deepseated responsibility to the British film and the motion picture industry everywhere. He has, I am happy to acknowledge, regarded the picture as a potent instrument capable of cultivating better understanding among the people of the world. He believes the screen should express both ideas and ideals encouraging men to seek individual freedom and lasting peace. To me it is a great and personal pleasure to be associated in an industry with a man of his stature."

tional prerogatives. Mr. Rank himself is a "working head." He is not only chairman of all of the companies in name but in fact as well. Anyone who works for or with him knows that J. Arthur Rank is the "chief" and works at it harder than anyone in his employ.

Next in command is his chief-of-staff who is the operating head for the Rank interests, John Davis, youngish Londoner of forty, tall, indefatigable, razor-minded, forthright and frank—managing director of the J. Arthur Rank Organization, Ltd. and director of many of the other companies within the group.

Scrutiny of the many boards show that Mr. Rank is always chairman and that Mr. Davis is usually a member. But with them are two others who, together with Mr. Davis, are known in the organization as Mr. Rank's "three right hands."

The other two of the "three right hand triumvirate" are: Leslie W. Farrow, little-known in America, well over six feet tall, bespectacled, pipe-smoking, bowler-hatted, taciturn but a good-listener; and G. I. Woodham Smith, well-known here, lean wiry, hearty-laughing, grey-haired lawyer.

Mr. Farrow is known in "The City," London's "Wall Street," as one of the most astute financial brains in the British Empire. Mr. Woodham Smith, in his dealings over a year and a half in America on his frequent trips, is gaining here the same formidable reputation as a great legal mind as he has enjoyed in Britain for many years.

These three sit with J. Arthur Rank in all of his efforts, plans, operations and activities. Each Monday night, in England, the triumvirate sit with their chief in his country home in Surrey and survey the world scene. Decisions are made; word goes out to the other elements of the rapidly-growing organization.

With these three, too, often sits another man, whose name is seen on many of the boards and who is also known in the United States—genial, pink-cheeked Barrington C. Gain, youthful financier and accountant who is the partner of Leslie W. Farrow and who

(*Continued on page 20*)

RANK'S THE NAME

by PETER BURNUP
in London

An event of some significance occurred lately on Britain's motion picture screens; namely, the projection of a gigantic credit title: "J. Arthur Rank presents . . . ".

Although Mr. Rank controls so many theatres throughout the world, so many studios, so many distribution undertakings, so many factories making film accessories, that the motion picture hereabouts has become well nigh synonymous with his name, he has professed invariably to be one of the screen's backroom boys and has expressed the hope that the public at large would so regard him.

J. Arthur Rank (most likely at the behest of his propagandist myrmidons) proposes henceforth deserting that quiet backroom. The Maecenas of Milling turned Movie Mogul, alternately hailed as the saviour of Britain's films and as vigorously denounced as a Machiavellian monopolist, comes to the tilting-ground openly waving a gauntlet of challenge.

Mr. Rank has been projected variously to the public of two hemispheres as (a) the man of evangelic fervour who came to the film only because he discerned its potentialities as a medium for the dissemination of religious propaganda, (b) the master of monetary juggling concerned only with the financial rewards and personal power to be derived therefrom.

Neither proposition is complete or correct.

Joseph Arthur Rank—deputy-lieutenant of the County of Surrey, Justice of the Peace—and his elder brother, James Voase Rank, inherited from their Yorkshire mill-owner father three things: a fabulous fortune which practically controlled this country's flour-milling industry, a fervent devotion to the Methodist cause, intense, almost unaccountable, energy, allied with a willing acceptance of austerity in the good things of life.

Withal, there's a simplicity and directness about the man Rank—some there are who characterize it as naivete—bordering on the fantastic. Maybe that's his main strength. Certainly it derives from his North-country ancestry.

His grandfather ran a small windmill in Nafferton, a village in the East Riding of Yorkshire. Rank's grandpere, being a poor man, was wont to lumber his sacks of flour on his own broad shoulders. Yorkshire's East Riding, country of broad wolds facing the North Sea, is largely denizened by descendants of the invaders of these shores a thousand years since. There are Danes there and Norsemen and the progeny of the early Saxons. The Phoenicians came there to trade and now and then to settle. That accounts without a doubt for the slight air of the Mediterranean in the Rank looks. He still talks with the East Yorkshire accent, likes to tell stories in that dialect with a faintly naughty tinge. Also, he has a fondness for rural pursuits "though not much time", he says, to practise them.

The brothers rule between them a number of milling concerns, including Ranks, Limited—capital, £7,688,199 ($30,752,796)—and several subsidiaries, but their respective financial holdings impinge on a variety of interests, including banking, insurance, railways, papermaking, numerous other of the country's staple industries. Their associates are the most outstanding personalities of English finance-capital.

J. Arthur Rank, it is true, found his first motion picture interest in religious films. He has presented thousands of projectors to Methodist chapels and churches of other denominations up and down the country; still is largely preoccupied with the screen as a propaganda medium of his own religious ideas.

But the manner of his acquirement of motion picture dominance reveals another facet in his makeup. Persons unacquainted with the man or his background profess to regard him as an enigma, go so far as to declare that there's a faint air of ingenuous sharp-dealiing in his religious protestations. There's nothing of the sort. Persons of the like of Joseph Arthur Rank abound in the grim industrial North of England; shrewd, devout, efficient, energetic. The distinction is that those qualities in the person of Mr. Rank are extended to a plus degree.

Unlike certain of America's pioneers,

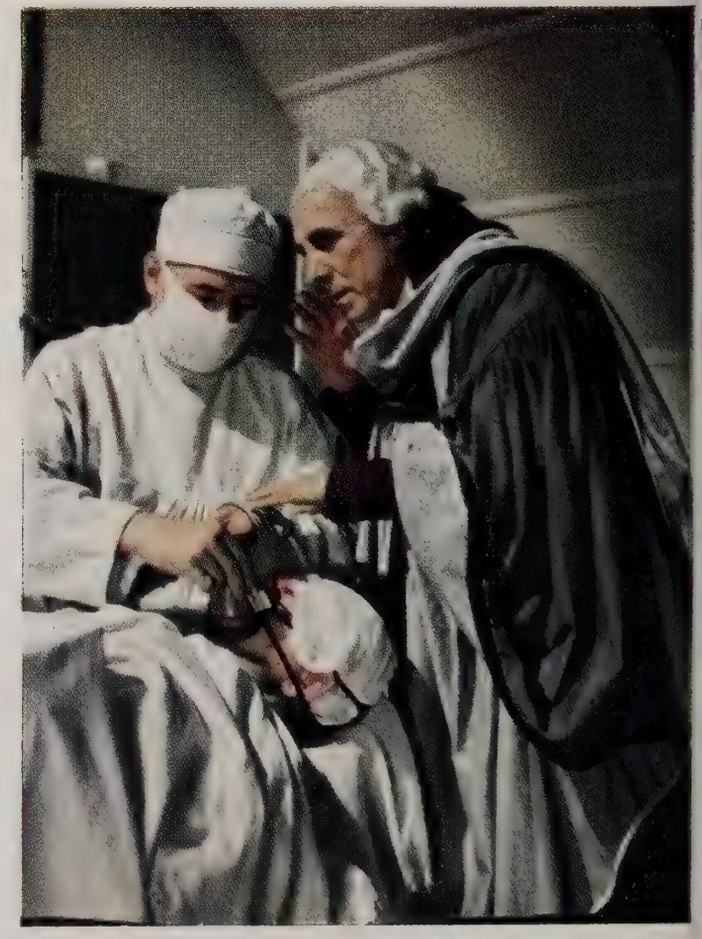
(*Continued on page 19*)





"STAIRWAY TO HEAVEN"

launched at a Command Performance in London, is an Archers' production for the Rank organization. Shown here are the "stairway" scenes in which David Niven, RAF flier downed over the Channel, dreams he is fighting the forces of Heaven and Earth for his life—and Love. In Technicolor, it is the flagship production for the new Universal—Rank distribution organization.





RANK'S THE NAME

(*Continued from page 17*)

there's no air of conspicuous showmanship about him. He is compounded of cold efficiency and warm energy. Moreover, his entry to the industry—unlike again many of his American counterparts—was backed by millions of good hard pounds sterling. He himself has declared that he went into British films because their operation appeared to him as "so untidy".

The fashion in which Mr. Rank obtained fiscal control of what is now known as the Rank Group—comprising the Gaumont-British and Odeon Circuits; at least two-thirds of the country's studios; a string of production companies; Britain's largest distribution concern; her finest laboratory; a conglomeration of equipment manufactories ranging from theatre chairs to actors' make up—makes a unique chapter in the history of British company finance.

Ascertained capital of the Group exceeds £50,000,000. Control of that vast sum was secured through the operation of a company—Manorfield Investments—whose capital amounts to £100 only. Manorfield was formed as a Rank family company in August, 1939. J. Arthur Rank holds fifty-one of the hundred £1 shares and is chairman, the other directors being his wife, the Hon. Laura Ellen Rank; his attorney, George Ivon Woodham-Smith; his closest financial associate, John Henry Davis.

Manorfield is the registered holder of easily the largest single amount of stock of General Cinema Finance Corporation which controls Metropolis and Bradford Trust, which in turn controls the Gaumont-British Picture Corporation with its assets of £23,000,000.

For the last twenty years furious financial fights have raged over the body of Metropolis and Bradford; the protagonists including famed figures like the Ostrer brothers, Twentieth Century-Fox, the Loew interests, the late John Maxwell of Associated British Picture Corporation. In the end the battle was won by Mr. Rank when he acquired 5,100 (out of 10,000) of the effective voting shares. The price Mr. Rank was called upon to pay for that holding was, it is understood, £700,000; small enough amount to acquire the ruling interest in a $23,000,000 company.

Similar circumstances attended the acquirement of control of Odeon Theatres and Denham and Pinewood Holdings, the latter company concentrating within itself the main production activities of the Group. In both instances, financial control is vested in relatively small stock-holdings, which by process of infiltration have passed to Rank and his associates.

Precisely how much money Mr. Rank has been called upon to pay in implementation of his several bargains is a closely guarded secret. Informed opinion in the City of London puts it at between £1,500,000 and £1,700,000. It's the fact, however, that the London Stock Exchange estimates the current value of the Rank share of the G-B and Odeon capital at £5,500,000. Which is a pretty good bargain, whatever the original purchase price and whichever way you look at it.

Mr. Rank met his wife—she is a daughter of a past Lord Mayor of the City of London—thirty years ago in that self-same ballroom of the Savoy Hotel where Rank film openings are now celebrated. On their marriage in 1917, Mrs. Rank insisted on their taking a country house in the Surrey town of Reigate, to which Mr. Rank was required to commute from London each night.

But that doesn't happen nowadays. Meetings with Governmental ministers and officials, with trade associations and labour unions, with his multitudinous boards of directors, occur night and day. There are also those fabulous film premieres invariably attended by the Rank family. So that five nights out of the seven they live in Park Lane's Dorchester Hotel. The same goes for the magnificent "shoot" which Mr. Rank owns in Sutton Scotney, Hampshire, of which village he is squire and lord of the manor. Mr. Rank is one of the finest shots in England, but only gets to Sutton Manor for a fortnight each year.

That simplicity, that naivete, of his is possibly his most surprising characteristic. He is the epitome of the mid-Victorian philosophy; surprising therefore that he should be so much the intimate confidant of His Majesty's present Government. Despite the left-wing adherents of that Administration no one more wholeheartedly supports Mr. Rank and his alleged monopolistic designs than the Chancellor of the Exchequer and the President of the Board of Trade.

Mr. Rank says that he has little time for reading or any other such cultural pursuits; which is not so very remarkable.

He disconcertingly addresses all his staff — hundreds of them — by their Christian names. So that there shall be no mistake, he greets newly-introduced persons with the phrase, "Rank's the name".

That normally isn't necessary.

NATE BLUMBERG

"As Universal gets under way for the distribution of J. Arthur Rank product in the United States it is most timely that we extend our greetings to his organization around the world.

"We of the American motion picture industry are happy to recognize the tremendous progress which has been achieved by Mr. Rank and his associates.

"Our personal relationship with Mr. Rank antedates the more recent business developments and, in our good fortune in knowing him intimately, we know that the affiliation between our companies will do much to establish the desired relationship between the motion picture industry of this country and that of Great Britain.

"We feel that the continued growth and expansion of our business in a great sense depends upon a closer relationship between the film industry here and in England.

"All members of the Universal family throughout the world join with me in extending warmest regards to everyone in the J. Arthur Rank Organization."



J. Arthur Rank has concluded arrangements with the Young interests for the American distribution of some of their productions. Signing here are: In the center, seated, Robert R. Young. Standing is Robert Benjamin, president of the J. Arthur Rank Organization in America, and at left is Kenneth Young.

THE RANK CABINET . . .



LESLIE FARROW, director of Eagle-Lion, with J. ARTHUR RANK.



G. I. WOODHAM-SMITH, in charge of the organization's worldwide legal affairs.



JOHN DAVIS, managing director of the J. Arthur Rank Organization, Ltd.



ROBERT BENJAMIN, president, J. Arthur Rank American Organization.

(*Continued from page 17*)

with Mr. Farrow devotes much of his time to the Rank interests.

The financial structures are complex.

First, there is a company known as Manorfield Investments, Ltd. This is the holding company for all of Rank's motion picture interests. Its board consists of: J. Arthur Rank, chairman; L. E. Rank, G. I. Woodham Smith, Leslie W. Farrow, John Davis.

Manorfield is the investment company. Its operating subsidiary and the publicly-known top company is the J. Arthur Rank Organization, Ltd. Its board consists of: J. Arthur Rank, chairman; John Davis, managing director; Leslie W. Farrow and G. I. Woodham Smith.

The third of the top three Rank companies is General Cinema Finance, also a subsidiary of Manorfield Investments. General Cinema Finance was originally incorporated to make Mr. Rank's investment in Universal stock in America and purely an investment company holding the Rank Group's interests in Universal and in the distribution and production companies in England. However, it conducts no commercial operations. Its board is: J. Arthur Rank, chairman; Leslie W. Farrow, Viscount Margesson, Barrington C. Gain.

Chairman of almost forty film and associated industry companies, without his other and outside-of-films interests (flour-milling, charities and many other activities), Mr. Rank also finds time to act as president of the British Film Producers Association, a group formed in 1941 to represent British film producers and studio owners.

Rank lieutenants for distribution in England are E. T. "Teddy" Carr, one-time head of United Artists in England, and John Woolf, son of C. M. Woolf, Rank's late associate. They are joint managing directors of General Film Distributors, Ltd., Mr. Rank's master distribution company. Mr. Woolf concentrates on Western Hemisphere operations, with Mr. Carr devoting himself to the United Kingdom.

British Eagle-Lion Distributors, Ltd., of which one of Britain's greatest heroes, Air Commodore F. M. F. West, V.C., C.B.E., M.C., is managing director, embraces Rank distribution operations everywhere else in the world except the Western Hemisphere and the British Isles.

Under Eagle-Lion Distributors, Ltd., are subsidiary Eagle-Lion companies or representatives in many countries, including France, where Eagle-Lion France is associated with Gaumont-French (La Societe Nouvelle des Establishments Gaumont) one of France's most powerful and wide-spread distribution-exhibition organizations; Italy, the Middle East, India, the Far East, Sweden, Belgium, Denmark and other countries of the European Continent — in fact, there remains no part of the world now where associated distributors are not busily at work on the J. Arthur Rank motion picture projects.

General Film Distributors, Ltd., in England, has now grown to be the biggest and strongest distribution organization in the United Kingdom, armed with the constant flow of product both from the Rank Organization and from Universal-International in the United States whose entire product flows through G. F. D. there.

EXHIBITION: Mr. Rank first became well known in films as an exhibitor. It is interesting historically, at this point, to go back a few years to show how the British leader became interested, first in films and then in exhibition. In 1933, Mr. Rank conceived the idea of interesting people in religion through films. A staunch Methodist, he deplored the lack of interest in church activities and felt that through the medium of the motion picture, the importance of religion might be more wide-spread. In that year he financed the making of a motion picture. Like every other producer, he felt that he got a "raw deal" in distribution and exhibition—that he was unable to get his picture properly across to the public. Grimly, in his determined Yorkshire way, he refused to accept defeat and decided that, if he were to produce religious films properly acceptable to audiences and technically professional in production, he would himself have to go into the cinema business.

At this time Mr. Rank met one of Britain's distribution authorities, the late C. M. Woolf. They became fast friends. In 1935 Mr. Woolf left Gaumont British pictures and with Mr. Rank formed General Film Distributors, with Mr. Woolf as managing director.

In 1936, when Universal (in America) was being reorganized, G. F. D. obtained distribution in the United Kingdom of the future Universal product and this was one of the factors in the great progress made thereafter by General Film Distributors.

C. M. Woolf was the man who originally interested Mr. Rank in acquiring theatre holdings. Since his death, John Davis, who

(*Continued on opposite page*)

ROBERT R. YOUNG

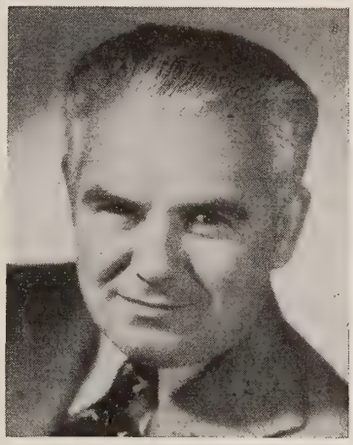
"J. Arthur Rank is a man who feels that there is a great responsibility borne by those who engage in the business of motion pictures because of the impact of films upon peoples everywhere. This belief, together with character and integrity, have gained for him friends and associates in every part of the world. My colleagues and I are happy to be associated with Mr. Rank in our reciprocal distribution arrangements which enables us, as Americans, to help him bring Britain's finest film productions to our country and gives us his assistance in carrying our American film productions to other parts of the world."

UNIVERSAL . .

These are the men in Universal and International who effected arrangements for the affiliation with the J. Arthur Rank Organization.



J. CHEEVER COWDIN



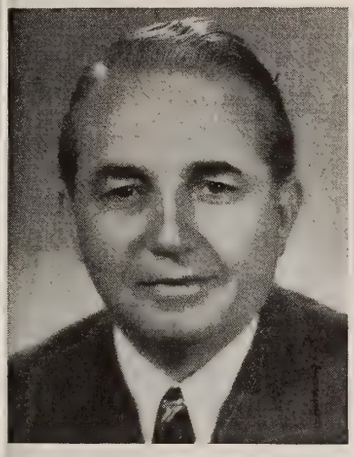
NATE J. BLUMBERG



LEO SPITZ



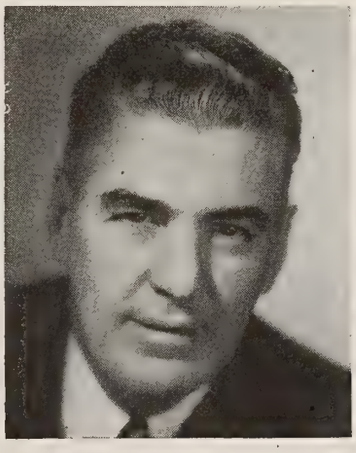
WILLIAM GOETZ



JOSEPH H. SEIDELMAN



MATTHEW FOX



WILLIAM A. SCULLY



CHARLES D. PRUTZMAN

also holds the post as joint managing director of Odeon Theatres, Ltd. — Frederick Stanley Bates is the other joint managing director—has been Mr. Rank's constant theatre counsel and is perhaps responsible more than any other individual for the acquisition of the widespread exhibition interests of the Rank group. Another advisor on matters dealing with theatres is Mark Ostrer, who is joint managing director—with Leslie W. Farrow—of the big Gaumont British Picture Corporation, Ltd. Mr. Rank himself acts as chairman of both companies.

The Rank exhibition holdings, as of recent date, might therefore now be tabulated thus:

UNITED KINGDOM: Odeon Circuit, 354 theatres; Gaumont British Circuit, 283 theatres; (both Odeon and Gaumont British have many theatres in powerful London.)

CANADA: The Odeon Circuit of Canada, approximately 101 theatres, with 64 either in construction or preparing.

EIRE: Mr. Rank has lately been acquiring interests in Eire (Southern Ireland) theatres, and controls 16 houses.

AUSTRALIA: Mr. Rank has acquired a half partnership in the Greater Union Theatres of Australia of which Norman Rydge, the famous Australian industrialist is the head. This circuit comprises 100 theatres.

NEW ZEALAND: A half partnership in the famous Kerridge Circuit in New Zealand, comprising 127 theatres, has been acquired.

NEW YORK: Arrangements have been made whereby the Winter Garden theatre on Broadway, originally leased by United Artists to give the Rank product a New York "show-window," has been taken over by Universal-International for the same purpose, so that the British films are ensured a "home outlet" in America's biggest city.

OTHER EXHIBITION: Beyond these, there have been no official announcements of theatre acquisitions although published reports have indicated that talks have been going on between the Rank interests and the Schlesinger theatre interests in South Africa toward a Rank partnership there.

¶ **PRODUCTION:** Mr. Rank early realized that in order to keep British personalities at home, to be able to offer them inducements comparable to those from Hollywood which had lured the British star away after a single appearance to be "discovered" all over again in American films—there must be a continuity of production and a "future book."

One of his closest associates summed up Mr. Rank's original philosophy of production thus: "Film creators have always been asking for freedom of expression. Mr. Rank decided to give the creator that freedom he requests. With it will come some mistakes. But with it also will come something new in films—something vigorating and fresh and away from the 'beaten path.'"

This philosophy, however, was disputed by many. "You must put a control over your production and instruct your producing associates as to what they make to meet market demands," he was told on all sides.

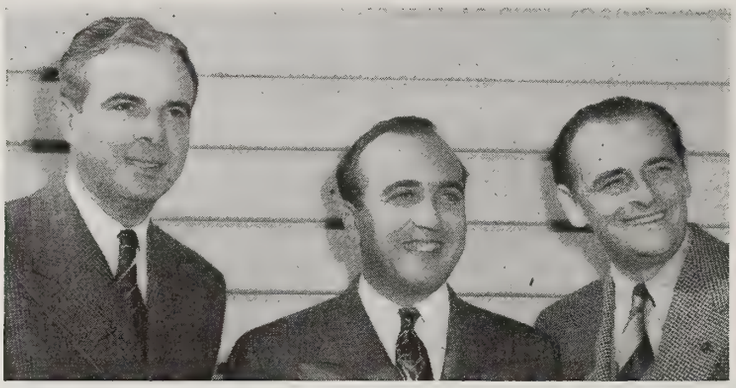
Mr. Rank's answer was always the same: "It is all right to tell people what to do yourself. In production, we have two courses open to us. Either to tell our producers what to do—or else to give them creative freedom and trust to their artistic integrity to attain newer and great things. We have chosen the second course for several reasons. One, because we believe in it; second, because who really know better what a producer should produce other than he does?"

In production, there are three basic major film-making organizations which create the films that bear the preface: "J. Arthur Rank Presents. . . ."

1. **Gainsborough Pictures.** This organization has long been a producer of high-

(Continued on following page)

EAGLE-LION FILMS



Alfred W. Schwalberg, vice-president and general sales manager; Arthur B. Krim, president, and Bryan Foy, vice-president in charge of production for Eagle-Lion Films.

ROBERT R. YOUNG is a name rarely heard in the field of motion pictures. Yet the Robert R. Young interests, which he heads, control Pathe Industries which have widespread holdings in laboratories, production companies, distribution companies and allied industries. Mr. Young is better known to the public as one of America's industrialists, with railroad and other holdings.

When J. Arthur Rank came to the United States in 1945, he and Mr. Young met. As a result of this meeting there came into being, about a year ago, a new film company known as Eagle-Lion Films. Mr. Rank contributed the name of his world-wide distribution company for Mr. Young's use. A reciprocal distribution deal was arranged.

The company's plans for the 1946-47 season call for ten pictures to be produced at its studios in Hollywood under the supervision of Bryan Foy, vice-president. Ten additional features produced by the J. Arthur Rank Organization will be distributed through a reciprocal distribution arrangement. In addition, Eagle-Lion will distribute two high-budget pictures from Producing Artists Company. Distribution will be through the physical facilities of PRC.

Two features are ready for release in January 1947: "It's a Joke, Son!" starring Kenny Delmar (the Senator Claghorn of the radio) and from the J. Arthur Rank Organization, the Vera Caspary murder mystery, "Bedelia," starring Margaret Lockwood and Ian Hunter. "Amy Comes Across," starring Franchot Tone, is now before the cameras in Hollywood, and a number of other properties are being readied for immediate production, to be distributed during the coming season.

Top executives of Eagle-Lion Films are: Arthur B. Krim, president; Bryan Foy, vice-president in charge of production; and Alfred W. Schwalberg, vice-president and general sales manager.

Mr. Krim, since 1932 a member of the law firm of Phillips, Nizer, Benjamin and Krim, served in the Armed Forces from 1942 to 1945 as Special Assistant to the Commanding General of the Army Service Forces and also Special Assistant to the Under Secretary of War.

Mr. Foy, one of Hollywood's outstanding producers, has been in the industry for twenty-five years. He played an outstanding role in the development of sound motion pictures.

Mr. Schwalberg, Eagle-Lion Films vice-president and general sales manager, has had twenty years of experience in distribution.

(*Continued from preceding page*)

grossing films in Britain. It is now headed by Sydney Box, a stocky, beaming-faced, quiet-voiced Englishman who might be termed a very "commercially-minded" production chieftain, whose main interest is creating entertainment that will delight audiences everywhere. He suddenly leaped into international fame when his eminently-successful film, "Seventh Veil," proved to be one of Britain's all-time high grossers and then, in America, repeated its performance and won millions of new admirers for the new school of British films here.

2. **Two Cities Films.** Two Cities Films, Ltd., of which Filippo Del Guidice is the managing director and Josef Somlo his deputy, originally was an independent producing company founded by Del Guidice. At the time that Laurence Olivier was producing "Henry V" for Two Cities, Rank became interested in this company and acquired control. It now functions as one of the three major units which offer to British producers a channel of production, distribution and financing. Under its banners have been produced some of England's greatest films, such as "In Which We Serve" and "Henry V."

Producers of the caliber of Carol Reed, Laurence Olivier, William Sistrom, Roy and John Boulting, Peter Ustinov, Eric Ambler, Lawrence Irving, Thorold Dickinson, Paul Soskin, Anatole DeGrunewald and Anthony Asquith, have been and are producing films under the Two Cities banner. Noel Coward's first ventures with Cineguild Productions were inspired by Two Cities.

3. **Independent Producers, Ltd.** This is a small group of outstanding independent producers who, with complete financing by Mr. Rank, have proved to be daring film creators. Its structure is unique. It is composed of four independent production companies: The Archers (Michael Powell and Emeric Pressburger); Cineguild (Anthony Havelock Allen, Ronald Neame, David Lean); Individual Productions (Frank Launder and Sidney Gilliat); Wessex Productions (Ian Dalrymple).

For the sake of administrative unity, Mr. Rank formed a "parent" company, Independent Products, Ltd., and appointed George Archibald, one-time United Artists joint managing director in England and wartime U. S. head of the British Information Services film sections, as its managing director. On the board of its directors sit all of the producers, Mr. Archibald, and Mr. Rank as the chairman. They meet at regular intervals and interchange ideas, stories, research and together plan development of talent, writers and other production aspects.

Managing Directors Sit On Policy Board

The above three are the major Rank producing units. He is chairman of the board of each. The three managing directors, Sydney Box, Filippo Del Guidice and George Archibald, meet at regular intervals with Mr. Rank, John Davis and other top executives. At these conferences the overall purpose and program of the Rank Organization, production-wise, are charted. With them sit two men important in the production field: Earl St. John, production consultant to the entire group, and David Henley, talent director for the Rank interests.

In systematizing the entire production field, Mr. Rank established a company known as Production Facilities (Films), Ltd. This is a central production service organization, serving all producers associated with the Rank interests. For instance, under its jurisdiction come the Central Publicity Department, headed by John B. Myers, well known British publicist; the Central Story Department, headed by Miss Pat Wallace, daughter of the late Edgar Wallace, the famous writer; a central costume organization; and any of the communal production service activities which are available to any producing company of the group. It is headed by Edwin A. Davis and Frank L. Gilbert, as joint managing directors. Mr. Rank sits as the chairman of its board.

There are other independent setups which are associated with the J. Arthur Rank Organization of which the biggest and best known is the Ealing Studios. Its production chief is the producer, Michael Balcon.

Ealing Independent in Operation and Finance

Ealing Studios is completely independent, not only in operation but in financing as well. Ealing has become associated with the Rank Organization for the distribution of its films which are handled exactly as if they were produced by a member of a Rank-controlled production company. However, Mr. Balcon has become a member of the "inner family," and sits with the managing directors of the Rank Organization production units, interchanges talent and stories with them and plays as important a part in the broad production planning for the entire group as does any other individual.

Other independent producers, not associated in any way with any of the "Big Three" Rank producing companies—producing entirely on their own but with Rank financing—include such companies as Wesley Ruggles Productions, which has complet-

(*Continued on page 68*)

In its most fortunate affiliation with the J. Arthur Rank Organization, Universal-International believes that it is one step forward in its hope that the "one world" ideal of the motion picture is soon to be realized.

The past few years have established clearly that the production of motion pictures is not indigenous to any particular country, but that the medium of the screen is best fulfilled in that environment which nurtures the true democratic spirit.

The motion picture industry of America now appreciates that our British cousins not only have the "know-how" in the production of motion pictures, but they have a sensitivity to those things that make for better motion pictures.

In the past year the theatres of America have received from England some commendable contributions to the entertainment world which have not only materially served our exhibitors well, but have also proved that American audiences feel no barrier in viewing a picture from across the sea if that picture conforms to high standards of entertainment.

In these pages we modestly announce some of the J. Arthur Rank pictures that we will distribute in the United States for the forth-coming year.

In joining the motion picture industry of America in this timely tribute to the J. Arthur Rank Organization, Universal-International expresses its sincere intention to serve the greatest number of theatres with these fine motion pictures.

JAMES **MASON**

The man of mood and menace !!!



meets 'The Wicked Lady'

The most talked about woman of the year !!!

and the screen is ablaze with violent love and love of violence

J. Arthur Rank *presents*

JAMES MASON
as the highwayman

Margaret **LOCKWOOD**
as the Wicked Lady

PATRICIA ROC
sensation of Canyon Passage, in



"The Wicked Lady"

WITH **GRIFFITH JONES · JEAN KENT**
MICHAEL RENNIE · FELIX AYLMER

Directed by LESLIE ARLISS · Produced by R. J. MINNEY · Executive Producer MAURICE OSTRER

A GAINSBOROUGH PICTURE — A UNIVERSAL RELEASE



The Wicked Lady is now available. During the month of December, full page advertisements in Life, Look, Saturday Evening Post and Collier's magazines will herald its entertainment values to your public. Key city engagements will be supported with extraordinarily large newspaper space.

The Wicked Lady is the picture about which the Motion Picture Herald says:

"They'll flock to this one... it should cash in on America's 'Amber' mood!"

In the Tradition of Fine Motion Pictu

The star of "Anna and the King of Siam" and the feminine sensation of "Cloak and Dagger"... together now at the New York Winter Garden winning thunderous critical applause.

Walter Winchell awards it his "Curtain Calls," and says: "Rex Harrison and Lilli Palmer in 'Notorious Gentleman' . . . Bring Your Own Fire Extinguisher!"



J. ARTHUR RANK presents

REX HARRISON
Star of "Anna and the King of Siam"

LILLI PALMER
Sensation of "Cloak and Dagger"

TOGETHER IN

"NOTORIOUS GENTLEMAN"

with GODFREY TEARLE · GRIFFITH JONES and MARGARET JOHNSTON and Guy Middleton · Jean Kent
Original Story by Val Valentine · Screenplay Written and Produced by SIDNEY GILLIAT and FRANK LAUNDER
Directed by SIDNEY GILLIAT · A UNIVERSAL-INTERNATIONAL RELEASE

ntertainment



You have heard about this picture.

You will hear more.

One of the most comprehensive campaigns ever created for the merchandising of any motion picture will be accorded this rare property.

Our entire feelings are summarized by Robert C. Ruark, syndicated columnist of the New York World Telegram:

> "'*Stairway To Heaven*' *had me talking to myself. It's years ahead of anything I've seen.*"

When screenings are possible we are confident you will enthusiastically recognize the challenge and the glorious opportunity of . . . "Stairway To Heaven."





J. ARTHUR RANK *presents*

DAVID NIVEN
RAYMOND MASSEY
ROGER LIVESEY

in

"Stairway To Heaven"

in NEW CHROMATIC TECHNICOLOR

with

Kim Hunter and Marius Goring

Written, Produced and Directed by

Michael Powell and
Emeric Pressburger

A Production of The Archers

In the Tradition of Fine Motion Picture Entertainment

Show-stopping songs by America's top hit-team, Jimmy Van Heusen and Jimmy Burke; glamorous girls and magnificent spectacle glorified by Technicolor; hilarious comedy and effervescent dance routines ... all woven together into fine motion picture entertainment by one of America's ace directors, Wesley Ruggles.



J. ARTHUR RANK *presents*

WESLEY

RUGGLES'

Soon all America will be talking about Sid Field, greatest comedy discovery since Charles Chaplin.





Heart Goes Crazy

in Technicolor

starring **SID FIELD** *with* GRETA GYNT · TESSIE O'SHEA
CLAUDE HULBERT · SONNIE HALE · MARY CLARE · PETULA CLARK
introducing KAY KENDALL *and* THE "LONDON TOWN" DOZEN AND ONE GIRLS

Produced and Directed by WESLEY RUGGLES
Personal Associate to the Producer WILLIAM COLLIER, Jr.
Released Through UNIVERSAL-INTERNATIONAL

In the Tradition of Fine Motion Picture Entertainment



JAMES MASON . . .

the screen's man of the hour, in two motion pictures that are certain to capture even greater praise for him than his outstanding performance in "The Seventh Veil."

Both of these productions are replete with exciting action and melodrama.

Carol Reed, famed for his "Night Train" and other fine productions, produced and directed "Odd Man Out."

J. ARTHUR RANK presents

JAMES MASON

Carol Reed's Production

"ODD MAN OUT"

also starring **ROBERT NEWTON**

with

KATHLEEN RYAN · FAY COMPTON

and stars of the Famous Abbey Players

Produced and Directed by CAROL REED

A TWO CITIES FILM

•

J. ARTHUR RANK presents

JAMES MASON

in

"The UPTURNED GLASS"

with

ROSAMOND JOHN · PAMELA KALLINO

Produced by SYDNEY BOX

Associate Producer JAMES MASON

Original Story by John P. Monaghan

Screen Play by

John P. Monaghan • Pamela Kallino

A Sydney Box Production

Directed by Laurence Huntington

From the exciting, love-filled life-story of the immortal master of the violin, Paganini, comes the turbulent drama that proves stranger than fiction.

His music has been made to live again through the artistry of the world-famed concert violinist, Yehudi Menuhin.



J. ARTHUR RANK presents

A Gainsborough Picture

Stewart GRANGER · Phyllis CALVERT

JEAN KENT · DENNIS PRICE

in

"The Magic Bow"

From the famous novel "THE MAGIC BOW" by Manuel Komroff

Violin Solos by YEHUDI MENUHIN

Produced by R. J. MINNEY

Directed by BERNARD KNOWLES

Executive Producer MAURICE OSTRER



In the Tradition of Fine Motion Picture Entertainment

It has been the good fortune of a great number of exhibitors to have played the first group of J. Arthur Rank Productions which Universal has been releasing during the past year.

Pictures such as THE SEVENTH VEIL which was the first released in this group, have definitely established the fact that there is no distinction made by American audiences between pictures made in England and pictures made in this country when the standards of entertainment contained in them are extraordinarily high.

There is still a good opportunity for exhibitors to see for themselves the quality that can be found in this particular group of pictures headed by THE SEVENTH VEIL and including such fine entertainment as MAN IN GREY, MADONNA OF THE SEVEN MOONS, THEY WERE SISTERS, DEAD OF NIGHT and NOTORIOUS GENTLEMAN.



J. ARTHUR RANK *presents*

JAMES MASON
ANN TODD

The Seventh Veil

with
HUGH McDERMOTT · HERBERT LOM
David Horne · Yvonne Owen · John Slater · Manning Whiley
and ALBERT LIEVEN

and The Magnificent Music of
THE LONDON SYMPHONY ORCHESTRA

Original Story and Screenplay by Muriel and Sydney Box · Directed by Compton Bennett · Produced by Sydney Box
A SYDNEY BOX-ORTUS PRODUCTION · A UNIVERSAL RELEASE

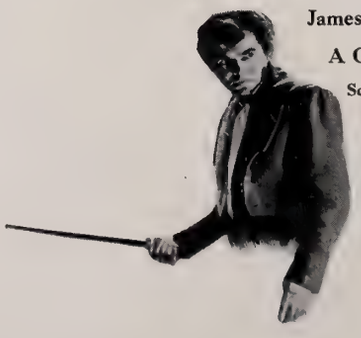
J. ARTHUR RANK *presents*

The Man in Grey

Starring
Margaret LOCKWOOD · Phyllis CALVERT
James MASON · Stewart GRANGER

A Gainsborough Picture · A Universal Release

Screenplay by Margaret Kennedy and Leslie Arliss
Directed by LESLIE ARLISS · Produced by Edward Black · Executive Producer: Maurice Ostrer



J. ARTHUR RANK *presents*

Phyllis CALVERT *and* James MASON

They Were Sisters



with

HUGH SINCLAIR

and

Anne Crawford · Peter Murray Hill · Dulcie Gray

Barrie Livesey · Pamela Kellino

A UNIVERSAL RELEASE

Screenplay by Roland Pertwee · From the Famous Novel by Dorothy Whipple · Adaptation by Katherine Strueby
Directed by ARTHUR CRABTREE · Produced by HAROLD HUTH · Exec. Prod.: MAURICE OSTRER
A GAINSBOROUGH PICTURE

In the Tradition of Fine Motion Picture Entertainment



J. ARTHUR RANK *presents*

DEAD OF NIGHT

with

MERVYN JOHNS ROLAND CULVER
FREDERICK VALK SALLY ANN HOWES
GOOGIE WITHERS MICHAEL REDGRAVE

Screenplay by John Baines and Angus Macphail · Based on Original Stories by E. F. Benson and John Baines.
Directed by Cavalcanti, Basil Dearden, Robert Hamer
Associate Producers: Sidney Cole aud John Croydon
Produced by Michael Balcon. A UNIVERSAL RELEASE
AN EALING PRODUCTION



J. ARTHUR RANK *presents presents*

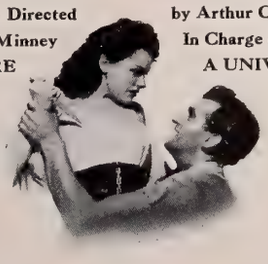
Madonna of the Seven Moons

From the Novel by Margery Lawrence

starring Phyllis CALVERT · Stewart GRANGER · Patricia ROC

with Peter GLENVILLE · John STUART · Nancy PRICE · Reginald TATE · Jean KENT

Screenplay by Roland Pertwee · Directed by Arthur Crabtree · Associate Producer:
R. E. Dearing · Produced by R. J. Minney In Charge of Production: Maurice Ostrer
A GAINSBOROUGH PICTURE A UNIVERSAL RELEASE



Prestige Pictures

On these two pages we invite your attention to a group of Prestige Pictures, released through Universal-International, and enthusiastically recommended to all theatres who seek something particularly distinctive in motion picture entertainment.

The first of the group released, Noel Coward's "Brief Encounter" is a fine example of the values these pictures have to offer. Few English made pictures received the outstanding critical praise that was showered upon "Brief Encounter" by the American film critics. And its boxoffice performances in New York, Los Angeles and other key spots was equally outstanding. By all means, see these pictures at your earliest convenience.

BRIEF ENCOUNTER

J. Arthur Rank presents "Brief Encounter." A Noel-Coward-Cineguild Production, produced by Noel Coward. Directed by David Lean. The cast: Celia Johnson, Trevor Howard, Joyce Carey, Stanley Holloway. A Prestige-Universal Release.





A LADY Surrenders

J. Arthur Rank presents "A Lady Surrenders." A Gainsborough Production. Starring Margaret Lockwood, Stewart Granger and Patricia Roc. Executive Producer Maurice Ostrer. Directed by Leslie Arliss. A Prestige-Universal Release.



THIS HAPPY BREED

J. Arthur Rank presents "The Happy Breed." A Noel Coward-Cineguild Production. The cast: Celia Johnson, John Mills, Robert Newton and Stanley Holloway. Directed by David Lean. A Prestige-Universal Release.



THE CAPTIVE HEART

J. Arthur Rank presents "The Captive Heart." An Ealing Production. Starring Michael Redgrave and Mervyn Johns. Directed by Basil Dearden. Produced by Michael Balcon. A Prestige-Universal Release.

I know where I'm going

J. Arthur Rank presents "I Know Where I'm Going." A Production by The Archers. Starring Wendy Hiller, Roger Livesy and Pamela Brown. Written, Directed and Produced by Michael Powell and Emeric Pressburger. A Prestige-Universal Release.



HE YEARS BETWEEN

Arthur Rank presents "The Years etween." A Sydney Box Production. tarring Michael Redgrave, Valerie Iobson, Flora Robson and Felix ylmer. Directed by Compton Bennett. roduced by Sydney Box. A Prestige-Universal Release.





Johnny Frenchman

J. Arthur Rank presents "Johnny Frenchman." An Ealing Production. Starring Francoise Rosay, Pat Roc and Tom Walls. Directed by Charles Frend. Produced by Michael Balcon. A Prestige-Universal Release.

In the Tradition of Fine Motion Picture Entertainment

The nation's motion picture critics agree:

The J. Arthur Rank Universal-International releases are

In the Tradition of Fine Motion Picture Entertainment

"*Notorious Gentleman* puts the Winter Garden on the list of preferred movie theatres the next few weeks with Rex Harrison in a demonstration of light comedy playing at its amiable and gracious best." —ALTON COOK, *New York World-Telegram*

"*Notorious Gentleman* is another delightful import."
—PHILIP K. SCHEUER, *Los Angeles Times*

"*Brief Encounter* is an artistic and sensitive film of a superior sort. The story has a realism that is deeply touching."
—MAE TINEE, *Chicago Daily Tribune*

"The attendance upon the first run Memphis showings of that outstanding British success *Brief Encounter* has been good enough to hold it over for another week." —HARRY MARTIN, *Memphis Commercial Appeal*

"As one of the vanguard of J. Arthur Rank's Prestige Pictures, *Johnny Frenchman* should enhance Mr. Rank's prestige here." —*New York Times*

"*The Man In Grey* is a handsome, romantic melodrama."
—HOWARD BARNES, *New York Herald Tribune*

"*The Man In Grey* is guaranteed to entertain . . . and designed especially to appeal to the feminine portion of the audience." —KATE CAMERON, *N. Y. Daily News*

"*The Seventh Veil* is one of the really great achievements of the talking picture. I unhesitatingly place it high on my list of the 10-best talkies of all time." —W. WARD MARSH, *Cleveland Plain Dealer*

"*The Seventh Veil* is one of the finest films ever placed on a screen."
—MARGARET BEAN, *The Spokesman Review (Spokane, Ore.)*

"*The Seventh Veil* is one of the 10 best prospects of the year."
—E. B. RADCLIFFE, *Cincinnati Enquirer*

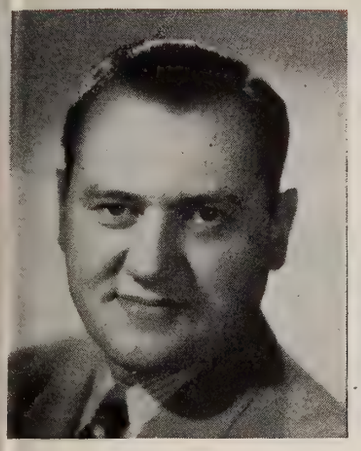
"*Madonna of the Seven Moons* is an arresting picture that should build quite a following here and merit a healthy run at the Carthay Circle."
—*Los Angeles Examiner*

"*Dead of Night* is a Thriller-Chiller. It is disturbing and fascinating."
—SAM LESNER, *Chicago Daily News*

"For sheer spine-chilling, hair-raising excitement, it would be difficult to find a film to compare with 'Dead of Night'." —*Boston Post*

"*The Lady Surrenders* is another excellent photoplay of the all-'round quality of 'The Seventh Veil'—expertly acted, artistically directed and intelligently written."
—LOWELL E. REDELINGS, *Hollywood Citizen-News*

UNIVERSAL INTERNATIONAL



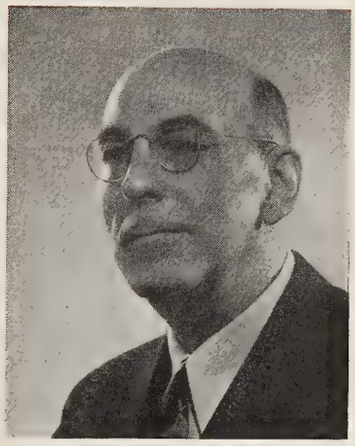
WILLIAM HEINEMAN, general sales manager for the J. Arthur Rank division of Universal.



BERNARD J. KRANZE, assistant sales manager for the J. Arthur Rank division of Universal.



WILLIAM E. DANZIGER, advertising-publicity director, J. Arthur Rank division of Universal.



LAWRENCE J. McGINLEY, sales manager of Prestige Pictures department of Universal.

The Product and The Program

There are at present 32 productions completed and ready for release through the world channels now available to the J. Arthur Rank Organization. More than 25 others are in various stages of work, from story to cutting. Listed here, with their producers and under the distribution units which will release them, is the contemplated program. On pages 40, 41 and 42 are scenes from the productions and above are the men of the Universal organization who will sell those assigned to that company.

Pictures set for release by J. Arthur Rank through Universal Pictures:

THE WICKED LADY	GAINSBOROUGH
STAIRWAY TO HEAVEN	THE ARCHERS
MY HEART GOES CRAZY	WESLEY RUGGLES
ODD MAN OUT	TWO CITIES
NOTORIOUS GENTLEMAN	INDIVIDUAL
THE MAGIC BOW	GAINSBOROUGH

Productions to be distributed by Prestige Pictures through Universal:

BRIEF ENCOUNTER	NOEL COWARD, CINEGUILD
JOHNNY FRENCHMAN	EALING
THE CAPTIVE HEART	EALING
I KNOW WHERE I'M GOING	THE ARCHERS
A LADY SURRENDERS	GAINSBOROUGH
THIS HAPPY BREED	NOEL COWARD, CINEGUILD
THE YEARS BETWEEN	SIDNEY BOX

Pictures to be released by Eagle-Lion Films, Inc.:

BEDELIA	JOHN CORFIELD
THE ADVENTURESS	INDIVIDUAL

Pictures completed but not yet set for American distribution:

THE OVERLANDERS	EALING
DAYBREAK	SIDNEY BOX
BEWARE OF PITY	TWO CITIES
MEN OF TWO WORLDS	TWO CITIES
CARNIVAL	TWO CITIES
CARAVAN	GAINSBOROUGH
SCHOOL FOR SECRETS	TWO CITIES
BLACK NARCISSUS	THE ARCHERS
GREEN FOR DANGER	INDIVIDUAL
THE MAN WITHIN	SIDNEY BOX



DENHAM STUDIO, home of Two Cities Films and used by some outside producers, is at Uxbridge in Middlesex. It has seven large stages and 165 acres of ground.



SHEPHERD'S BUSH, London, is one of the two studios operated by Gainsborough Pictures. It has five stages, housed in a six-story modern building.

NICHOLAS NICKLEBY	EALING
HUE AND CRY	EALING
THE BROTHERS	SIDNEY BOX
HUNGRY HILL	TWO CITIES
GREAT EXPECTATIONS	CINEGUILD
THE WAY WE LIVE	TWO CITIES
THEIRS IS THE GLORY	GAUMONT BRITISH

J. ARTHUR RANK'S PICTURES ARE

FIELD REPORTS SHOW FIRST THREE J. ARTHUR RANK'S PICTURES ("SEVENTH VEIL", "MADONNA OF THE SEVEN MOONS", "WICKED LADY") TO BE DISTRIBUTED IN LATIN AMERICA BY UNIVERSAL INTERNATIONAL TO BE SETTING NEW RECORDS

LOS FILMS DE J. ARTHUR RANK TI

EVERYWHERE . . . PUBLIC AND CRITICS SHOWER THEIR PRAISE AND CLAMOR FOR MORE . . . ALL EXHIBITORS EMPHASIZE FACT THESE PICTURES TO BE NATURALS FOR TERRITORY . . . PARTIAL FIRST RUN REPORTS TELL SOME OF THE STORY — ARGENTINA:

OS FILMES DE J. ARTHUR RANK SÃ

"SEVENTH VEIL" RAN 112 DAYS BROADWAY THEATRE, BUENOS AIRES, TOPPING BY 42% RECEIPTS AND BY 45 DAYS RUNNING TIME NEXT BEST AMERICAN PICTURE THIS YEAR . . . "MADONNA OF THE SEVEN MOONS", NOW PLAYING SAME THEATRE,

APENAS COMEÇAMOS . . . ALCANÇ

BROKE "SEVENTH VEIL" RECORD FIRST TWO WEEKS — MEXICO: "SEVENTH VEIL" RAN 49 DAYS AT THE OLIMPIA THEATRE, MEXICO CITY . . . "MADONNA OF THE SEVEN MOONS" RAN 43 DAYS SAME THEATRE . . . "WICKED LADY" NOW AT THE PALACIO

ACABAMOS DE EMPEZAR..¡ALCANZA

CHINO THEATRE ON ITS 6TH WEEK — CHILE: "SEVENTH VEIL" RAN 46 DAYS AT THE BANDERA THEATRE, SANTIAGO, ESTABLISHING NEW RECORDS ATTENDANCE AND GROSSES — PERU: "SEVENTH VEIL" RAN 17 DAYS CITY HALL THEATRE, LIMA . . .

WE HAVE JUST STAR

KING HISTORY IN LATIN AMERICA

"MADONNA OF THE SEVEN MOONS", SAME THEATRE, HIT 21 DAYS — CUBA: "SEVENTH VEIL", "MADONNA OF THE SEVEN MOONS" AND "WICKED LADY" EACH PLAYED TWO WEEKS AT THE AMERICA THEATRE, HAVANA (USUAL RUN IS ONE WEEK)

NFAN EN TODO HISPANOAMERICA

WITH OUTSTANDING GROSSES . . . ALSO PLAYED TO HIGHEST GROSSES IN CIRCUIT SUBSEQUENT HOUSES — TRINIDAD, B.W.I.: "SEVENTH VEIL" A TREMENDOUS SUCCESS, "MADONNA OF THE SEVEN MOONS" EVEN GREATER . . . "SEVENTH VEIL" REPEATED

M SUCESSO EM TODO O BRASIL

AT THE DELUXE THEATRE AN EXTRA WEEK-END, FIRST PICTURE AMERICAN OR BRITISH TO PLAY FOR A REPEAT WEEK-END THERE — COLOMBIA: "SEVENTH VEIL" PLAYED THREE WEEKS AT THE COLOMBIA THEATRE, BOGOTA, HIGHEST GROSSES . . . "MADONNA OF

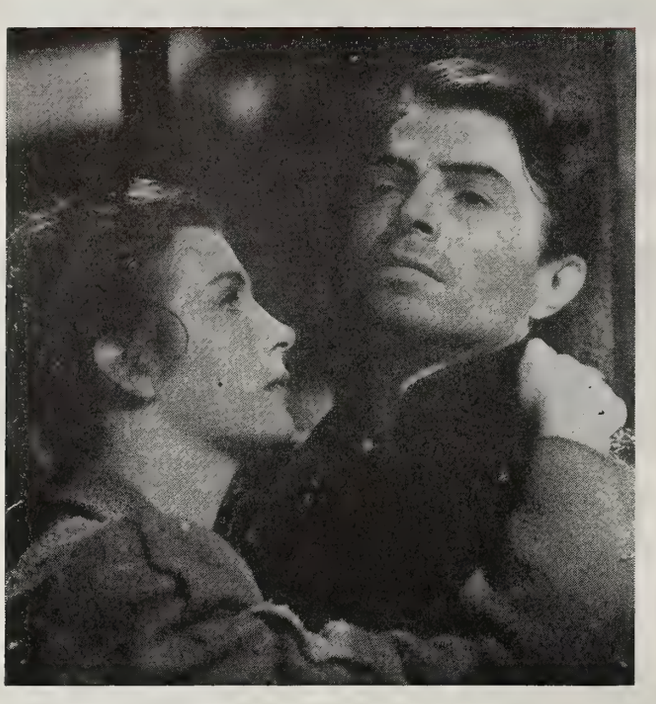
EMOS MAIORES SUCESSOS AINDA!

THE SEVEN MOONS" RAN 26 DAYS SAME THEATRE DOING EVEN GREATER BUSINESS — BRAZIL: "SEVENTH VEIL" RAN SIMULTANEOUSLY IN SIX HOUSES IN RIO DE JANEIRO — AMERICA, RIAN, SAO LUIZ, VITORIA, IPANEMA, PATHE — AVERAGING 12 DAYS WITH

MOS MAYORES TRIUNFOS TODAVIA!

RECORDS GROSSES EACH . . . AND IT IS LIKE THIS EVERYWHERE . . . MANAGERS' REPORTS INDICATE WILL DO EQUALLY AS WELL IN THE PROVINCES—J. ARTHUR RANK'S PICTURES ARE IN LATIN AMERICA TO STAY, FOR BEST PLAYING TIME AND FOR HIGHEST GROSSES.

D — WATCH US GROW!

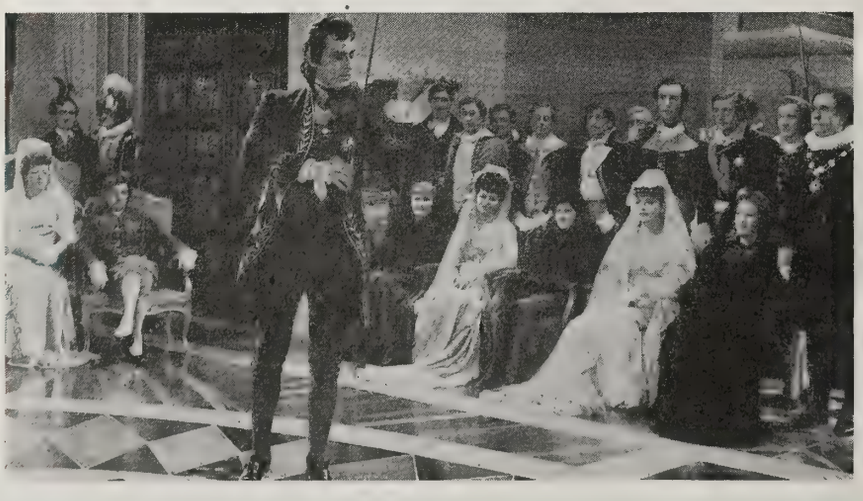




"ODD MAN OUT", left, with Kathleen Ryan and James Mason, is one of six features ready for distribution now by the J. Arthur Rank Organization through Universal-International. Others are "THE WICKED LADY", a scene from which is above and stars Margaret Lockwood and James Mason; "My Heart Goes Crazy", a scene from which is also to the left; "Stairway to Heaven", "Notorious Gentleman" and "The Magic Bow".



"MY HEART GOES CRAZY," a musical spectacle, with a big British cast directed by Wesley Ruggles, who also wrote and produced the picture. The picture, formerly "London Town," is one of the J. Arthur Rank features ready for distribution through Universal-International. Here are Tessie O'Shea and Sid Field.

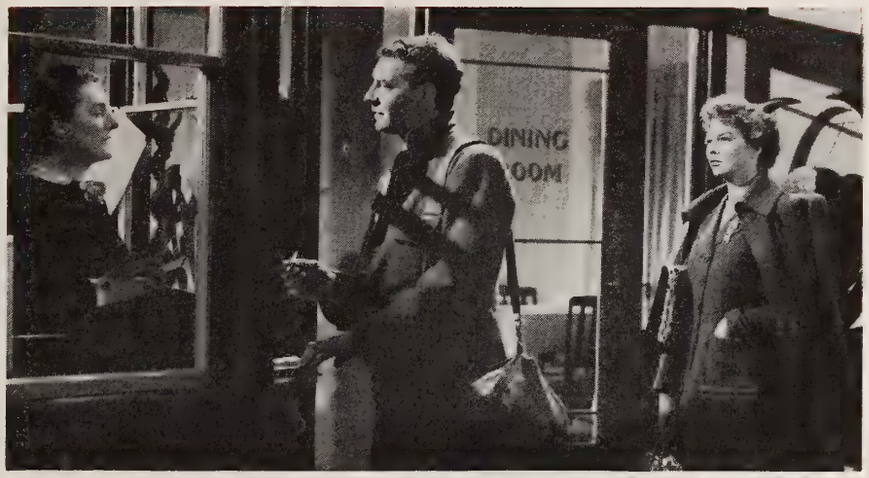




"NOTORIOUS GENTLEMAN", above, starring Rex Harrison and Lilli Palmer, and "THE MAGIC Bow", left, starring Stewart Granger as Paganini, with Phyllis Calvert, Marie Lorr and Dennis Price. The first production is already in release, playing key-city theatres, while "The Magic Bow" will be released early next year.



MARGARET LOCKWOOD, Britain's first screen actress, as she appears in "A Lady Surrenders", Gainsborough production for Universal-Prestige release.



WENDY HILLER, shown here with Roger Livesey, returns to the screen in "I Know Where I'm Going", a production of The Archers for release by Prestige through Universal, as are the other pictures on this page.



"BRIEF ENCOUNTER", with Celia Johnson and Trevor Howard, above, was produced and directed by Noel Coward for J. Arthur Rank's Cineguild unit.



"THIS HAPPY BREED" is another of the Coward-Cineguild productions on the Rank-Universal-Prestige program. Here are Robert Newton and Stanley Holloway.

VALERIE HOBSON and Michael Redgrave, below, as they star in "The Years Between", a Sidney Box production.



Additional production stills are on the following page.



"THE CAPTIVE HEART", starring Michael Redgrave, is an Ealing production about a prisoner of war.



"GREAT EXPECTATIONS" is one of two Dickens stories to be released. This, starring John Mills and Valerie Hobson, is a Cineguild production.



"MEN OF TWO WORLD" is a Two Cities production starring Phyllis Calvert and Eric Portman, above. It is produced by John Sutro and directed by Thorold Dickinson.



"DAYBREAK" is an adventure story, starring Maxwell Reed and Eric Portman, shown here. It was produced by Sidney Box.



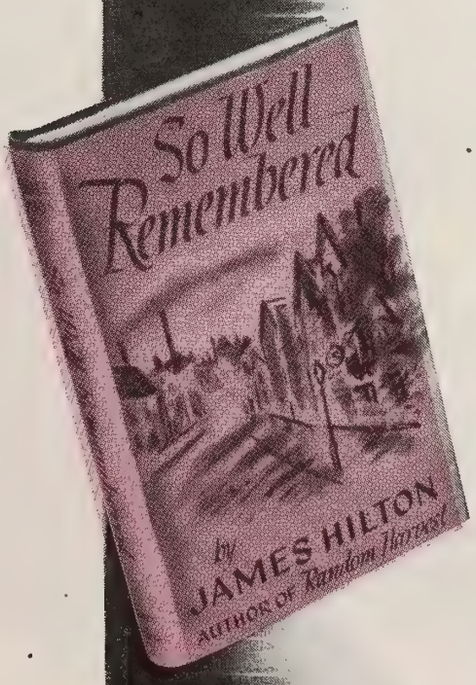
"BEWARE OF PITY", from the Stefan Zweig novel, stars Lilli Palmer and Albert Lieven, with Sir Cedric Hardwicke and Gladys Cooper. It is a Two Cities film.



"BLACK NARCISSUS", with Sabu as the prince, and Deborah Kerr as Sister Clodagh, was produced by The Archers company.

J. ARTHUR RANK
and
RKO RADIO PICTURES

• *a great showman team gives you a top attraction filmed from a leading best seller....*



RKO
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"So Well Remembered"

with

JOHN MILLS
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PATRICIA ROC
RICHARD CARLSON



Produced by ADRIAN SCOTT
Directed by EDWARD DMYTRYK
Screenplay by John Paxton



● Powerful drama and compelling romance from the gifted pen of

JAMES HILTON

author of such other terrific box-office successes as "GOODBYE, MR. CHIPS"—"LOST HORIZON" —"RANDOM HARVEST"

SPYROS P. SKOURAS
PRESIDENT

TWENTIETH CENTURY-FOX FILM CORPORATION
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BRANCHES IN ALL PRINCIPAL CITIES OF THE WORLD
TELEPHONE COLUMBUS 5-3320 CABLE ADDRESS, CENTFOX-NEW YORK

November 30, 1946

Dear Arthur:

All my associates of the Twentieth Century-Fox family join with me in welcoming your productions to America.

The British and Americans were united in war. We should be united in peace.

Our people and your people have a common kinship, and because the motion picture is among the greatest cultural influences which mankind has ever known, we can bear most impressively upon the welfare and good being of humanity.

Mindful of this, we extend to you and your associates the hand of fellowship and cooperation in advancing the best interests of the motion picture industries of our two countries.

Sincerely,

Spyros P. Skouras

Mr. J. Arthur Rank
49 Park Lane
London, England



*** And the Warmest of Welcomes from the folks at Warners

Paramount

welcomes

J. Arthur Rank



Greetings to J. Arthur Rank

from

THE AMBASSADOR OF GOOD WILL

There is only one...

J. ARTHUR RANK

and only one...

"CAESAR and CLEOPATRA"

and only one...

"HENRY V"

and only one...

distributor of these greatest of all

J. Arthur Rank productions...

UNITED ARTISTS



Columbia Pictures sincerely welcomes the advent of the J. Arthur Rank organization on the American scene.

This is, indeed, a significant and gratifying occasion. It symbolizes more than any other single event the progress which has been made by the British screen in the past few years. It makes possible a true entente cordiale between the motion picture industry in this country and abroad.

COLUMBIA PICTURES

MONOGRAM JOINS THE
ENTIRE INDUSTRY IN
HAILING ONE OF THE
OUTSTANDING SHOWMEN
OF OUR TIMES

J. ARTHUR RANK



All The Best

to

J. ARTHUR RANK

and

his Associates

from

Walt Disney

Best Wishes

TO THE

J. ARTHUR RANK ORGANIZATION

Welcome to the motion picture screens of the United States

N·T

NATIONAL THEATRES

CHARLES P. SKOURAS, President

FOX MIDWEST Theatres ★ **FOX INTERMOUNTAIN Theatres**
ELMER C. RHODEN, President — F. H. RICKETSON, JR., President

EVERGREEN STATE Theatres ★ **FOX WISCONSIN Theatres**
FRANK L. NEWMAN, President — HAROLD J. FITZGERALD, President

FOX MICHIGAN Theatres ★ **FOX WEST COAST Theatres**
DAVID M. IDZAL, President — CHARLES P. SKOURAS, President

A SALUTE TO J. ARTHUR RANK

To MR. J. ARTHUR RANK

I am glad of this opportunity to salute you and your fine organization for the great steps you have made in motion picture production. Yours has been a most commendable ambition==to create great entertainment for international audiences.

My best wishes for your continued success.

CHARLES P. SKOURAS, President
National Theatres

Best Wishes

EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

A SALUTE TO *J. ARTHUR RANK*

Salutations

TO A
GREAT
SHOWMAN...

J. ARTHUR
RANK



The NEW
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Pictures

A SALUTE TO J. ARTHUR RANK

Marking a milestone of progress in the international development of the art and industry of the motion picture in the American program of Mr. J. Arthur Rank.

J. E. BRULATOUR, Inc.

Distributor of Eastman Film

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HOLLYWOOD

A SALUTE TO J. ARTHUR RANK



a Salute

TO AN
INDUSTRY
LEADER...

J. ARTHUR RANK

EAGLE-LION
FILMS

ENTERTAINMENT LEADERSHIP

A SALUTE TO J. ARTHUR RANK

TO:

J. ARTHUR RANK
and
his Associates:

I know that I speak for all American producers
who believe in

FEWER AND BETTER PICTURES...

COURAGE IN FILMS...

WILLINGNESS TO ADVANCE...

REFUSAL TO CAPITULATE TO MEDIOCRITY...

when I say:
we appreciate the fine things
that you and your colleagues are accomplishing.

Sincerely,

SAMUEL GOLDWYN

A STAR SPANGLED *Welcome*

to

J. Arthur Rank



In welcoming J. Arthur Rank to the Motion Picture Industry of the U.S.A., we mark an important stride toward world unity . . . a stride toward universal culture and entertainment that will take its place among the implementing factors necessary to prolonged world peace.

Mr. Rank's singular success with motion picture entertainment in other parts of the world, adds significance to his entrance to the American scene, because he brings with him an understanding and evaluation of the world's motion picture market, that promises to become an outstanding contribution to the combined efforts of producers, distributors and exhibitors of the United States.

It is with great warmth and sincere felicitations that we welcome J. Arthur Rank to the United States of America.

The Prize Baby

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

A SALUTE TO J. ARTHUR RANK

Westrex Corporation

and

its subsidiary organizations

throughout the world

salute

J. ARTHUR RANK

on this occasion!



Westrex Corporation

formerly

Western Electric Export Corporation

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A SALUTE TO J. ARTHUR RANK

To . . .

J. ARTHUR RANK

AN INDUSTRY LEADER

☆

TECHNICOLOR MOTION PICTURE CORPORATION

Herbert T. Kalmus
President and General Manager

A SALUTE TO  *J. ARTHUR RANK*

SALUTE TO

J. ARTHUR RANK

CENTURY THEATRES

IN

BROOKLYN AND ON LONG ISLAND

TO J. ARTHUR RANK

MONROE GREENTHAL CO., INC.
Advertising



A SALUTE TO  *J. ARTHUR RANK*





To

J. ARTHUR RANK

A Salute to You and
Your Organization

DAVID ROSE



THE PARAMOUNT

Home of Broadway's Original 2-for-1 Shows

bids welcome to

J. ARTHUR RANK

To J. ARTHUR RANK

Congratulations on the excellence of your motion picture productions, which we welcome to America.

William Morris Agency, *Inc.*

NEW YORK ☆ BEVERLY HILLS ☆ CHICAGO ☆ LONDON

EST. XXXX 1898



A SALUTE TO  *J. ARTHUR RANK*



RANK CANADIAN OPERATION REACHES ACROSS DOMINION FROM STUDIO TO SEATS

IN CANADA, the range of activities of the Rank Organization and Canadian associates now covers the film field from theatre operation to supplementary production facilities.

There are six corporate units: General Theatres Corporation, Limited, which is the theatre holding company; Odeon Theatres of Canada, Limited, the theatre operating company; Eagle-Lion Films of Canada, Limited, concerned with distribution; Hanson 16mm Films, Limited, handling non-theatrical films and non-theatrical distribution; Queensway Studios, Limited, on the production side, and Gaumont-Kalee, Limited, which is a supply and service organization dealing in theatre equipment.

Active direction is in the hands of a Canadian management group headed by J. Earl Lawson, K.C., former Minister of National Revenue in the Federal Government. Mr. Rank himself takes a definite personal interest in the Canadian operation and John Davis, managing director of the J. Arthur Rank Organization, makes an average of two trips annually to the Dominion. Companies in each field not only have separate corporate setups but tend to have individual and separate operating managements.

In July, 1944, John Davis, after an inspection of theatre properties across the Dominion, completed in Toronto the first deal under which the interest in Odeon Theatres, formed three years previously, was acquired. In May, 1945, when Mr. Rank himself visited Canada, plans for the expansion of the circuit were begun and interests acquired as well in Eagle-Lion, Queensway Studios and Hanson 16mm Films. In February, 1946, Gaumont-Kalee, the equipment company, was formed.

Odeon Theatres

At the present time, Odeon in Canada is operating approximately 100 houses and is proceeding with a four-year construction program covering an additional 64 theatres.

Of these, 15 theatres are either under construction or about to begin. These include first runs in five important keys: Toronto, Montreal, Ottawa, London and Victoria, B. C., as well as key suburbans in Toronto and Montreal. Estimated cost of this first section of the building program is $6,000,000 with the new downtown Odeon in Toronto, a 2,500-seat house and five-story office building, representing a $1,750,000 outlay. It will be the circuit's No. 1 showcase.

During the second year, 15 more theatres will be built, chiefly in the larger provincial cities in central Canada along with added first runs in Calgary and Edmonton in the west. The 20-theatre program scheduled for the third year will fill in the gaps and stress the construction of added suburbans. With 14 theatres to be built during the fourth year, Odeon's planners estimate that this will make the circuit complete, from the standpoint of nationwide seating needs and thoroughly modern by 1950 standards.



HONORABLE JAMES EARL LAWSON, like Mr. Rank, has both theatres and flour in his blood. He is president and managing director of General Theatres Corporation, of Odeon Theatres of Canada, Ltd., and president of Barker's Bread, Ltd., and Burry Biscuit Corporation and vice-president of Empire-Universal Films, Ltd. He was in Government service from 1928 to 1935.



JAMES STUART DUNCAN has his executive hand in the tools, cement and gauges business in addition to being a director of General Theatres Corporation and of Odeon Theatres of Canada and a representative of Odeon Theatres of Great Britain. A governor of the University of Toronto, he is president of the Massey-Harris Company and a director of the Canadian Chamber of Commerce.

Modernization and renovation of Odeon's present houses is already proceeding. Of the 100 houses now operated, 10 are key first runs. Typical of the modernization program is the Odeon (former Walker theatre), Winnipeg. Following the face-lifting and streamlining, the house embarked on the policy which, it is understood, will apply generally to Odeon's Canadian first runs—a combination of major American and British product. To date, top grosses have been more than double the trade's pre-opening estimates.

New houses now under construction differ very materially both in engineering and design, from present theatre structures. They utilize American, British and European ideas. Perhaps the most significant innovation is a complete break with theatre-auditorium tradition. Little or nothing is borrowed from earlier design which took into account stage or concert hall requirements. The buildings have been engineered for the mechanical reproduction of sound, not for the human voice. Emphasis is placed on customer convenience in seating arrangements. The Toronto showcase is the best example to date. Parking facilities for customers' cars are built into the building. A tea room and restaurant is an integral part of the foyer. There is very broad street frontage and extensive use of glass, with the result that the entire lobby and foyer are visible from the street. In exterior design, the most striking single feature is a 10-story stone tower on modernistic lines, which carries the house sign in neon.

On the Odeon board of directors, the Rank Organization and the Canadian management have associated with them representatives of the Dominion's leading business and industrial interests, such as D. C. Coleman, who heads the Canadian Pacific railway-steamship-airline-hotel system, and J. S. Duncan, who, as president of Massey-Harris, is a top-rank Canadian industrialist.

The board includes J. Earl Lawson, president; John Davis, D. C. Coleman, J. S. Duncan, Paul L. Nathanson, Leonard R. Brockington, K. C., George H. Beeston, treasurer; George W. Peters, secretary.

An executive committee from the board handles week-to-week operating policy and is made up of Mr. Lawson, who is managing

(Continued on following page)

RANK IN AMERICA

IN THE old Theater Guild building at 245 West 52nd Street, where was born the great theatrical venture, the American J. Arthur Rank Organization, Inc., maintains its headquarters as the central point of coordination and policy for the rapidly-growing Rank interests in the Western Hemisphere.

Mr. Rank is chairman of the board of the American company and personally is in constant touch.

Robert S. Benjamin is president of the company. He is legal-trained, in his middle thirties, one-time major in the Army where he was one of the operating chiefs of the Army Pictorial Service. He is a native New Yorker, educated at the College of the City of New York and at Fordham Law School.

In addition to his operations as head of all the Rank activities in the United States—distribution, production, talent, stories and anything in which his British principals have an interest—Mr. Benjamin also represents Mr. Rank as a member of the board of Universal, is a member of the law firm of Phillips, Nizer, Benjamin and Krim, and is vice-president and general counsel for Pathe Industries (the Robert R. Young interests).

With Mr. Benjamin is J. B. L. (Jock) Lawrence, vice-president and in charge of the Rank public relations who spends half his time in England at the source of activity. Mr. Lawrence, one-time Samuel Goldwyn publicist and assistant and later public relations head for the Association of Motion Picture Producers in Hollywood, is a Yale graduate, ex-colonel in the Army where he was public relations chief for both Admiral Lord Louis Mountbatten during the Commando days, and General Eisenhower during the invasion.

Jerry Dale, one-time chief publicist for Sir Alexander Korda in Hollywood, is Eastern publicity and advertising director, and A. Reginald Allen, former business manager for the Philadelphia Symphony Orchestra and more recently a commander in the U. S. Navy, is Hollywood representative.

The Rank Organization, among other things, coordinates with Universal, Eagle-Lion, Prestige Pictures, United Artists (companies which all have Rank films now being distributed in the U. S.) and keeps contact as well with other American distributors, like Twentieth Century-Fox which has distributed Rank films, Bell and Howell and other companies.

On the board, in addition to Mr. Rank, Mr. Benjamin and Mr. Lawrence are: John Woolf, joint managing director of General Films Distributors; William Heineman, general sales manager for the J. Arthur Rank Division of Universal; Harold Auten and Ralph E. Reynolds, secretary.

INDUSTRY SALUTES

(Continued from page 22)

ed its first big opus, known in England as "London Town" and in America as "My Heart Goes Crazy"; John Corfield Productions, which recently completed "Bedelia"; Gabriel Pascal Productions, which produced "Caesar and Cleopatra"; Sidney Box Productions, Box's independent company, not a Rank Group member separate and apart from his duties as production chief of Gainsborough Pictures, which is completing prior commitments for films made before he was elevated to the Gainsborough post.

Mr. Rank also holds a half interest with RKO Radio Pictures in Alliance Films, Ltd. He is chairman of that board, with Robert Wolf, RKO's British head, as managing director. Alliance has just completed "So Well Remembered," produced by RKO's Adrian Scott, with talent from both sides of the water, in England.

Studio space in England is at a premium. Building restrictions hold tight because of the national need for the reconstruction of hundreds of thousands of homes and business structures destroyed by the German's bombing during the war. Mr. Rank's studios therefore are one of the most valuable production assets of the group.

There are five studios of the J. Arthur Rank Organizations feature production operations. They are divided as follows:

1. D AND P STUDIOS, LTD.: This is a company which operates the two biggest and most modern studios in England: Denham Studios and Pinewood Studios. At Denham, with its seven stages, Two Cities Films does most of its productions, and outside producers, such as Alliance with its "So Well Remembered," and others operate. Pinewood Studios, with five stages, is the home of the Independent Producers, Ltd., group primarily.

2. GAINSBOROUGH STUDIOS: For the production of the Gainsborough Pictures, there are also two studios. The biggest is the Shepherd's Bush Studios, which rise to six floors as the only "skyscraper" studio building in the world. It has five stages and is a very modern studio structure. Gainsborough also has Islington Studios with its two fine stages.

3. HIGHBURY STUDIOS: This is primarily used for process operations and for research work, but is employed on regular production, with its two stages, when needed.

For production service also are the two Rank laboratories: Denham Laboratories and Shepherd's Bush (Gainsborough) Laboratories, both of which are modern and handle all of the Rank production work.

In production, too, may be listed the newsreel companies. Gaumont British News is one of the two newsreel companies and is operated by Castleton Knight, its general manager and producer. The second newsreel is Universal Newsreel, which is operated in Britain by a company known as British Pictorial Productions, Ltd., of which Mr. Rank is also chairman and of which Clifford W. Jeapes is the operating head.

Ian Cremieu-Javal, now in the United States for conferences with heads of new Universal sub-standard film company,

(Continued on page 72)

(Continued from preceding page)

director as well as president; Mr. Davis, Mr. Brockington, Mr. Beeston and Mr. Peters, who is also executive assistant to the president. Until his recent death, T. J. Bragg, one of the best known of Canadian film men, was vice-president.

In certain areas of Canada, Odeon operates with regional or local partners. These include Harry A. Friedman, K.C., in Alberta, A. I. Garson in the Maritimes, and Henry Morton in Manitoba, as well as others in individual cities.

Eagle-Lion of Canada

Formed to handle across Canada films of the J. Arthur Rank Organization and other British producers, Eagle-Lion has its head office in Toronto and branches in all exchange centers. In 1946-47, Eagle-Lion will release 35 British-made and 15 French films, the latter from Gaumont-France. General manager is A. J. Laurie.

Hanson 16mm

Headed by Oscar R. Hanson, president and general manager, the territory covered by this non-theatrical distributor extends from the eastern and western Arctic to the U. S. boundary. It handles the extensive educational library of Gaumont-British Instructional as well as other educational and religious films. In addition, the organization specializes in distribution of features in 16mm form, including the product of U. S. as well as British producers.

Queensway Studios

Although installation of equipment is not yet completed, Queensway, Canadian production unit of the Rank Organization, began operations nearly a year ago. The first studio unit is located on a 15-acre site in suburban Toronto. It is now making shorts, both theatrical and non-theatrical, commercial, sales training and educational motion pictures.

In cooperation with British studios, Queensway is producing special children's films and will expand these activities. According to John Davis, the Rank Organization has no present plans for feature production in Canada but Queensway, as a matter of policy, furnishes studio facilities, equipment and other assistance to independents. Frank E. O'Byrne is general manager.

Gaumont-Kalee

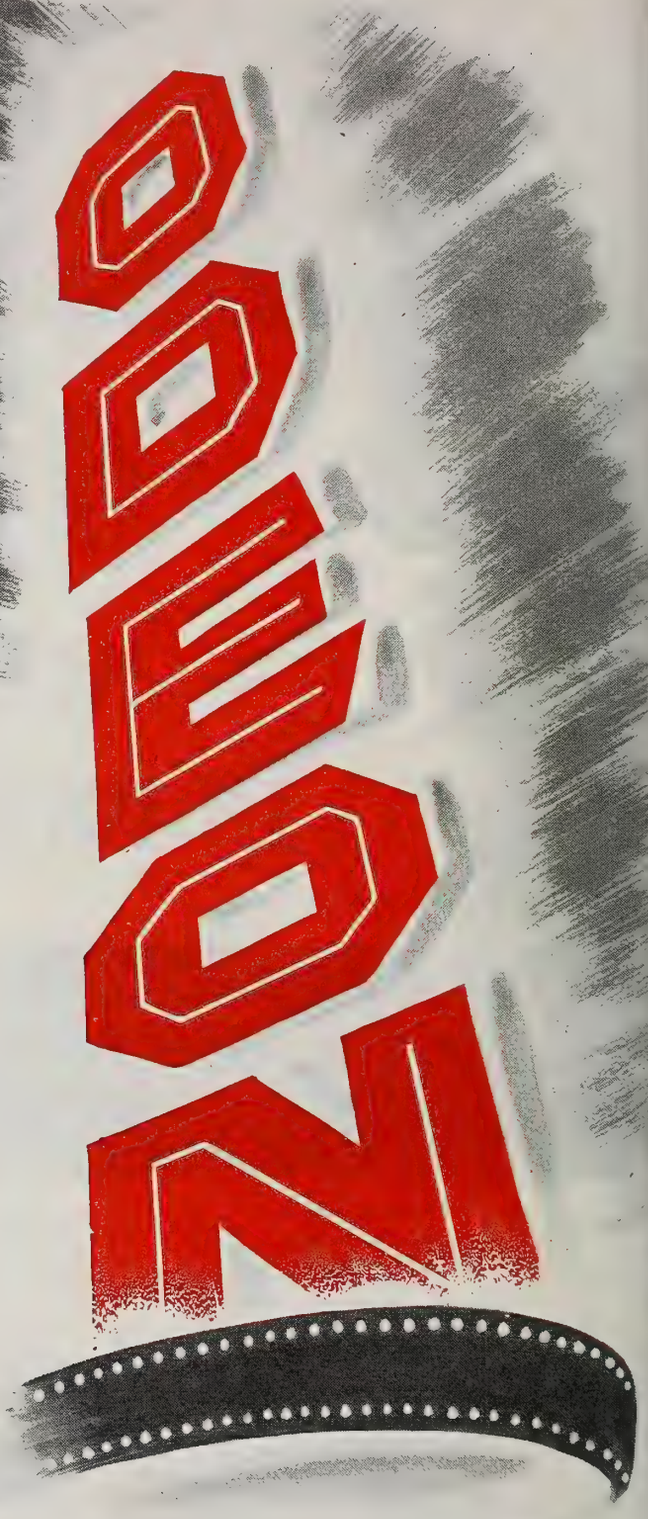
Linked with the similar organization in London, Canada's Gaumont-Kalee, which has branches in principal exchange cities, supplies and services theatre equipment. The organization acts as sales representative in Canada for British manufacturers, including those associated with the J. Arthur Rank Organization, as well as Canadian and American firms in the theatre supply field. General manager is Edward L. Harris, outstanding Canadian authority on theatre engineering.

Odeon Junior Movie Clubs

While strictly non-commercial and operated purely on a public service basis, the Odeon Junior Movie Clubs constitute one of the important and unusual features of Canadian operation. A total of 34 such clubs are now active with Saturday morning showings in suburban houses of the Odeon circuit. J. Arthur Rank presided personally at the opening of the first such club in Toronto. The weekly programs include films made for children only.


EAGLE-LION
MADE
IN BRITAIN..
Films which have changed and will continue to change trends and
public tastes in motion picture entertainment throughout the world.
WATERLOO ROAD
JOHNNY FRENCHMAN
BRIEF ENCOUNTER
DEAD OF NIGHT
LOVE STORY
THEIRS IS THE GLORY
I KNOW WHERE I'M GOING
THE NOTORIOUS GENTLEMAN
CARAVAN
THE SEVENTH VEIL
MADONNA OF THE SEVEN MOONS
THE WICKED LADY
NICHOLAS NICKELBY
GROWTHERS OF BANKDAM
SCHOOL FOR SECRETS
THE YEARS BETWEEN
CARNIVAL
THE UPTURNED GLASS
THE CAPTIVE HEART
BLACK NARCISSUS
BEDELIA
MEN OF TWO WORLDS
GREAT EXPECTATIONS
THEY WERE SISTERS
THE BROTHERS
THE ROOT OF ALL EVIL
GREEN FOR DANGER
I SEE A DARK STRANGER
THE MAN WITHIN
DAYBREAK
HUNGRY HILL
ODD MAN OUT
THE MAGIC BOW
LONDON TOWN
THE OVERLANDERS
A MATTER OF LIFE AND DEATH
EAGLE-LION FILMS OF CANADA, LIMITED
now releasing in Canada the films of the J. Arthur Rank Organization
A SALUTE TO J. ARTHUR RANK

IN CANADA... THE WORD FOR PROGRESS IS



Now (1946) **more than 100 modern theatres in Canadian cities from coast to coast—setting a new high standard in theatre operation.**

Soon (1947) **at least 16 new first-run key theatres, now under construction, will open their doors to Canadian audiences — each the result of sincere imaginative planning, backed by the experience and effort of showmen inspired to create that which will be second to none—the western world's finest motion picture theatres.**

Later (1948-49) **a total of 64 deluxe entertainment palaces will have been opened, completing Odeon's first four-year period of construction—the last word in design, equipment, comfort, service and hospitality.**

ODEON THEATRE

BY 1950 ODEON WILL HAVE PROGRESSED TO A CIRCUIT OF MORE THAN 175 THEATRES—IN JUST NINE SHORT YEARS FROM INCEPTION—AND ODEON WILL BE SYNONYMOUS WITH THE FINEST IN THEATRE MANAGEMENT, ENVIRONMENT, PATRON COMFORT AND ABOVE ALL, ENTERTAINMENT.

ODEON THEATRES OF CANADA, LIMITED

A SALUTE TO J. ARTHUR RANK

We are happy to join

in the industry salute

to J. Arthur Rank

and his organization

Empire-Universal-Films, Limited

In Canada it's Empire-Universal



INDUSTRY SALUTES

(*Continued from page 68*)

United World Films, is Mr. Rank's operative chieftain for a number of sub-standard and other enterprises of importance in Britain.

In the production field, there is G. B. Instructional, Ltd., of which Mr. Rank is chairman and for which Mr. Javal (as he is generally known) operates as managing director. It maintains its own studios at Elstree and specializes in production of theatrical and non-theatrical shorts, classroom shorts (under Donald A. McKenzie), Industrial shorts (under A. Oliver), Government shorts, such as training films, etcetera (also under Mr. Oliver), religious films, and finally, children's films, for the vast Children's Clubs all over Great Britain (headed by Mary Field).

Cartoon Unit Has Complete Studio

Another production company of which Mr. Rank is chairman, and on the board of which serve John Davis, Mr. Javal, Barrington C. Gain and David D. Hand, is G. B. Animation, Ltd. This company also has its own studio at Marlow and specializes in cartoon and animation work, serving all of the Rank group production companies, when this type of work is needed in features, as well as for shorts, Government films, educational films and all others requiring animation work. Mr. Hand, an American, was formerly one of Walt Disney's top assistants, who has gone to Britain to join the Rank enterprises.

G. B. Screen Services, Ltd., has on its board Mr. Rank as chairman, John Davis, Mr. Javal, Mark Ostrer, R. W. Dean and C. and E. Pearl. The latter three, Mr. Dean and the two Pearls, are in operational charge of this company, which produces and releases advertising shorts.

Several Companies Cover Equipment Field

In the field of equipment, there are several companies of importance. G. B. Kalee, Ltd., is a company devoted to the sale of all manner of equipment required for a theatre, also cameras. It specializes in the sales of equipment manufactured by two major manufacturers, British Acoustic Films, Ltd., and Kershaws, Ltd.

British Acoustic Films, Ltd., is Britain's most important company in the manufacture and research of anything required in the motion picture field, both 35 and 16mm. It also manufactures in England all Bell and Howell equipment under Mr. Rank's deal with Bell and Howell for manufacture and sales of that product in England and the British Empire.

In the radio-television field there are two companies, both of which Mr. Rank heads as chairman, which hold dominant places in their field. One is Cinema-Television, Ltd., with Captain A. G. D. West, one of the foremost television engineers in the world, as its operating head.

The second company is Bush Radio, Ltd., on whose board, in addition to Mr. Rank, chairman, are Leslie W. Farrow, Mark Ostrer, Darnley-Smity and C. C. More. It is devoted to the manufacture of radio sets and equipment, and conducts considerable research in the field of radio.

Only recently, the Rank interests acquired control of Taylor, Taylor and Hobson, Britain's biggest and foremost lens manufacturing company, which is renowned for the excellence of its product. And there are two chair companies which the Rank interests control through Gaumont-Kalee Seating, Ltd., which manufacture theatre chairs sold and distributed through G. B. Kalee, Ltd.

It is interesting to include one other production element which is a strictly personal endeavor of J. Arthur Rank, as separated from the other enterprises, all of which are in the Rank Group. This is Religious Films owned by Mr. Rank, who is chairman and the board members are the Rev. Benjamin Gregory, Bishop J. H. Linton, R. N. F. Evans and R. J. V. Hake. This is separate and apart from the religious films being produced by the department of G. B. Instructional, Ltd., and also produces films for use in churches. They have acquired the G.H.W. Studios which, by March of next year, will make all of Mr. Rank's religious films.

A salute to the

J. ARTHUR RANK ORGANIZATION

from

COMPTON BENNETT

DIRECTOR

"THE SEVENTH VEIL"

JAMES MASON
and
ANN TODD

"THE YEARS BETWEEN"

MICHAEL REDGRAVE
VALERIE HOBSON
FLORA ROBSON

"DAYBREAK"

ANN TODD
ERIC PORTMAN
Sidney Box Prods.

In Preparation:

"ASSIGNED TO SYRIA"

Universal-International Pictures

A SALUTE TO J. ARTHUR RANK

To the

J. ARTHUR RANK Organization

and to the affiliates of its world-wide motion picture interests.....

We are deeply proud of the friendly association of our organizations... and of our privilege in presenting to the American public the notable productions of your studios.....

UNIVERSAL-INTERNATIONAL *Studios*

UNIVERSAL INTERNATIONAL



We feel it opportune that Mr. Reginald Whitley, renowned motion picture journalist of the London Daily Mirror, is currently visiting Hollywood. We are grateful for his willingness to introduce, to the members of the J. Arthur Rank Organization, our forthcoming pictures, their producers, directors and stars.

. . . UNIVERSAL-INTERNATIONAL

by Reginald Whitley

Hollywood, November 18, 1946.

In participating in an American salute to the J. Arthur Rank Organization, I have a great feeling of satisfaction and pride. It is good to know that the barriers that once limited the world-wide enjoyment of all motion pictures have at last fallen.

There is an individual pride, too, in which we of the British Empire may all share, in the knowledge that our stars, our directors and other of our creative artists are already receiving the recognition of the American industry and the acclaim of its audiences.

Briefly, Universal-International studios impressed me as being not unlike a huge drama dynamo, pouring writing, acting and directorial talents through intricate production hook-ups, to generate high-voltage, brilliant screen entertainment.

These production hook-ups, or units, here at U-I are composed of the giants in the industry. There are producer Fred F. Finklehoffe and director Chester Erskine, who are now filming Betty MacDonald's best-selling novel, "The Egg And I." And producer Joseph Sistrom, occupied with the final adaptations of "Assigned to Syria" from Maugham's favorite character, that most brilliant of British secret agents, "Ashenden."



A scene from the hilarious comedy, "The Egg and I."



"Magnificent Doll" is filled with tense moments.

One of U-I's impressive producing units is Jack H. Skirball – Bruce Manning Productions. Skirball, as a producer, and Manning as a writer, make a first-rate combination.



"Smash-Up" dramatizes controversial subject.

Also, high on the list of U-I contributors is Walter Wanger, of Walter Wanger Productions. His reputation needs no further emphasis than a recollection of his past successes.

* * *

Another dual producer-writer combination is that of Michael Fessier and Ernest Pagano, who work as a team, both in writing and producing.

The distaff side is represented by Jane Murfin, currently producing Rachel Field's "Time Out Of Mind."





Adventure and romance highlight "Slave Girl."

Fritz Lang, famed for his cinematic achievements, both on the Continent and in Hollywood, is preparing to direct and produce two pictures under the Diana Productions trademark. Sam Wood, whose name has long been recognized as a mark of directorial quality in the industry, is preparing "Ivy," his first production for U-I release. His associate, William Cameron Menzies, will produce.



A gay quartet in "I'll Be Yours."

One of the pictures • • •

which I had the pleasure of watching in actual production was Deanna Durbin's, "I'll Be Yours." Producer Felix Jackson and director William A. Seiter are the guiding hands on this one.

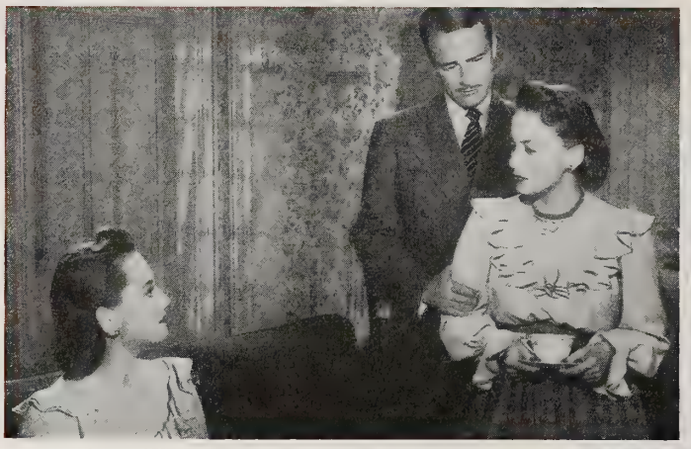
UNIVERSAL INTERNATIONAL

Among the many enjoyable people...

I met on the U-I lot was the popular Mark Hellinger. This famous State-side columnist, short-story writer and film producer will release several of his Mark Hellinger Productions through Universal-International each year.



"Swell Guy" has an unusual theme.



A dramatic situation in "The Dark Mirror."



"Song of Scheherazade" is Technicolor spectacle.

Another writer who has turned producer for U-I is Nunnally Johnson. He is currently receiving praise for "The Dark Mirror." This smash hit also makes seven in a row for Robert Siodmak, a brilliant director, who has skyrocketed into prominence during the last few years.

* * *



Douglas Fairbanks, Jr., now occupies an office on the U-I lot for his production of "The Exile," in which he will star. Robert Arthur will produce the new Abbott and Costello comedy, "Buck Privates Come Home."

* * *

In the cutting rooms were producer Edward Small and director Irving Pichel, who were editing their "Temptation," based on a novel by Robert Hichens.

Nearby were director Frank Borzage supervising the final cutting of "Magnificent Doll," and Walter Reisch working on his "Song of Scheherazade." Mr. Reisch, a dual threat man if there ever was one, both wrote and directed this film, based on the life and music of Rimsky-Korsakoff.

That top theatrical producer...



Michael Todd, has now decided to divide his time between Broadway and U-I. He has selected Edna Ferber's "Great Son" as his first screen venture.

* * *

In addition, directors Frank Ryan, Charles Barton, Michael Gordon, Charles Lamont, and producer S. P. Eagle will soon add their talents to Universal-International's film fare.

Impressive as is this list of cinema crafters, it is almost overshadowed by the stellar array they have assembled to appear in forthcoming productions. They seem to have cornered the market in thespian talent.



First, both alphabetically and in the comedy field, are the irrepressible team of BUD ABBOTT and LOU COSTELLO. Then there are EDDIE ALBERT, LEW AYRES and JEAN PIERRE AUMONT, recently returned from the Armed Forces. Next we meet LOUISE ALLBRITTON, DON AMECHE, EVE ARDEN, WILLIAM BENDIX, JOAN BENNETT, LEE BOWMAN and GEORGE BRENT. TURHAN BEY, ANN BLYTH and ROD CAMERON are three new stars, whose rise has been meteoric, while CHARLES COBURN and RONALD COLMAN are two whose popularity has never diminished. JOAN CRAWFORD, last year's winner of the highest honor in American filmdom, the Academy Award, will star in "Portrait in Black."

* * *

CLAUDETTE COLBERT, LOIS COLLIER, YVONNE DE CARLO and the long-time British favorite, DEANNA DURBIN, all have pictures before the cameras. BRIAN DONLEVY, DAN DURYEA, TOM DRAKE and HENRY FONDA are on the leading man roster. SUSANNA FOSTER and JOAN FULTON both have future assignments. KARL TUNBERG is now writing the script for JOAN FONTAINE's new starring vehicle, "Winds of Chance," and OLIVIA de HAVILLAND will co-star with RICHARD NEY in "Ivy."

SUSAN HAYWARD and MARSHA HUNT have just completed "Smash-Up." ROBERT HUTTON, PETER LIND HAYES, CHARLES KORVIN, BURT LANCASTER, RICHARD LONG and HORACE McNALLY, all new names to British audiences, are undoubtedly destined for the same acclaim they have received here.

* * *

PAUL LUKAS, ADOLPHE MENJOU, BURGESS MEREDITH and THOMAS MITCHELL need no introduction, nor do such famous stars as FRED MacMURRAY, MARJORIE MAIN, CARMEN MIRANDA, MARIA MONTEZ, DAVID NIVEN and MERLE OBERON.

* * *

You may expect some brilliant performances from EDMOND O'BRIEN, DONALD O'CONNOR, ELLA RAINES, PEGGY RYAN, JUNE VINCENT and NATALIE WOOD. Make special note, too, of GINGER ROGERS, whom you soon will see in "Magnificent Doll," and of SONNY TUFTS and RUTH WARRICK, two of the stars in "Swell Guy."

* * *

Before I continue I should make particular mention of the extensive use of color at U-I. No less than seven of their immediate productions are in Technicolor, with many more being planned.

UNIVERSAL INTERNATIONAL

I should like to note that U-I sincerely appreciates the approbation that American audiences have showered upon our British talent. With the new J. Arthur Rank and Universal-International association, the long desired exchange of stars, writers and directors between Hollywood and the British industry has become a reality.



PATRICIA ROC
after "Canyon Passage," is a familiar face to the American fan.



PHYLLIS CALVERT
is next to be seen in "Time Out Of Mind."



MICHAEL REDGRAVE
will star, opposite Joan Bennett, in "Secret Behind the Door."

* * *

COMPTON BENNETT will direct "Assigned to Syria."

CAROL REED will direct "Portrait in Black."

CHARLES BENNETT is currently working on the screenplay for "Ivy."

* * *

These British artists, who have been singled out for this honor, are but the vanguard of more to come. And, in return, Hollywood has promised to lend us its talent to employ and enjoy. This mutual lend-lease is, to my mind, but another step in the pathway of understanding between nations, and should be encouraged in every way.

Thank You Universal-International

for a most enjoyable trip through your studios.

Reginald Whitley

UNIVERSAL INTERNATIONAL

Rank Sales Units Meet in Chicago

The newly-appointed sales representatives of the J. Arthur Rank division of Universal Pictures will hold their first sales meeting with William J. Heineman, Rank division general sales manager, at the Blackstone Hotel in Chicago, December 5 and 6.

Highlighting the two-day meeting will be the launching of a national sales policy for the J. Arthur Rank division and a general discussion on all matters pertaining to circuit and key city sales of the product being handled.

Mr. Heineman will preside at the meetings, assisted by B. G. Kranze, assistant general sales manager. The special field representatives who will attend from their respective territories are J. J. Oulahan, Lester Zucker, Joe Gins, Jules Weill and Nick Lamantia.

During the meetings, screenings will be held of "Wicked Lady," "Stairway to Heaven" and "The Magic Bow," the initial three releases supervised by the division of Universal. For the opening of "Wicked Lady" in key cities throughout the country a special advertising campaign has been prepared with seven-column ads in newspapers.

Meanwhile, Mr. Heineman has announced the promotion of Mr. Weill from sales representative of the Prestige Pictures division to special field representative of the J. Arthur Rank division, supervising Kansas City, St. Louis, Omaha and Des Moines branches.

Five Defendants Charge MGM Contract Invalid

Answering charges by MGM in an action based on percentage returns, five defendants have filed a general denial of the charges in New York Federal Court and argued that their licensing agreement with the company is illegal because it violates the anti-trust law. Monroe E. Stein filed this answer in behalf of his clients, George Stamatis, Argosy Amusement Corporation, Apollo Theatre Corporation, Momart Theatre Corporation and Alda Theatre Corporation. The defendants, each of whom has submitted a separate answer, state the agreement between them and MGM is illegal because it provides for minimum admission prices, fixed runs, clearance and availabilities and because MGM and other companies "are conspiring to exchange information" on film rentals and percentage receipts.

175 Japanese Theatres Showing MPEA Product

The Motion Picture Export Association has closed a deal with the Nikkatsu circuit of Japan whereby all 41 of its first run theatres will be opened to the American-made product of the MPEA's member companies, it was announced in New York this week. This brings to a total of 175 the number of Japanese owned theatres already signed by the MPEA since last October.

BRITISH ADVANCES IMPRESS JOHNSTON

MPA President, Leaving England, Says Talks Were Exploratory

by PETER BURNUP
in London

Looking pale after his attack of pneumonia, claiming nevertheless to be in "pretty good shape," thanks to penicillin and sulpha-drug ministrations, Eric A. Johnston and aides sailed from Southampton for New York aboard the S.S. *America* November 23. He will return to England in the spring to resume his conversations.

The company comprised the Motion Picture Association president; his personal assistant, Joyce O'Hara; Gerald Mayer, manager-designate of MPA's international department, and former Washington lobbyist, Gerald W. Movius, MPA staff member, the Pepys or, perhaps, the Boswell of the party from America.

No Agreement Reached

No agreement has been reached or indeed essayed between the British Government and Mr. Johnston on the future pattern of Britain's motion picture Quota legislation or any other of the multifarious questions he has discussed during his London visit. Mr. Johnston makes that very clear and insists that his mission has been exclusively exploratory.

Said Mr. Johnston immediately before sailing:

"I have found 'two great fears, one common hope, one common desire' in my 'comprehensive, free and candid' talks.

"Britain is afraid that America's free economy will lead to another great depression, with America pulling Britain down with it. Americans are afraid that Britain's search for stability will lead to stagnation, thereby adversely affecting America. The common hope is the peoples' hope for an en during peace. . . . The common economic necessity is to get more production.

Discussed Quota Problem

"We discussed," Mr. Johnston explained, "what will happen at the expiration of the present Quota Act and other problems vital both to American and British interests."

As a result Mr. Johnston leaves Britain "tremendously impressed with the contribution Britain is making towards the widening of the screen's horizons; determined to ensure to the best of my ability that the twin film fraternities—one on either side of the Atlantic—shall work together in understanding for a furtherance of motion picture's influence and a greater freedom of motion picture trade."

Remarking on the tendency to erect trade barriers everywhere, Mr. Johnston's view is that "motion pictures should set an example in that respect to all other industries; not so much for the greater profit which thereby will accrue to our industry, but because motion pictures are a case apart. The screen is not a mere mass of merchandise. It is charged with potentialities for good—or evil. It is charged by so much with grave and significant responsibilities. It must spread itself around the universe. For, properly guided and accepting its responsibility, motion pictures are the greatest single medium of enlightenment this world hitherto has known."

Must Look to Future

"I believe," Mr. Johnston concluded, "that our industry should be guided by the possibilities of the future, not by the limitation of the past. It is shortsighted and negligent to shape action on the Quota or anything else with only the past for a pattern. We must cut our cloth by the enormous yardstick of tomorrow with its promise of vast new markets, not by the footrule of yesterday."

Mr. Johnston visualizes that World Film Council—whose creation he advocated in his London speech—as the instrument by which pictures can be a medium of enlightenment. At the outset there was a lukewarmness in the reception of that council idea, with the majority of the industry execuitves taking the view that it was just another of those amiable exercises in sentimental oratory. But opinion in the last few days has hardened in its favor. Typical comment is that neither Hollywood nor Britain will get anywhere if the current mood of antagonism persists.

Who's Who on Calling List

The galaxy of callers on Mr. Johnston reads like a sort of Brain Trust of Britain. He has met and had prolonged discussions—mostly in his sick room—with the American managing directors here, with the officers of the Exhibitors' Association, and with the Council of the British Film Producers' Association. But, in addition, he has called upon Prime Minister Clement Attlee and has been visited by people as diverse as Sid Wilfred Eady, one of the heads of the British Treasury; Rupert Somerville, of the Board of Trade's Film Division; Professor Arnold Plant, author of that celebrated Monopoly Report and chairman of the committee examining the Quota position; Professor D. W. Brogan, famed authority on Anglo-American economic relations; T. J. O'Brien, leader of the National Association of Theatrical and Kine Employees, and Sir Stafford Cripps, president of the Board of Trade. Mr. Johnston also talked with representatives of other industries.

ON THE MARCH

by RED KANN

HOLLYWOOD

BRITAIN'S ambitions for a place in the American film sun assume the status of very great importance with the accelerating pace of J. Arthur Rank's plans for domestic playing time.

He hopes to accomplish this on a straight competitive approach. His production organization is now better knit, its objectives clearer and its operations the better geared to the purpose at hand.

The assurance that Rank desires to forge his way here on the strength of his merchandise, stems from the highest authority. Moreover, he does not intend forcing us into releasing those attractions which his associates at Universal declare are not suitable for this market. They are the familiars on the some scene and they ought to know. Apparently, Rank believes they do.

British pictures, at large, have yet to make a substantial dent in America. There is no reason to doubt they will in their time. This may come hard and, of course, it will take money. Insofar as Rank is concerned, he knows this. It is ventured on his behalf, too, that he understands there is involved among other factors, the need on the part of audiences here to develop a more rounded taste for England's best efforts on celluloid. But that seems to be all right with him as well.

The British approach has been described as more adult than the prevailing Hollywood standard. Certainly, there is considerable basis for such a conclusion. British producers, horeover, appear more willing to take on more serious themes than the Hollywood norm countenances. Whether or not this is to mean worthwhile English films will reach their level on the basis of specialized audience appeal remains to be seen. It could be, but it would not be in the best interests of the British industry nor of Rank, its chief advocate.

RETURNS from the United States, which Rank calculated at $15,000,000 annually just a year ago in London, will depend upon performance delivered—first, performance adroitly contrived and developed at his studios; secondly, performance established by that whole sweep of first runs and accumulated playing time with which the best Hollywood-made product is so thoroughly familiar. To come within sight of such an objective, it is clear the contenders from London must have what American audiences decide it takes. There is no appeal beyond them.

There need be no loss of individuality in reaching out for this, however. There is no reason why British films have to emerge as carbon copies of Hollywood films. They need to match their technical perfections—and they will—but in their flavor and in their dramatic and entertainment approach British films should remain faithful to their origins.

It would be inaccurate in terms of a mass market to seek to establish any final conclusions from "Henry V," "Brief Encounter," "The Seventh Veil" or "Caesar and Cleopatra," although the last two came closer to the rank-and-file. The conclusions flowing out of all four, however, point up the production and dramatic power of which the English industry is capable. They suggest others, much closer to the mass market, will be on their way.

It is our view, not sprung as one freshly arrived at, that England inevitably is slated to establish herself as a producing nation of importance. It is not merely because of determination for commercial reasons or because of national pride. These are elements in the situation never to be discounted, it is true. But, above all, we predicate this belief on the intelligence and the intellecual pride of her motion picture manpower.

HERE, in Hollywood, one hears doubts, misgivings and opposition. The doubts rely on earlier history and refuse to believe the old order can change. The misgivings concern Hollywood and where she gets off if Britain comes through. The opposition is against aid of any nature to a struggling industry from which American distributors drew $61,000,000 in film rentals in the first ten months of this year.

Only time and what it may bring will convince the doubters.

The uncertain should have no fears about outside competition. It will sharpen their ingenuity, challenge their own creative processes, improve their work, fortify their box office delivery. Hollywood may be facing the measure of a test, but even Rank has no illusions that the film capital of the world will transfer to London.

As for the opposition, it would be well for it to bear in mind that reciprocity has never been written off the books of big business.

Finally, as for the exhibitor. It may be said for him that he wants all the money-making attractions he can lay hands on. It has been pointed out before that geography is nothing in his life.

He cares nothing about where the product comes from.

He cares everything about what it can do for him.

◆ ◆

Reg Whitley, of the London *Daily Mirror*, well-liked visitor to Hollywood, is a walker. As everyone here knows, folks don't perambulate much in Hollywood. By the time Whitley had completed his second constitutional, they were referring to him as "that strange Englishman."

20th-Fox Shows 39-Week Profit Of $16,219,815

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., November 21 reported consolidated net profit after all charges for the 39 weeks ended September 28, 1946, of $16,219,815. After deducting dividends on prior preferred and convertible preferred stock, this amounted to $5.69 per share on the 2,734,180 shares of common stock outstanding at September 28, 1946. There were 1,911,238 shares of common stock outstanding at the comparable date in 1945.

The consolidated net profit after all charges for the comparable 39 weeks of 1945 was $7,529,287, equal after deducting dividends on prior preferred and convertible preferred stocks, to $3.31 a share on the common stock then outstanding.

$4,770,366 for Quarter

For the third quarter ended September 28, 1946, the consolidated net profit after all charges was $4,770,366. After deducting dividends on prior preferred and convertible preferred stock, this amounted to $1.67 per share of common stock. The profit for the second quarter of 1946 was $5,207,496. The profit for the third quarter of 1945 on a comparable basis was $2,095,927, equal to 89 cents per share of common stock which was then outstanding.

The consolidated profit and loss statement for the 39 weeks of 1946 follows:

Income:		
Gross income from sales and rentals of film and theatre receipts		$139,180,445.48
Dividends		446,450.62
Rents from tenants and other income		5,970,222.49
		145,597,118.59
Expenses:		
Operating expenses of exchanges and theatres, administrative expenses, etc.		73,128,250.77
Amortization of production costs and other expenses		34,240,894.81
Participation in film rentals		4,778,635.48
Depreciation of fixed assets, not including depreciation of $473,920.57 on studio buildings and equipment, etc., absorbed in production costs		1,754,564.71
Interest and bond discount and expense		536,003.99
		114,448,349.76
		31,148,768.83
Provision for federal taxes on income		12,750,000.00
		18,398,768.83
Portion of net profit applicable to minority interests		2,178,953.82
Net profit		$16,219,815.01

The board of directors declared a quarterly cash dividend of $1.12½ per share on the outstanding prior preferred stock, payable December 16, 1946, to stockholders of record December 2. A quarterly cash dividend of 37½ cents per share on the outstanding convertible preferred stock is payable December 23 to stockholders of record December 2, 1946. A quarterly cash dividend of 75 cents and an extra cash dividend of 75 cents per share on the outstanding common stock is also payable December 23, to stockholders of record December 2.

WARNER BROS.' TRADE SHOWINGS OF

"THE TIME, THE PLACE and THE GIRL"

IN TECHNICOLOR

Starring

DENNIS MORGAN · JACK CARSON
JANIS PAIGE · MARTHA VICKERS

with

S. Z. SAKALL · ALAN HALE · ANGELA GREENE · DONALD WOODS

and

CARMEN CAVALLARO & ORCHESTRA

MONDAY, DECEMBER 9, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:30 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	10:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

THE PIONEERS REMEMBER

The annual Harvest Dinner of the men who founded and made the industry, the Picture Pioneers, was held, as custom now dictates, in the Starlight Roof, Hotel Waldorf Astoria, New York, the evening of November 20. Again, as for seven years, House Manager Jack Cohn officiated. Justice Ferdinand Pecora inducted new members—65 of them this time. But, one face was missing, notably: that of the late James J. ("Jimmie") Walker, former New York Mayor, an adopted industry member and Pioneers' beloved toastmaster. Some 400 attended the affair, at which Jack Levin introduced entertainers such as Harry Hershfield, Henny Youngman, Jack Pearl and others.

All photos by the Herald



THE OLD FIRST NATIONAL reconvened, in part: six of the original franchise holders and organizers — standing, S. H. Fabian, A. H. Blank, Colonel Fred Levy, E. V. Richards, Barney Balaban; kneeling, M. A. Silver.



NEW MEMBERS Jerry Cohen, William Berke, Art Robinson, Alex Schreiber.



FATHER AND SON in the Pioneers: Fred Mercy, Jr., and Fred Mercy, Sr., of Yakima, Washington.



Judge Ferdinand Pecora, Jack Cohn.



Samuel Pinanski, J. A. Zuckerwar, Louis Schine.



G. S. Eyssell, Robert Weitman.



Oscar Morgan, Robert Wilby.



Ned E. Depinet, William K. Jenkins.

THE BIG ONES COME FROM M-G-M!

TRADE SHOW!



CLAUDETTE COLBERT



WALTER PIDGEON



JUNE ALLYSON

M-G-M presents CLAUDETTE COLBERT WALTER PIDGEON • JUNE ALLYSON in "THE SECRET HEART" • A Robert Z. Leonard Production with Lionel Barrymore Robert Sterling • Marshall Thompson Screen Play by Whitfield Cook and Anne Morrison Chapin • Based Upon an Original Story and Adaptation by Rose Franken and William Brown Meloney • Directed by ROBERT Z. LEONARD • Produced by EDWIN H. KNOPF • An M-G-M Picture.

Oh what a grand audience attraction M-G-M has made of Rose Franken's beautiful love story. It's got what it takes to bring out the millions — people and cash.

"THE SECRET HEART"

ALBANY	20th-Fox Screen Room, 1052 Broadway	WED. 12/11	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	WED. 12/11	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	WED. 12/11	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	WED. 12/11	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	WED. 12/11	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	WED. 12/11	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 12/2	7 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	WED. 12/11	1 P.M.
DALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	WED. 12/11	10:30 A.M.
DENVER	Paramount Screen Room, 2100 Stout Street	WED. 12/11	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	WED. 12/11	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	WED. 12/11	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	WED. 12/11	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	WED. 12/11	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	Previously Trade Shown	
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	WED. 12/11	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	WED. 12/11	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	WED. 12/11	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	WED. 12/11	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	WED. 12/11	2:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	Previously Trade Shown	
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	WED. 12/11	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	WED. 12/11	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	WED. 12/11	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	WED. 12/11	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	WED. 12/11	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	WED. 12/11	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	WED. 12/11	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	WED. 12/11	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	WED. 12/11	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	WED. 12/11	1 P.M.

Production Cost Now Up 60-75%, Says Ginsberg

Production costs have increased 60 to 75 per cent during the past three years, posing a "very great problem," according to Henry Ginsberg, Paramount vice-president in charge of production.

Meeting the trade press Friday during a Paramount luncheon in New York, Mr. Ginsberg announced that his company had set a budget for next year of between $34,000,000 and $35,000,000 for the production of 16 to 18 pictures. That 1947 budget represents an increase of 25 to 30 per cent over the cost of making a similar number of pictures in 1946, the production executive asserted.

In addition to its own product, Paramount will handle three Hal Wallis pictures and six from the William Pine-William Thomas organization.

While strikes have contributed materially to cost increases, the strike has not particularly hampered Paramount's production schedule, Mr. Ginsberg reported.

"Seven pictures were in production at our studio when the strike began," he declared. "Since then, five have been completed and two, 'Blaze of Noon' and 'Variety Girl,' are in production. To more, 'Saigon, and 'Road to Rio,' will go into production this month on schedule."

Because Paramount has increased its picture inventory during 1946 it now has sufficient finished product to meet next year's schedule. According to Mr. Ginsberg 25 pictures, either completed or in work, are at the studio.

Russell Holman, Paramount Eastern studio representative, recently returned from Europe, was a guest at the luncheon. He said Paramount had no plans at present for a British studio of its own. Production, however, will, be maintained there, he said, because of British quota requirements. The company in May will begin production in England at the Denham studio of "For Her to See," starring Ray Milland opposite a British actress, with Hal Wallis in charge of production.

Warner Bros. To Hold Seven Regional Meetings

Seven regional conferences on current conditions and product will be conducted by Ben Kalmenson, vice-president and general sales manager of Warner Bros., starting November 30 in Atlanta. Division sales managers, district managers and branch managers in the respective areas will attend the meetings. Following the Atlanta conference, sessions will be held in Dallas, December 5; Los Angeles, December 9; Kansas City, December 16; Minneapolis, December 18; Cleveland, December 20; and Boston December 23.

13 Added to List for Film Foundation Meet

Industry spokesmen answering the call to gather in New Orleans December 3 and 4 to formulate plans for a foundation to help the needy and sick from all branches of the industry stood at 59 last Friday with the announcement by Walter Vincent, acting for the foundation's organizing committee, that 13 names had been added to the list. They include: Norman Ayres, Warners; Sam Dembow, Jr., Edward Golden Productions; Sam Gillette, Intermountain Theatres Association, Tooele, Utah; Abel Green, *Variety;* Rotus Harvey, San Francisco; William K. Jenkins, Georgia Theatres Company, Atlanta; A. S. Johnstone, IATSE, New Orleans; Sherwin Kane, *Motion Picture Daily;* John Kirby, Warner Bros.; Robert Mochrie, RKO Radio; J. J. O'Connor, Universal; Edward G. Zorn, Illinois theatre man; C. B. Ankers, Griffiths Theatre, Oklahoma City.

Quebec Unit Hits Contract Form

The "inequity of the standard film contract as drawn exclusively by the distributors without agreement or even consultation with the theatre owner" is one of the prime reasons for the Government's "interference" in the motion picture industry, according to the Quebec Allied Theatrical Industries.

That organization, which has recently concluded its annual convention in Quebec, is intent upon locking the barn door before the horse is stolen and has written to the presidents of the American producing companies for suggestions and reactions to a Quebec plan for a Dominion-wide Committee, composed of exhibitors' and distributors' representatives, which "will have the power to revise and regulate those forms of contracts so that an appeal to law or Government will be unnecessary."

"The example of what has happened in the United States was before us all and the mess into which the industry, both distributors and exhibitors, was in in that country was something we are determined to use every effort to avoid," the letter, signed by Eugene Beaulac, secretary, said.

Hitting at contract practices, the organization wrote: "The fact that the theatre owner must sign any form of contract presented to him in order to obtain the necessary product to remain in business has, no doubt, led to abuse.

Skouras, Cowdin Sponsor "Comeback" Documentary

Spyros P. Skouras, president of Twentieth Century-Fox, and J. Cheever Cowdin, chairman of the board of Universal, were members of the 16-man committee which sponsored the national premiere of the color documentary, "Comeback," which was held at the Waldorf-Astoria Hotel, New York, Tuesday under the auspices of the New York State Chamber of Commerce.

On Hollywood: Mr. Zanuck to Mr. Goldwyn—

"There is nothing wrong with Hollywood that cannot be cured by the liquidation of self-appointed oracles," Darryl F. Zanuck, vice-president in charge of 20th Century-Fox production, said in a statement issued in Hollywood Monday.

"I am referring to critical pronouncements recently attributed to Samuel Goldwyn and Walter Wanger. It is remarkable that Mr. Goldwyn has only now discovered that the screen is a medium of enlightenment as well as entertainment. Most Hollywood producers discovered this long ago and practiced it both during and before the war when such pictures were essential to the successful prosecution of the war.

"It is laudable of Mr. Goldwyn on the eve of his departure for England, to compliment the British film industry for the remarkable progress they have recently achieved. However, I cannot believe that Hollywood has 'run dry of ideas' or that 'richness has led to laziness'. Before we come to any such conclusion, let us examine some of the forthcoming Hollywood attractions such as Clarence Brown's 'The Yearling', William Wyler's 'Best Years of Our Lives', Selznick's 'Duel in the Sun', Frank Capra's 'It's a Wonderful Life', Michael Curtiz' 'Life With Father', and a picture from 20th Century-Fox, the title of which slips my mind, but I believe it has something to do with razors.

"Let us also remember that during this last year Hollywood has already released such commendable films as 'The Lost Weekend', 'A Walk in the Sun', 'Bells of St. Mary's', 'Anna and the King of Siam', 'The Jolson Story', 'The Spiral Staircase', 'To Each His Own', 'Spellbound', 'State Fair', 'Margie', 'Pride of the Marines', and others.

"As to Mr. Wanger, he is a gentlemen of high principles and lofty intentions, and a humdinger when it comes to popular oratory. He, too, can do a lot to lift Hollywood from this mythical 'mire' by solemnly promising not to produce any more films like 'Salome—Where She Danced' as long as he lives.

"It may be logically said that Hollywood produces too many pictures, but in defense it must also be said that Hollywood has been drafted to supply worldwide requirements.

"Hollywood welcomes international competition. Our record during the war years cannot be challenged, but international goodwill will not be advanced by irresponsible criticism, much of which is obviously designed for personal aggrandizement."

UN Delegates To See Cannes Prize Films

A feature and four shorts which won international awards at the October Film Festival at Cannes will be screened for delegates to the United Nations December 4 at the Museum of Modern Art, New York.

COLUMBIA TRADE SHOWINGS

LONE STAR MOONLIGHT · BLONDIE'S BIG MOMENT · ALIAS MR. TWILIGHT · THE LONE WOLF IN MEXICO



CITY	ADDRESS	DAY, DATE AND HOURS OF SCREENING			
		LONE STAR MOONLIGHT BLONDIE'S BIG MOMENT		ALIAS MR. TWILIGHT · THE LONE WOLF IN MEXICO	
ALBANY	20th-Fox Screen Room 1052 Broadway	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
BOSTON	Columbia Pictures Corp. 57-67 Church St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
CHARLOTTE	20th-Fox Screen Room 308 So. Church St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 So. Wabash Ave.	FRI. 12/6	1 P.M.	FRI. 12/20	1 P.M.
CINCINNATI	20th-Fox Screen Room 1632-38 Central Pkway.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Ave.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
DALLAS	20th-Fox Screen Room 1801 Wood St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
DENVER	20th-Fox Screen Room 2101 Champa St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
DETROIT	Blumenthal's Proj. Room Film Exchange Bldg.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 So. Vermont Ave.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Ave.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
MILWAUKEE	20th-Fox Screen Room 1016 No. 8th St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Ave., No.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 So. Liberty St.	FRI. 12/6	1 P.M.	FRI. 12/20	1 P.M.
NEW YORK	20th-Fox Screen Room 345 West 44th St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
OKLAHOMA CITY	20th-Fox Screen Room 10 North Lee St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
PHILADELPHIA	20th-Fox Screen Room 302 No. 13th St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
PITTSBURGH	20th-Fox Screen Room 1715 Boulevard of Allies	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
PORTLAND	Star Film Exchange 925 N.W. 19th Ave.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 E. First So. St.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
SAN FRANCISCO	20th-Fox Screen Room 245 Hyde St.	FRI. 12/6	1:30 P.M.	FRI. 12/20	1:30 P.M.
SEATTLE	Little Victor Prev. Room 2420 Second Ave.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.
ST. LOUIS	S'Renco Screening Room 3143 Olive St.	FRI. 12/6	1 P.M.	FRI. 12/20	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey Ave., N.W.	FRI. 12/6	2 P.M.	FRI. 12/20	2 P.M.

Production Gains First Time in Months, with 43 Pictures in Work

Hollywood Bureau

Despite the fact that the labor situation in Hollywood studios hourly grew more muddled last week, production picked up for the first time in many months. Only two pictures were completed during the week, whereas seven new ones were started. At the weekend, the shooting index stood at 43, a substantial rise over the preceding week's level of 38.

Jane Murfin, who had been scheduled to produce "Time Out of Mind" for Universal-International, settled her contract with the studio shortly before shooting started, and left the lot. The picture finally went before the cameras with Robert Siodmak directing under the production supervision of the U-I front office. The cast includes British actress Phyllis Calvert, who is making her American debut in this vehicle; Robert Hutton, Ella Raines and Eddie Albert. Based on a novel by Rachel Field, the story takes place in New England in the early '80s.

A second new U-I venture is "Buck Privates Come Home," latest Abbott and Costello starring vehicle, with Tom Brown, Beverly Simmons, and Nat Pendleton in supporting roles.

Columbia Starts Work on "The Swordsman", with Parks

Over at Columbia, work began on "The Swordsman," story of a bitter and bloody feud between two Scottish clans in the 18th century. Larry Parks, who scored in the title role of the same studio's "Jolson Story," is starred in the Technicolor feature. Ellen Drew appears opposite him, and dancer Marc Platt has his first acting role in this film, which Joseph H. Lewis is directing and Burt Kelly producing.

A Western titled "Stranger from Ponca City" also went before the cameras at Columbia, with Charles Starrett, Smiley Burnette and Virginia Hunter in leading roles. Colbert Clark produces; Derwin Abrahams directs.

RKO Radio launched "Seven Keys to Baldpate," based on the well known Earl Derr Biggers mystery-novel. Herman Schlom is producing under the executive supervision of Sid Rogell, and Lew Landers is directing. In the cast are Phillip Terry, Jacqueline White, Eduardo Cianelli, Margaret Lindsay, Arthur Shields and Jimmy Conlon.

Sol Wurtzel is producing the last of his 1946 program for 20th Century-Fox. Titled "Jewels of Brandenburg," it is a topical story of theft in occupied Germany. Eugene Forde is directing a cast composed of Richard Travis, Micheline Cheirel, Leonard Strong, Carol Thurston, Lewis Russell, Fernando Alvarado and Louis Mercier.

Screen Guild's latest venture, "Bells of San Fernando," is a James S. Burkett production with Duncan Renaldo as associate producer. Terry Morse is directing, and the cast includes Donald Woods, Gloria Warren, Shirley O'Hara, Bryan Folger, Paul Newland, Anthony Ward and Monte Blue. Set in California in the days of Spanish rule, the story is a romantic drama.

Incidental News of Pictures and People

Mary Pickford and Lester Cowan have formed a new producing company, Allied Artists, which will make four pictures for release through United Artists next year. The first four, to be produced by Cowan on a combined budget of $7,500,000 will be "One Touch of Venus," the Broadway success; "Babylon Revisited," based on a short story by F. Scott Fitzgerald; Warwick Deeping's "Sorrel and Son," and an original titled "The President's Husband." "Venus," which will be the first of the quartet to go before cameras, is to be filmed in Technicolor.

Collier Young, formerly assistant to MGM producer Arthur Hornblow, has been appointed a member of Warners' studio executive staff. . . . Sidney Biddell, who recently completed "Dead Reckoning" for Columbia, has been signed to a producer pact by Paramount. . . . Besa Short, for many years head of Interstate Theatres' short subjects department, has joined MGM to handle short subjects promotion on the studio publicity staff. Robert Preston's Paramount contract has been extended.

Jesse J. Goldburg, of United Screen Associates, has concluded an arrangement with Mary Sullivan, former head of the woman's division of the New York police department, for the purchase of the screen rights to her book, "My Double Life," a biographical account of Mrs. Sullivan's experiences as a policewoman. The picture will be filmed with the cooperation of the New York police department. Subsequently, United Screen Associates will make a series of four films a year over a seven-year period. Each will have a different foreign country as a background, and each will be documented with actual case histories from the files of the various countries in which they are set.

Production of pictures at Allied Studios, Joe Rock's converted magnesium factories at Henderson, Nev., will get underway in February. Jean Donnelly and Bret Matthews have formed a new company, Bret Matthews Productions, to make pictures in the $5,000,000 plant. The first will be "Pretty Boy Floyd," an original by Matthews, and the second will be "Vasquez," a Cinecolor feature. . . . Harry Sherman has concluded negotiations for the services of Al Green to direct his second Enterprise production, "They Passed This Way."

Planet to Distribute 52 Films on 16mm

Under the reorganized setup of Planet Pictures, the company will distribute 52 complete programs a year on 16mm. Each will comprise one feature, one two-reeler, and two one-reelers, all in color. . . . First picture industry use of General Electric's new storm-control discovery will be made by Story Productions in creating made-to-order blizzard scenes for "This Side of Innocence," which Hal Horne is preparing.

"Tragic Symphony," Monogram's screen version of the life of Tchaikowsky, will have Sir Cedric Hardwicke in a leading role. . . . Sidney Salkow has been assigned to direct "Bulldog Drummond at Bay," which Venture Pictures will produce for Columbia release. . . . J. Robert Bren, former chief motion picture program officer for the Co-ordinator of Inter-American Affairs, has been signed to a producer pact by RKO Radio. His first assignment is "Mystery in Mexico," to be filmed bi-lingually at the company's Mexico City Studios.

Ansell Brothers Form Production Company

Louis K. and Joseph C. Ansell, owners of the Ansell Brothers Theatres in St. Louis, formed Southern California Pictures, S. A., for the production of two pictures a year. Louis Ansell will produce while Joseph Ansell will remain in St. Louis to head the neighborhood circuit. The first picture is budgeted at $800,000 and is tentatively titled "Women in the Night," dealing with the heroism of women in wartime. It will be directed by William Howard and is to be filmed at Ensenada, Mexico, starting December 1.

Dale Evans Has Fun in Western

PREVIEW OF TRADE SHOW

Hollywood Bureau

Dale Evans' fan mail stacks up (literally) with that of any feminine star in pictures. Her followers throng theatres where she makes periodic personal appearances, which suggests that showmen who play the Westerns in which she has won all this popularity have an asset for marquee mention of the actress' presence in the role opposite whichever male star may be riding the range in the picture of the moment.

Miss Evans has appeared as leading lady, always opposite top male stars, in more Westerns than any other actress—21 in the past three years, which is a record—and says she is going to keep right on making the Western picture her career.

"I like Westerns," Miss Evans affirms. She is one of the few actresses who does not aspire to heavily dramatic roles. "I wasn't cut out to be a tragedienne, and I don't want to be one. I hope I can go on making Westerns, public appearance tours, and radio shows until I retire. And that date is a long time off."

Demand Is Tremendous

As long as there are children, Miss Evans feels, there will be Westerns. "There's a tremendous demand for Westerns among adults as well. As long as that demand exists — and I can see no reason why it should ever stop existing—there'll be Westerns. This type of product will be least affected, in my opinion, by any future slump in box office grosses."

It lies with the producers of Westerns, Miss Evans feels, to keep the standard of their product high. "Westerns must be kept clean and wholesome, because so many children see them. As things stand now, any mother can send her child off to the Saturday matinee without worrying about the type of screen fare offered him. She knows that if it's a Western, it will be wholesome—and good."

Another essential factor in the Western, Miss Evans feels, is action. "Children and adults both like a picture in which there's something happening all the time. They love the chase sequences, the fist-fights. They're a demanding audience where action is concerned, and they won't sit still for long, dull stretches of exposition and dialogue."

Under contract to Republic, Miss Evans is currently rehearsing for her 22nd Western, "Bells of San Angelo," Trucolor feature scheduled to go before cameras shortly.

As in all her recent pictures, she will appear opposite Republic famed cowboy star, Roy Rogers. Andy Devine and the Sons of the Pioneers will be included in the cast, William Witney will direct, and Edward J. White has been designated associate producer.



ENTRANCE: A scene from the latest of the Andy Hardy series from MGM, "Love Laughs at Andy Hardy", which will be tradeshown December 2. It stars Mickey Rooney, of course, and Bonita Granville.

Astor Gets "Return of Native"

Astor Pictures Corporation has announced it will handle worldwide distribution of "The Return of the Native." Bernard Vorhaus has adapted the book to the screen and will produce and direct the film. Robert M. Savini, president of Astor Pictures, is negotiating with Robert Donat to play the leading role, providing the film is made in England.

Academy Amends By-Laws On Eligible Pictures

The Academy of Motion Picture Arts and Sciences has amended its by-laws by eliminating the rule that a picture must be exhibited to the public in regular commercial theatres before it can be considered for an Academy Award. Under the new rules any picture which a producer may show seven times to Academy nominating bodies is eligible for nomination for an award if the producer notifies the Academy in writing of his intentions of entering his production in the competitions. The seven screenings need not be given consecutively. In this way pictures could win awards before they are placed in general release throughout the country.

"Wonderful Life" Set

"It's a Wonderful Life," Frank Capra's first production since returning to Hollywood from the war, will have its world premiere at the Globe theatre in New York, December 21. The picture stars James Stewart and Donna Reed and will be distributed by RKO Radio.

COMPLETED

EAGLE-LION
Amy Comes Across

ENTERPRISE
Arch of Triumph

STARTED

COLUMBIA
The Swordsman
Stranger from Ponca City

RKO RADIO
Seven Keys to Baldpate

SCREEN GUILD
Bells of San Fernado

20TH CENTURY-FOX
Jewels of Brandenburg (Wurtzel)

UNIVERSAL-INTERNATIONAL
Time Out of Mind
Buck Privates Come Home

SHOOTING

COLUMBIA
Blondie's Holiday
King of the Wild Horses
Lady from Shanghai

ENTERPRISE
Other Love

MGM
Rich, Full Life
Love Story
Birds and the Bees
Undercover Maisie
Cynthia's Secret (formerly "Personal Touch")
Green Dolphin Street
To Kiss and to Keep
Romance of Rosy Ridge

MONOGRAM
Fall Guy
Drifting Through
The Guilty (Wrather)

PARAMOUNT
Blaze of Noon
Variety Girl

PRC
Red Stallion

RKO RADIO
Build My Gallows High
Dick Tracy vs. the Claw
Magic Town (Riskin)
Long Night (Hakim-Litvak)
Tarzan and the Huntress (Lesser)

REPUBLIC
Wyoming
Gallant Man
Nelson Eddy Production

20TH CENTURY-FOX
Forever Amber
Mother Wore Tights

UNITED ARTISTS
Vendetta (California)
Personal Column (Stromberg)

UNIVERSAL-INTERNATIONAL
Egg and I

WARNERS
Dark Passage
My Wild Irish Rose
Woman in White
Deep Valley
Night unto Night

Latest of Columbia's Great Special Action Musicals!



COLUMBIA PICTURES
presents

Lone Star Moonlight

WITH

THE HOOSIER HOTSHOTS

(Hezzie, Ken, Gil and Gabe)

KEN CURTIS · JOAN BARTON · GUY KIBBEE

ROBERT STEVENS · CLAUDIA DRAKE

THE SMART SET · MERLE TRAVIS TRIO

JUDY CLARK AND HER RHYTHM COWGIRLS





Screenplay by Louise Rousseau

Produced by COLBERT CLARK

Directed by RAY NAZARRO

COLUMBIA PICTURES

Praise Industry For Contribution To Nation's Unity

Tribute was paid to the industry for its contribution to American unity and understanding November 24 at the Waldorf-Astoria Hotel in New York. At a "Thanks for Thanksgiving" dinner the National Conference of Christians and Jews presented a scroll to Will H. Hays, who accepted in behalf of the industry. Everett R. Clinchy, president of the National Conference, made the presentations, and Henry Noble McCracken, president emeritus of Yale, presided.

Chairman for motion pictures was Max A. Cohen, president of Cinema Circuit. Other representatives of the industry present were Charles Reagan and Leonard H. Goldenson of Paramount; Fred Schwartz, Century Circuit; Henry Robbins, National Screen Service; S. H. Fabian, Fabian Theatres; Martin Quigley, Quigley Publications.

Five other communication industries—magazines, newspapers, radio, advertising and the theatre, were similarly honored.

Mr. Hays said, "No story ever written for the screen is as dramatic as the story of the screen itself. Motion pictures have been able thus to grow and serve, because they have grown in the soil of freedom, nurtured by freedom's processes. They have been free to develop by voluntary and not compulsory methods and have remained free because of the purpose of the industry first to recognize and discharge its duties."

It is vastly important, Mr. Hays said, if we are to preserve the liberties of the Republic, "that the freedom of all these instrumentalities be maintained."

Tracing the development of the industry, Basil O'Connor, president of the American Red Cross, declared: "The motion picture theatre has become the most potent single educational voice in America." He also lauded the industry for its "inventive, imaginative, generous and unselfish" contributions to the war.

Legion of Decency Reviews Eight New Productions

The National Legion of Decency reviewed eight new productions this week, approving all. In Class A-I, unobjectionable for general patronage, were "Boston Blackie and the Law," "The Devil's Playground," "Till the Clouds Roll By," "Fool's Gold" and "Terror Trail." In Class A-II, unobjectionable for adults, were "The Chase," "Magnificent Doll" and "The Strange Woman."

Plan Negro Business Films

Supplementing its program of six all-Negro features a year, Herald Pictures of New York has organized a special department for the production of industrial short subjects for showing to Negro audiences.

Start Meetings Preparatory To 1947 Ned Depinet Drive

Len S. Gruenberg, drive captain of the 1947 Ned Depinet Drive, got the tenth annual sales campaign under way Monday with a meeting at the Des Moines RKO exchange. The meeting was the first in a series of similar sessions. The home office was represented by Harry Gittleson, assistant to Walter E. Branson, western division sales manager, and R. V. Nolan, prairie district manager.

The men also attended a meeting at the RKO exchange in Omaha the same day. From there Mr. Gruenberg and Mr. Gittleson proceeded to Denver where the drive was discussed Wednesday. Salt Lake City will be visited Saturday. Mr. Gruenberg, accompanied by J. H. MacIntyre, western district manager, will be at the Seattle exchange December 2. Mr. MacIntyre also will attend the San Francisco and Los Angeles sessions.

The Ned Depinet Drive will officially start December 20 and will run through May 8, 1947. Special accessories to spark the drive have been prepared by S. Barret McCormick, director of advertising and publicity. Robert Mochrie, RKO vice-president and general sales manager, will head the 1947 drive in close cooperation with Mr. Gruenberg.

Sees Unity Need To Win Tax Cut

Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, said last weekend the united action of all exhibitors will be necessary to win elimination or reduction of the 20 per cent Federal admission taxes. "We have always felt that admissions bore a disproportionately high share of wartime taxes," he said, pointing out that his organization will be "in there pitching hard for the elimination, or reduction, if complete elimination is unobtainable."

In New York, Monday, Matt Shelvey, national director of the American Guild of Variety Artists, discussing a current recession in show business, said he is appealing on behalf of the 47,000 AGVA members to the Federal Government for a reduction in the 20 per cent amusement tax. He added that a cut to the pre-war five per cent "might stimulate business" and reemploy thousands of entertainment workers who have been laid off in recent months. Mr. Shevley's move is supported by owners and managers of hotels, restaurants, night clubs and other places of amusement.

Meanwhile, Mayor Edward J. Kelly of Chicago Monday killed the proposed city tax on theatre admissions as well as on sports events and instead ordered City Budget Director Arthur G. Lindell to trim next year's budget by $2,500,000. The proposed tax called for a one-half cent tax on admissions of 30 cents and under and up to three cents on admissions over $1.

39% of Pictures Unobjectionable, Legion Reports

The National Legion of Decency found 39.64 per cent of the motion pictures it reviewed between November, 1945, and November, 1946, suitable for inclusion in its A-I category, "unobjectionable for general patronage." The figure represents an increase over the 38.1 per cent found generally unobjectionable in 1944-45.

This information was presented Saturday to the annual general meeting in Washington of Catholic Archbishops and Bishops of the United States by Msgr. John J. McClafferty, the Legion's executive secretary.

While there was an increase in the A-I classification, there was also an increase in those pictures rated B, or "objectionable in part," according to the report. In 1944-45, B pictures amounted to 11.5 per cent; in 1945-46, 15.35 per cent.

Operates in 73 Dioceses

The Class A-II, "unobjectionable for adults," category decreased from 50.4 per cent for 1944-45 to 45.01 per cent for 1945-46, according to Msgr. McClafferty, who reported on the work of the Legion in 73 separate dioceses throughout the United States.

Most Rev. William A. Scully, Coadjutor Bishop of Albany, was chosen chairman of the Bishops' Committee on Motion Pictures. He succeeds Bishop Francis P. Keough of Providence, who retired. Most Rev. Raymond A. Kearney, Auxiliary Bishop of Brooklyn, succeeds Bishop Keough as a member of the committee.

Other members of the committee are: Archbishop John J. Cantwell of Los Angeles, Bishop Joseph H. Albers of Lansing and Bishop Bryan J. McEntegart of Ogdensburg, N. Y.

In presenting his report, Msgr. McClafferty stressed the importance of the work of the Rev. John Devlin, executive secretary of the Legion of Decency for the Archdiocese of Los Angeles and representative of Archbishop Cantwell in matters relating to films and the film industry.

Hits Dope Amendment

The recent amendment of the Product Code provision relating to narcotic films was also a matter for Msgr. McClafferty's attention. In a strongly-worded argument, he insisted that the amendment, "although phrased with so-called clarifying conditions, in effect opens the door for the production of films dealing with the use and traffic in drugs. Such films will have most unwholesome effects morally and physically."

Golden State Buys Speedway

Representing an investment of nearly $400,000, Robert A. McNeil in behalf of the Golden State Theatre Circuit has purchased the controlling stock in the Oakland, Cal., Speedway.



ALBANY

The Palace made a good start with the popular Van Johnson in "No Leave, No Love," coupled with Warner Baxter in "Crime Doctor's Man Hunt." The Strand played "If I'm Lucky" and "Wife Wanted." These theatres presented one-night concerts by local college choruses, as part of the Variety Club's "Denial Day" campaign. Audience collections followed the songfests. . . . The Grand had "The Bachelor's Daughters" and "Hotel Reserve," the latter an English picture starring James Mason. The Ritz presented "The Verdict," which had been shown for a week at the Strand, and "Beauty and the Bandits."

Harold Westcott, from the Army, is now associated with Nathan Robbins in the management of the theatre in New Hartford, Utica suburb. . . . Variety Club will follow the big welcome to Col. William McCraw, assistant to National Chief Barker Robert J. O'Donnell, with the annual Motion Picture Ball in the De Witt Clinton Hotel, December 7. Leo Rosen, a crew man and manager of the Strand, announced that reservations were almost gone. Monte Woolley, screen star who lives in Saratoga and who had made several personal appearances here, will be a guest.

ATLANTA

Business is on the upgrade with holdovers in all theatres. The world premiere of "Song of the South," at the Fox Theatre grossed $30,000, equally divided between the Uncle Remus Memorial Association and the Junior League. "Rage in Heaven" opened its second week at the Loew's Grand, playing to SRO. . . . J. Hackel of the Ritz theatre, Jacksonville, Fla., has purchased the DeSoto theatre, Alachua, Florida. . . . H. Greene and Col. Orr of the Orr circuit in Alabama, were visitors in the city. . . . Tony Stone, Leon theatre, Tallahassee, Fla., has purchased a lot in Tallahassee, and will build a new 700-seat colored theatre as soon as material is available. . . . Field men and home office heads of MGM were in Atlanta to discuss the campaign for "Gallant Bess." . . . Extensive improvement is planned for the Martin circuit's Ritz in Talladega, Ala., announced by T. A. MacDougald, city manager. . . . Land for the construction of a new theatre in Bowden, Ga., has been purchased by Mr. and Mrs. Homer Yeats. Mrs. Willinghan Wood, owner of the Lithonia theatre, Lithonia, Ga., will soon build a new theatre there.

BALTIMORE

While some exhibitors complain of a seasonal slump, general business conditions for the week were healthy. "Two Smart People" started well at the Century. "Vacation in Reno" opened nicely with Hoosier Hot-Shots on stage at the Hippodrome. "The Dark Mirror," held for a third week at Keith's. New theatre held "Margie," for a third week. "Nobody Lives Forever" went into a second week at the Stanley. . . . Marquee of Hilton is being rebuilt. House owned by Thomas D. Goldberg. . . . Milton Stark, Baltimore film supply man, added some money to the Variety Club heart fund by having some of his collection of toy banks on exhibition at the clubrooms and all money put in to see them work went to the fund. . . . Met theatre lease has been taken over by Milton Schwaber, who operates five other houses with Wilbert Brizendine as managing director. Rome Theatres operated Met many years. Maurice Freilinger goes from Rialto in Rome circuit to Met as manager and Harold Grott has been transferred from Met to the Rialto theatre.

BOSTON

George Jessel helped celebrate Monk Maloney's tenth anniversary as manager of Loew's Poli theatre in Worcester last week at a dinner honoring Mr. Maloney. . . . It was also the twentieth anniversary of Loew's Poli. . . . Dorothy Boyle is a new addition to the Paramount office force. . . . Terry Turner, director of exploitation for RKO Radio, arrived in town to line up the campaign for "San Quentin," which will have its world premiere in Boston and more than 100 theatres in New England December 5. . . . The Tub Thumper Dinner for November 21, was changed to the Copley Plaza Blue Room. Irving Berlin was the guest of honor.

WHEN AND WHERE

December 3: Allied Theatre Owners of New Jersey annual meeting and dinner at Hecht's Ritz Restaurant, Passaic.

December 3–5: Film industry meeting in New Orleans to establish a national film foundation for the needy.

December 6: Illinois Allied Booking and Buying circuit dinner honoring Jack Kirsch, national Allied president, at the Congress Hotel, Chicago.

December 9–10: Theatre Owners of Oklahoma convention, Skirvin Hotel, Oklahoma City.

January 26–28: Theatre Owners of North and South Carolina convention in Charlotte, N. C.

CHARLOTTE

J. W. Lilly will open a theatre for Negroes in Asheboro, N. C., Dec. 5, with seating capacity of 350. . . . Earl Davenport opened a theatre in Creswell, N. C., November 27, seating 350. Exhibitors' Service will do the buying and booking for both the Asheboro and Creswell houses. . . . The health films serviced to North Carolina theatres by the Wilby-Kincey company of Charlotte are going over well and are much in demand. These films, dealing with North Carolina's health situation and featuring such Tar Heel stars as Kay Kyser, Kathryn Grayson of Winston-Salem, Ann Jeffreys of Goldsboro, Ava Gardner of Wilson, and Randolph Scott of Charlotte, were made in Hollywood with the aid of MGM, RKO and Columbia studios. The three studios co-operating in this move for health contributed 35 prints each. These three-minute features will be rotated through the servicing of the Wilby-Kincey company until they are presented in every theatre in the State of North Carolina.

CHICAGO

A bright spot in the local picture is the conclusion of the 50-day-old bus strike. This had been affecting business, especially Loop theatres during matinees. . . . Harry Seed, Warner Bros. district manager, and Jack Shumow, branch manager, report that their company is establishing some sort of a record with four of the features playing first runs in the Loop at one time. They have "The Big Sleep" at the Apollo, "Nobody Lives Forever" at the Chicago, "Cloak and Dagger" at the Roosevelt and "Deception" at the State-Lake. . . . Willie Howard and Harry Carroll—the latter wrote "I'm Always Chasing Rainbows"—who are appearing at the Latin Quarter, entertained at the last meeting of the Cinema Lodge of the B'nai B'rith. Guest speaker was Meyer Zolatoreff of the Chicago *Herald-American*, who spoke about present conditions in Palestine, from which country he has just returned.

"The Best Years of Our Lives"will play at the Woods here with a straight $1.80 admission price and no reserved seats. . . . Si Greiver, who heads his own independent booking firm here, has been appointed booker and buyer for the Roxy Theatre, 632-seat house in Toluca, Ill. Owned by John Tozzi, the theatre opened Thanksgiving Day. . . . Greiver is also now booking the Star & Garter since it has eliminated burlesque and adopted a straight-film policy.

CINCINNATI

An injunction sought in a suit filed by residents of suburban Mt. Healthy to restrain the Park-In Theatre Company from constructing a drive-in theatre in the vicinity on the contention that it would constitute a neighborhood nuisance, was denied by Judge Raymond S. Wilson in Common Pleas Court, who ruled that there was nothing in the petition to show that the locality was exclusively residential, and that there is no zoning law for uncorporated areas in Ohio, ruling further that a drive-in theatre is not, in itself, an unlawful business, and, if operated without depriving plaintiffs of

(*Continued on page* 94)



Gene's First

SIOUX

with **CHAMPION** Wonder Horse of the W

Directed by FRANK McDONALD • Original Screen Play

AUTRY'S BACK

to the box office . . .

BIGGER

and BETTER

than EVER!

BACK to **REPUBLIC** and his millions of movie fans . . .

CITY SUE

d LYNNE ROBERTS • STERLING HOLLOWAY • CASS COUNTY BOYS

ve Cooper • A REPUBLIC PICTURE

(*Continued from page 91*)

the normal enjoyment of their homes is not, in itself, a nuisance. The decision is expected to establish a precedent in similar cases, one of which recently was filed against Theatre Enterprises, Inc., by residents of suburban Glendale. . . . The local Variety Club recently held a "Country Store Night" to help raise funds for the children's annual Christmas party. . . . The Gordon theatre, Middletown, Ohio, dark since damaged by fire four years ago, is to be razed, and the site used for a modern theatre and storerooms at an estimated cost of $350,000, to be constructed by Mrs. Mary Gordon, owner of the property, as a memorial to her late husband, William Gordon, founder of the house. The new 750-seat theatre, to be equipped with a stage for legitimate plays and vaudeville, will be operated under a long-term lease by William F. Bien, head of the National Theatre Supply Co., Cincinnati, who also operates a number of suburban houses in the Cincinnati area. Building contract has been awarded to the F & Y Building Service, of Columbus, Ohio.

CLEVELAND

Without being spectacular, the week's theatre attendance was very satisfactory in the downtown area. Neighborhood houses, however, report a 25 per cent average drop from last year's business. They attribute this to natural causes including elimination of wartime excitement, high cost of living and the approaching holiday season. Managers of first runs complain of concentrated weekend business which taxes ability to handle the crowds with very poor attendance on the intervening days.

Mrs. George W. Erdmann, wife of the secretary of the Cleveland Motion Picture Exhibitors Association, died suddenly Friday at her home in Cleveland Heights, of a heart attack. In addition to her husband she is survived by a son, George Jr., and a daughter, Florence. . . . "Henry V" will make its local debut at an undisclosed date at the Lower Mall Theatre, a Community Circuit house, now closed for remodeling. . . . Milton A. Mooney has added the Shar-Ve Theatre, Edgerton, to the more than 100 houses now being serviced by his Cooperative Theatres of Ohio. . . . A. M. Goodman is now serving his second term as local United Artists branch manager. He was appointed to the post last week to succeed William S. Shartin, resigned. Goodman was UA branch for five years prior to 1943 when he relinquished the post in favor of that of city salesman on account of his health. . . . Lou Marks, recently appointed MGM reprint and foreign film district representative, was guest of honor at a dinner held by the Salesmen's Club of Cleveland at the Statler Hotel. Dick Harper takes over Mark's former river territory.

COLUMBUS

Homecoming weekend at Ohio State brought in thousands of out-of-towners, many of whom added to weekend throngs at downtown theatres. The Ohio did well with the single showing of "Two Years Before the Mast" and others noting the box-office boost were the Palace with "Nocturne," the Grand with "Lady Luck" and the Broad with a dual revival, "Sun Valley



Serenade" and "The Bowery." . . . Hobart Gay, recently returned from three years' Navy service, is new manager of the Drexel. . . . L. D. Elder, former Drexel manager, is now in charge of popcorn and candy sales for the Miles circuit. Charles Stokes has been promoted to manager of the Beechwold. . . his post at the Cleve has been taken by Bob Little.

Mrs. Max Stearn, operator of the Southern, reports the task of redecorating and renovating the Southern will be completed about January 1. . . . Lack of building materials has delayed completion of the University and Esquire, Academy theatres which had been expected to open this autumn. . . . The Gayety, formerly Bill Pancake's Knickerbocker, opened with just a few days' notice on November 22 with a burlesque revue. The Gayety continuous policy includes films.

DALLAS

The potency of Van Johnson's name brought hosts of his bobby-sox admirers and their boy friends to the Palace to get a good week for "No Leave, No Love" for a $16,500 gross. The return of Henry Fonda to the screen, the excellence of the John Ford Western, and the fact that Dallas is Linda Darnell's home town brought the Majestic good business with $19,500 for the week on "My Darling Clementine." . . . R. J. O'Donnell, national chief barker of the Variety Clubs of America, has announced that the Club's first south-of-the-border tent will be officially installed in Mexico City January 16, 1947, with members from all over America invited to attend. A large number of Texas and Dallas Variety members are already making reservations. . . . The newly formed Barbed Wire Club, composed of ex-GI's who were prisoners of war, was given a screening of "Blue Skies" at the Paramount screening room Monday, arranged by George Henger.

DENVER

Snow on Sunday was not heavy enough to cause theatre business to drop. With closing of schools due to coal strike business expected to be better. . . . Bluebird using Mexican made films occasionally in cooperation with Spanish department of University of Denver; Center for Latin American Studies, and the Denver parochial and public schools. . . . Sally Rand and stage with "Shadowed" on screen, packed Tabor for week.

Frank H. Ricketson, Fox Intermountain Theatres' president, heading drive for large building fund for University of Denver. His assistant, Robert Selig, in charge of public relations for drive, with Lowell Thomas, Denver U. grad., also on committee. . . . Lowell Gates, former Fox employe, now manager Plaza, Denver. . . . C. W. O'Brien, out of army, city manager Walsenburg, Colo., for Fox, succeeding William Peregrine, who goes to McCook, Neb., as assistant city manager. Prizes in Fox Intermountain Theatres campaign on "October Is Motion Picture Month" go to Ralph Batschelt, Paramount, Denver, $100; Wilbur Williams, Boulder, Colo., $75; Elmer Haines, Sidney, Neb., $50, and John Denman, Mayan, Denver, $25. . . . W. D. McClintock, veteran, back as assistant booker for Fox Denver theatres. . . . Film salesman planning stag party at screen club December 23, and dinner-dance, Broadmoor Country Club, Dec. 28.

DES MOINES

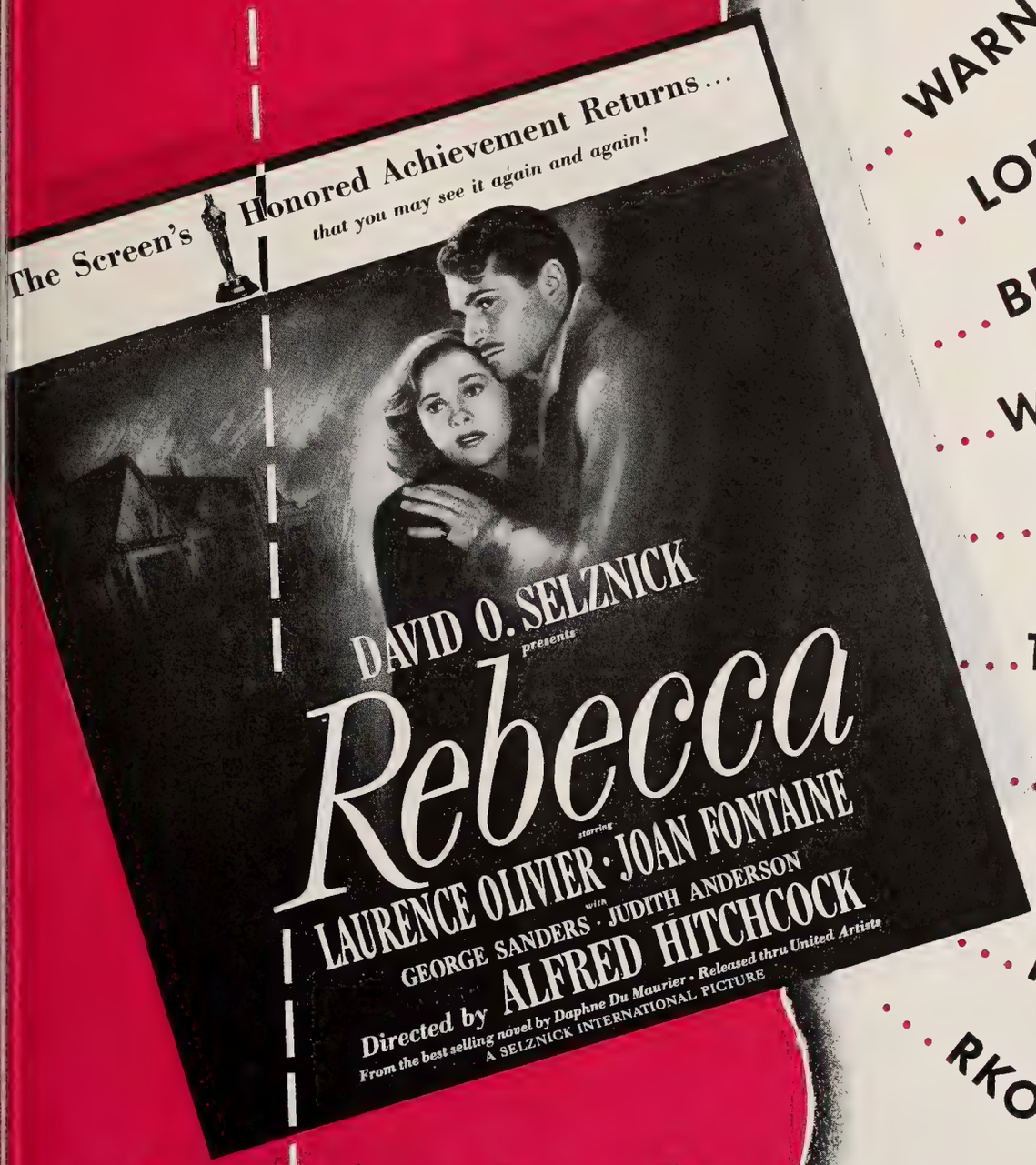
Business activity in the principal cities of Iowa during the first three-quarters of this year has been much greater than in the nation as a whole, a survey of check transactions through banks reveals. However, a decline in theatre patronage has been felt the last two weeks in Iowa. "Deception" at the Orpheum theatre did the best business among downtown "A" houses here last week. . . . The Midwest Entertainment Co., Waterloo, Ia., a $10,000 corporation that will manage, own and operate theatre, night clubs, amusement halls and parks, filed articles of incorporation last week with the secretary of state. . . . Plans for opening the Pier theatre, Pierson, Ia., are being made by the managers, F. E. Shipley and C. E. Benson. The house was expected to open the last of November. . . . After a six-month remodeling program, the Princess theatre, Sioux City, Iowa, opened last week. . . . Another house, the Arion, Burlington, Iowa, had its official opening in that city recently. The theatre's opening marks the end of a long period of construction and improvement work, cost of which was more than $100,000. . . . Kenneth Vohs, for five years manager of the Ritz theatre, Chariton, Ia., has resigned to become purchasing agent and maintenance director for the Alliance Theatre Corp. of Chicago.

HARTFORD

"My Darling Clementine" and "Notorious" have been among the latest holdovers at Connecticut theatres. . . . Hartford's Fire Chief, Henry G. Thomas, has announced that the Department has banned the use of Christmas trees or any other combustible decorations in theatres, department stores, restaurants, hotels and other places of public assembly, unless they are properly flameproofed. . . . The Center Theatre Building on Main St., Hartford, has been purchased from the Lieberman interests by two local men, Herman Salvin and Maurice Greenberg. Offices, stores and the Center theatre are in the

(*Continued on page 96*)

HAVE YOU BOOKED



...WARNERS HAS!

...LOEW'S HAS!

...BRANDT HAS!

...WOMETCO HAS!

...ODEON HAS!

...TRI-STATE HAS!

...MINNESOTA AMUSE. HAS!

...INTERSTATE HAS!

...RKO HAS!

...thousands of theatres and circuits have!

You get it from UA

(*Continued from page 94*)

building. Continental Circuit has a 20-year lease on the theatre.

Compliance division of the CPA has suspended construction of a drive-in theatre by E. M. Loew at Newington, Conn. According to announcement by Bruce S. MacMillan, CPA Hartford office manager, the compliance inspectors found construction of the outdoor theatre was not in accordance with the specifications under which it was approved under the Government's limitation order on non-housing construction. Louis Richman, spokesman for E. M. Loew, said it was decided to halt work temporarily until the matter was straightened out.

MEMPHIS

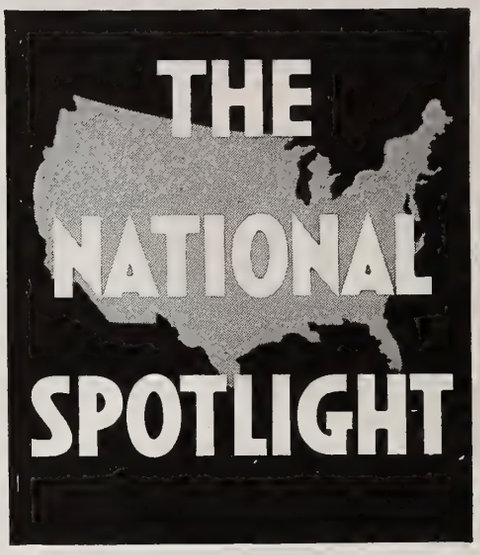
Theatre attendance has been picking up with cold weather. The Palace theatre reported brisk attendance to see "My Darling Clementine." Malco had sharply increased attendance with "Our Hearts Were Growing Up." Warners said "Deception," held for a second week, did "terrific business." State reported better than average attendance with "Rage in Heaven." Ritz opened with "Madonna of the Seven Moons," and had to turn patrons away the first few nights. Leading neighborhood circuits reported increased attendance.

R. X. Williams, Oxford, Miss., the new president of Tri-States MPTO, was visiting on Film Row. . . . A. J. Protas and S. J. Lichey, who plan to open a new Negro theatre, the Pix, at Fort Smith, Ark., soon, were seen on the Row.

Visiting exhibitors included: W. C. Sumpter, Cotton Bowl theatre, Le Panto, Ark; J. M. Mounger, City theatre, Calhoun City, Miss.; J. A. Cole, Cassaday theatre, Webb, Miss.; Johnny James, James theatre, Cotton Plant, Ark.; G. H. Goff, Rustic theatre, Parsons, Tenn.; Lawrence Landers, Landers theatre, Batesville, Ark.; Louise Mask, Luez theatre, Bolivar, Tenn.; Orris Collins, Capitol theatre, Paragould, Ark., and Moses Sliman, Lux theatre, Luxora, Ark.

MINNEAPOLIS

Theatre business had an about normal week with holdovers doing very well. "Margie" ran two fine weeks, with "The Killers" enjoying a good three. A Cartoon Carnival at the Gopher, Loop "B" house, was a pleasant surprise, doing about 145 per cent of average gross. . . . Elected to the board of the Northwest Variety Club were John Branton, Al Lee, Jack Heywood, Ben Friedman, Bill Volk, Bill Elson, Morrie Steinman, Max Torodor, Caspar Chouinard and George Granstrom. Elson now is recovering from an operation at University Hospital. . . . Joe Murphy, former city salesman for Swift Packing Company, has joined the sales force of Republic here. . . . Red Edinson will handle exploitation for PRC pictures in Minneapolis. . . . Fire destroyed the Au June, Plankinton, S. D., owned by J. L. Anderson. . . . E. R. Wright has opened his new Pic at Bagley, Minn. . . . E. W. Johnson sold his Floodwood, Minn., house to Eino Antila. . . . Fred Deuth has remodeled and enlarged his theatre at Jasper, Minn. Art Abelson, owner of the Lake, Devils Lake, N. D., is recovering from a breakdown brought on by overwork.



OKLAHOMA CITY

Work on the Center theatre in downtown Oklahoma City, to be a super-deluxe theatre, going ahead on schedule. . . . Bob O'Donnell, Ted Gamble, Fred Wehrenberg, William McCraw, Charles E. Lewis, Dave Palfryman, Herman Levy, H. M. Richey, Claude Lee, Leon Bamberger and E. B. Coleman are on the schedule for the Theatre Owners of Oklahoma, Inc., convention here December 9-10 at the Skirvin Hotel with Morris Loewenstein, president, saying the municipal tax problem may be up for heated discussion. . . . Visitors from over the state on the Row last week included L. R. Creason, Eufaula; Eugene Martin, Snyder; Dana Ryan, Pawnee; Frank J. Garner, Byars; J. L. Cooper, Antlers; Stanley Dugger, Dill; J. H. Snow, Hinton; Truman Ellerd, Blanchard; B. L. Waldron, Sentinel; A. R. Walker, Broken Arrow; Bill Jensen, Dewoka and Jim Rogers, Crescent. . . . Lewis Barton has scheduled December 16 as opening date for his new Home theatre here. . . . Kay Bowie, newest clerk at the Paramount exchange. . . . Connie Carpou from Dallas to work for Metro here. . . . L. C. Griffith, head of the Griffith circuit, is now greatly improved. . . . A silver plaque and charity citation award won by the Oklahoma Variety Club at the national convention last spring will be presented to the Oklahoma tent at a special ceremony and dinner December 10.

OMAHA

Exhibitors in this territory, especially those depending on farm trade, could understand a lot of unanswered box office trends last month with the report that last October was the wettest October on record in Nebraska. . . . Booker Joe Weiss of Warners is in St. Catherine's Hospital with a broken leg. . . . Manager Bruce Shelton of the Hollywood theatre at Sioux City was host for the world premiere of "Siuox City Sue." Jean Hofstad, the city's "Sioux City Sue," made a personal appearance. . . . Carl Beard, owner of the State theatre at Lewellen, Neb., died while on a visit to his former home at Franklin, Ind. . . . An RKO trio—Len Gruenberg, drive captain; Harry Gettleson, assistant to Walter Branson, and Ray Nolan, district manager—were to be here November 26 for a Ned P. Depinet drive program. . . . Wynona Kennedy, Paramount, is in Doctor's Hospital for an operation.

PITTSBURGH

The resignation of Herman R. Biersdorf as branch manager of the 20th-Century Fox Film Corporation here tossed a bombshell into Film Row. Biersdorf has accepted a position as branch manager of the newly organized Eagle Lion Films and will be located at Dallas, Tex. He also will have supervision over the Oklahoma City and New Orleans branches. . . . Johnny Harris undoubtedly will be very much satisfied with the selection of Hollywood for the Variety Club convention next year. The Ice Capades will also be in the nation's film capitol at that time. . . . Dick Powell's Pittsburgh friends are awaiting his debut in his first Western, which he is making for RKO. Powell often has confided that he would rather make a wild and woolly film than anything else, so he's got his wish. . . . Now that the 53-day hotel employee strike has ended, Morris Finkel, president of the Western Pennsylvania Motion Picture Owners Association, is expected to set a new date for the annual convention, which has been set back twice owing to strike-bound hotels.

SAN ANTONIO

Cold weather has moved into San Antonio and South Texas. Alamo City first runs opening November 21 include: Aztec —"Notorious"; Empire—"Sunset Pass," and Majestic—"My Darling Clementine." Business continues to move along at an even pace at most theatres. . . . South Texas theatre notes: Jose Luna of the Luna, Crystal City, died of a heart attack there November 14. His son Jose, Jr., will continue to operate the house. . . . Mrs. Esther Izaguirre, manager of the Rex, Mission, is in a McAllen hospital after a recent operation. . . . Eddie Brady and Ramon Ruenes opened their new $90,000 Mexican house, the Victoria, in Brownsville, November 20. . . . Jay Dennis, well known in Hollywood and New York, has been appointed managing director of the Sunken Garden Attractions, Inc., here. . . . Visitors included J. Justiniani and son Danny, Azteca, Houston; Edward Brady, San Benito; Raymond Ruenes, Brownsville; Tranquilino Torres, Granada theatre, Port Isabel; Xavier Uranga, traveling auditor, Azteca Films, Los Angeles, and John Rosenfeld, theatrical reviewer, the *Dallas Morning News*.

SAN FRANCISCO

Reflecting the dullness of the rainy weather, box office grosses also remain dull and cheerless. . . . Louis Armstrong, doing a personal appearance at the Gate, should lend an upward spurt to the weekly average, but the other houses, most of which are in their second weeks' run, hope for no miracles. Many outside events are pulling from the theatre patronage, such as the Ballet Russe, special concerts by Tito Schipa with the Symphony at the Opera House, the opening week of "Life With Father" at the Geary theatre, with its companion house, the Curran, play-

(*Continued on following page*)

(Continued from preceding page)

ing "State of the Union." . . . Saturdays mean a general exodus to the football games, and then the National Livestock Exposition at the Cow Palace. It's certain none of these is helping to bolster theatre business. . . . Sid Grauman planed to town to rest for a week. . . . Helen Wabbe of the Gate sick in bed with flu. . . . The pyromaniac who set fire to the American theatre, Chico, was apprehended by the police. . . . Bengt Janzon, director of Europa Film, with headquarters in Stockholm, in town shooting scenes for his latest picture. . . . The state theatre, Petaluma, was sold by David Bolton and acquired by Ray Knight. . . . The Surprise Valley theatre, Cedarville, owned by Mrs. B. E. Atchinson, scheduled to open the middle of December.

ST. LOUIS

St. Louis first run houses suffered one of their worst weeks last week when department stores opened up with their Christmas merchandise, attracting record crowds and detracting from film attendance. . . . National Association for the Advancement of Colored People picketed the American theatre, only legitimate house, when "Carmen Jones," all Negro musical, opened. Association protested against segregation of Negroes. Business unaffected. . . . Bill Powers, former dance director of the F&M's deluxe Ambassador theatre, back in town to audition dancers and other acts for USO-Camp shows. . . . Andy Dietz, local manager of Screen Guild Productions, paid $15,000 for stock held by Harry C. Arthur, Jr., of Fanchon & Marco, and Sam Komm, local exhibitor. . . . Orvill Crouch, local manager for Loew's theatres, back after two-week vacation. . . . Father William F. Glynn, former head of Father Dunne's Newsboys Homes, to Hollywood for conferences on movie based on the home. . . . The New Frisinia theatre at Taylorville, Ill., the newest unit in the Frisinia Amusement Company, has opened. . . . In commenting on the shortage of product and the heavy number of reissues, Harry C. Arthur Jr., general manager of Fanchon & Marco, said, "There hasn't been a grade A picture released since the first of the year." . . . Fred R. Rodgers, local attorney, new clerk of the St. Louis tribunal of the Arbitration Association.

WASHINGTON

Theatre business was good, with "Margie" at Loew's Palace holding over for another fine week. New pictures of "top drawer" caliber, opening in town were the long awaited "Notorious" at RKO Keith's; "Dark Mirror" at Warner's Earle, and "Angel on My Shoulder" at Loew's Capitol. Sidney Lust's Hippodrome received excellent writeups on "Dead of Night," Warner's Metropolitan opened with another downtown week of "Nobody Lives Forever"; and Loew's Columbia carried over "Three Wise Fools," after a run at Loew's Capitol.

W. Vincent Dougherty, for many years Paramount sales representative, has switched to Universal in the same capacity.

Response from parents and children to the District of Columbia inauguration of Children's Film Library features by John J. Payette, Warner general zone manager, warrants a second series in the seven participating neighborhood theatres. The second series starts November 30 and runs for five consecutive Saturday mornings. In addition, Payette announced eight Maryland, Virginia and West Virginia Warner Bros. theatres will also stage Saturday morning shows for children.

Eric Shinkel, former manager of the Little Theatre, is now connected with Berlo Vending Company. . . . The Earle theatre gave a preview of "Dark Mirror" to a screening room full of twins, who were invited to be guests of the theatre. . . . Audrey Poulos, of the MGM billing department, is a senior hostess at Club Teen, a junior night club to combat juvenile delinquency.



Says UA to Give MPEA a Chance

The Motion Picture Export Association will be given adequate opportunity by United Artists to demonstrate that it can furnish sufficiently profitable distribution for independent producers in those foreign countries where state monopolies exist, Walter Gould, UA foreign manager, indicated in New York last week following his return from a three-week trip to the company's offices in London, Paris and other European capitals. Reports have persisted for some time that UA fight sever its connection with the export group.

Mr. Gould pointed out that the MPEA has not yet released any films and said that judgment cannot be passed on the effectiveness of the association until its program has been tested at the box office. He added, however, that the export group's formula for the distribution of receipts provides fair treatment for independents. Income from all pictures sold through MPEA will be divided on the basis of business done by individual members in the domestic market.

Although normally producers releasing through UA retain the right to approve each exhibition contract, they have waived this requirement with regard to business done on their behalf by the MPEA, Mr. Gould explained.

Warner Sales Drive Winners Are Announced

Winners in Warner Brothers' sales drive —the "Warner's Wild West Show"—were announced Friday in New York by Ben Kalmenson, vice-president and general sales manager, at the conclusion of a three-day district managers meeting at the home office.

Hall Walsh, Prairie District, drove away the first prize, a Mercury sedan, in the district managers' contest. Other winners in the classification who won bonds were Charles Rich, Central, and Harry A. Seed, Midwest.

In the branch office contest, first prize, a Ford station wagon, went to George Lefko, manager of the Des Moines branch. Other winners, all receiving bonds, were: Milwaukee, Don Woods; Omaha, Frank J. Hannon; Pittsburgh, F. D. Moore; Kansas City, Russell C. Borg; Cleveland, Jerry Wechsler; Salt Lake City, W. F. Gordon; Chicago, A. J. Shumow; Cincinnati, James S. Abrose; St. Louis, Lester F. Bona; Portland, Al Oxtoby; Denver, E. A. Bell; Memphis, Ed Williamson; Albany, Ray Smith, and New Haven, Carl Goe.

In the salesman's contest the winners were: D. Webster, Salt Lake City, first place, and W. A. Haefliger, Denver; J. Manfre, Kansas City; Leo Jacobi, New York; H. P. Decker, New York; L. E. Hobson, Denver; Paul Krumenacker, Pittsburgh; E. D. Perkins, Minneapolis; O. Cantor, Cleveland, and W. B. Collins, Detroit.

The Los Angeles branch won the booking department contest and was followed by San Francisco, New Orleans, Albany, Memphis, New Haven, Toronto, Boston, Seattle, and Minneapolis.

Winners in the special shipping department contest were, in order of placement: Memphis, Milwaukee, Philadelphia, Oklahoma City, Charlotte, New York, Chicago, New Orleans, Buffalo and Dallas.

The Canadian branch contest was won by Montreal, Vancouver and Winnipeg.

Participating in the meetings, in addition to Mr. Kalmenson, were Samuel Schneider, Mort Blumenstock, Norman H. Moray, I. F. Dolid, Bernard Goodman, Edward Hinchy, Stanley Hatch and Charles Baily, all home office executives.

Allows Two Weeks for Goldman Suit Decree

Hearings were concluded Friday, November 22, in Philadelphia in William Goldman's Erlanger theatre suit against Warner Brothers and the major companies, with Federal District Court Judge William H. Kirkpatrick giving the defendants and the plaintiff two weeks to agree upon a decree. If they fail to agree within that time, the Judge stated, he would write the decree himself. William A. Gray is counsel for Mr. Goldman; Joseph Proskauer for the defense.

"Razor's Edge" To Open in 300 Cities Christmas

Darryl F. Zanuck's "The Razor's Edge" will open in 300 key locations throughout the country Christmas Day, but will not be roadshown, Twentieth Century-Fox executives said in New York this week. No definite sales policy has been set so far, and none of the Christmas Day openings will be large scale premieres.

"The Razor's Edge" opened at the Roxy theatre in New York last Wednesday morning and, according to the company, set a record during the first five days of its run. From Wednesday, November 20 through Sunday, November 24, the net gross is said to have totalled $127,544. Saturday's take alone was $35,139. On the basis of these figures the company estimated the first week's gross at $165,000. The previous Roxy record was set by "The Cockeyed World" in 1927 which grossed $160,000. "The Razor's Edge" is expected to play 10 to 12 weeks.

Theatre Scale Increased

For "The Razor's Edge," the Roxy admission scale was increased. The new prices are 80 cents to $1.50 weekdays and $1.25 to $1.80 weekends and holidays. The theatre presents five stage shows and four film showings daily except on Saturdays, when there are five shows and five film showings.

For the Christmas openings, company officials say the film will get top advertising and promotional support. The latest conference to discuss sales and exploitation for the picture, as well as for five other releases, was held last week. Headed by Tom Connors, vice-president in charge of distribution, William K. Kupper, general sales manager, and Charles Schlaifer, director of advertising and publicity, those attending the meeting were: Herman Wobber, western sales manager; Harry Ballance, southern sales manager; William C. Gehring, central sales manager, and Andrew W. Smith, Jr., eastern sales manager.

Field Managers Attend

District managers were: C. E. Peppiatt, Philadelphia; E. X. Callahan, Boston; Paul S. Wilson, Atlanta; Philip Longdon, Dallas; J. H. Lorentz, Chicago; J. J. Grady, Cincinnati; M. A. Levy, Minneapolis; W. E. Scott, Kansas City; Sydney Samson, Toronto; Charles L. Walker, Salt Lake City, and Bryan D. Stoner, San Francisco.

Branch managers were: J. M. Connolly, I. J. Schmertz, T. R. Gilliam, Leavitt J. Bugie, J. J. Lee, H. G. Minsky, H. R. Beirdorf, B. A. Simon, Weldon Water, C. G. Norris and Sam Gross.

This week the company began distributing a 68-page, four color, pressbook. The book has been designed in a style similar to class magazines. The cover features Norman Rockwell's painting of Tyrone Power, and the book has been designed so that key and subsequent runs can build promotional campaigns. Additionally, the company has inaugurated national advertising compaigns in *Redbook, This Week, Liberty, The Saturday Evening Post, Colliers* and others.

The radio campaign has been extensive and highlighted with a "We, the People" broadcast which devoted its full half-hour to the players and workers of the film. First showings of the film abroad will be early next year, probably in London.

CPA Halts Work On Two Theatres

The Civilian Production Administration in Washington last weekend ordered the construction of two theatres halted for violating orders of the CPA's compliance division and for "diverting critical building materials from the veterans' emergency housing program." The exhibitors involved were Albert Wakeman of Frankenmunth, Mich., and Robert E. Booth of Hollandale, Miss.

Mr. Wakeman was constructing a theatre in suburban Frankenmunth and, according to the CPA, had started construction in August without approval. Mr. Booth had started theatre construction in June, also without CPA approval, it was reported.

These are the first cases where the CPA has stepped in with a charge of a Federal violation on theatre building projects. No legal charges were preferred.

Meanwhile, the construction industry advisory committee of the U. S. Chamber of Commerce recommended all restrictions on commercial building, including those restrictions which concern theatres, be removed at once.

Nebraska Exhibitors Hit 50 Per Cent Pictures

Twenty central Nebraska exhibitors meeting Tuesday at Ord, Nebraska, unanimously pledged themselves to refuse to purchase any and all 50 per cent pictures. The meeting was one of a series of regional sessions sponsored by Allied Independent Theatre Owners of Iowa and Nebraska. The meeting also discussed advertising and trailer costs; problems of local checkers; admission prices and theatre overhead, and film buying. Richard Lysinger was named chairman of the next meeting, which will be held at Loup City, Nebraska, shortly after the first of the year.

Park Avenue Wins on "Passage"

The New York Supreme Court last week denied the motion against Universal Film Exchange and the Park Avenue theatre brought by the Normandie theatre of New York concerning the playing of "Canyon Passage" with the result that that feature opened at the Park Avenue Sunday.

Government to Seek Divorce in Supreme Court

The Department of Justice indicated in Washington this week that no restrictive trade practices will be proposed in conjunction with the complete divorcement which the Department will seek when the antitrust suit, now pending before the New York District Court, is appealed to the Supreme Court.

Robert L. Wright, special assistant to the Attorney General, reported that there will be an interim period when single sales, ban on cross licensing, and other inhibitive practices will be necessary (presumably during the period it takes the defendant majors to dispose of their theatres if and after the high court orders divorcement). Mr. Wright commented that it is difficult to estimate how long it will take for complete divorcement, although some industry sources have estimated five years.

Mr. Wright said the Government will not oppose *amicus curiae* petitions to the Supreme Court when the case reaches Washington. The Palace theatre in Cicero, suburban Chicago, has requested the New York District Court for permission to file a memorandum as *amicus curiae* with "respect to that portion of the proposed decree which may relate to competitive bidding in the licensing of film."

It is believed the Palace's motive for requesting permission to file is based on the belief that auction selling is inevitable and if it is to become law, the Palace wants it to be under the supervision of the Government rather than in the hands of the film companies.

One of national Allied's units is reportedly experimenting with three prepared rubber stamps to mark contracts with new clauses safeguarding the exhibitor from alleged unfair checking and rejection practices. The stamped clauses would prohibit the use of local checkers and blind checking and would prohibit a distributor from removing any pictures from a signed contract.

Vincent Lawrence Dies

Vincent Lawrence, 56, playwright and film writer, died after a heart attack in Corpus Christi, Texas, Monday. He is survived by his widow, a daughter, and two sons. During the past 10 years he spent most of his time on the coast. He collaborated on the screenplays of "Gentleman Jim" and "Man-Proof." Several of his own plays, notably "Spring Fever" and "Sour Grapes," were adapted to the screen.

Harry Crawford

Harry Crawford, 59, manager of the Missouri theatre in St. Louis and associated with the theatrical business in New York for many years, died last Wednesday in Boston, where he had gone for treatment of a cerebral hemmorrhage a week before

Kirsch Warns Allied May Seek Legislative Aid

"Unless certain trade practices are amended, national Allied will seek legislation to correct evils in the industry," Jack Kirsch, president of Allied States, told the delegates attending the annual convention of the ITO of Wisconsin and Upper Michigan. The meetings were held last Friday and Saturday at the Schroeder Hotel in Milwaukee.

The convention elected William Ainsworth president to succeed John Adler, of Marshfield, who was named a director. Other officers elected were Russell Leddy, secretary; Charles Trampe, vice-president, and George Langheimreich, treasurer. Directors are: F. J. McWilliams, Jack Yeo, Floyd Albert, L. V. Bergtold, George Fischer, Sigmund Goldberg and George Panka.

Mr. Kirsch termed a necessity the further building of Allied as a strong national independent organization. He did not elaborate on his threat of "legislation to correct evils," but this is understood to mean a new Allied move against film companies if the final disposition of the New York equity suit does not provide "sufficient relief" for the independents.

Sidney E. Samuelson, general manager of Allied of Eastern Pennsylvania, spoke on checking, and said his Pennsylvania unit will rubber-stamp clauses on contracts for percentage engagements to the effect that checking be done openly and by non-locals, that a copy of each checking report, signed by the checker, be given to the exhibitor and further, in contracts involving more than one picture, although each is negotiated separately, the distributor must license all of the films in the pact or the agreement becomes void.

Other speakers at the convention were: Abram Myers, Allied States general counsel, who discussed the New York equity suit; David Palfreyman, of the Motion Picture Association; Leon J. Bamberger, RKO, who discussed how audience research is utilized to determine the best advertising approach and selling elements; Henderson M. Richey, MGM exhibitor relations chief, who spoke on public relations, and others.

"Operation Underground" Shown at Dunkirk, N. Y.

"Operation Underground," a film record of the French underground's efforts to aid American airmen, had its premiere showing as part of the "Dunkirk to Dunkerque Day" celebration Thanksgiving Day at Dunkirk, N. Y. The picture was produced by Telenews Productions of New York City and will be released beginning December 11 in all Telenews newsreel theatres and Embassy newsreel theatres in New York.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 25—V-2 rocket camera photographs earth from 65 miles up. . . . U. S. in showdown with Lewis over soft coal strike. . . . Along Broadway: "Razor's Edge" premiere. . . . International Week celebrated in New Orleans. . . . Movietone selects an All-American team.

MOVIETONE NEWS—Vol. 29, No. 26—John L. Lewis stands trial for contempt. . . . British leave Egypt. . . . New president of Chile. . . . FDR memorial. . . . Naval observatory observes sun eclipse. . . . St. Mary's dam in Canada. . . . Football: Notre Dame vs. Tulane, Harvard vs. Yale, UCLA vs. Southern California, Northwestern vs. Illinois.

NEWS OF THE DAY—Vol. 18, No. 223—Lewis in spotlight in coal tieup. . . . Earth filmed by camera in rocket 65 miles high. . . . Overseas news from Germany. . . . Wingless glider. . . . Weight-lifters in Paris. . . . "Hi-ho, Santa!"

NEWS OF THE DAY—Vol. 18, No. 224—Coal crisis—John L. Lewis goes to court. . . . British building FDR memorial. . . . U. S. honors war correspondents. . . . Desert auction. . . . Chile's new president. . . . France rededicated. . . . UCLA vs. Southern California, Illinois vs. Northwestern.

PARAMOUNT NEWS—No. 26—Coal crisis. . . . New York says farewell to Jimmy Walker. . . . Tension in India. . . . Nehru in crisis meeting. . . . Moslems pray. . . . Thousands flee riot areas. . . . Gandhi tours riot area. . . . Aviation news. . . . Raymond Duncan comes home.

PARAMOUNT NEWS—No. 27—UCLA vs. Southern California. . . . Illinois vs. Northwestern. . . . War on intolerance. . . . The days are flying towards Christmas.

RKO PATHE NEWS—Vol. 18, No. 28—Coal strike threatens U. S. . . . Amazing films taken of earth from a V-2. . . . Zionist leaders are freed by the British. . . . Last Germans shipped from Czechoslovakia. . . . Aviation groups join in fight against fog. . . . Germans rebuild blasted cities. . . . G. I.'s rest in Japanese alps.

RKO PATHE NEWS—Vol. 18, No. 29—UCLA vs. Southern California. . . . Yale vs. Harvard. . . . Gonzalez Videla inaugurated in Chile. . . . British plan memorial to FDR. . . . War correspondents honored by Army. . . . Supplies by plane to Alps weather station.

UNIVERSAL NEWSREEL—Vol. 19, No. 557—Coal strike on. . . . Earth seen from rocket. . . . Windmill glider flown. . . . Ancient festivals. . . . Wooden Indian. . . . Tropic topics.

UNIVERSAL NEWSREEL—Vol. 19, No. 558—Lewis cited for contempt. . . . Cattle boat capsizes. . . . Chile's new president inaugurated. . . . Britains plan Roosevelt memorial. . . . Animals in the news. . . . Yale vs. Harvard.

Editor Lauds Schine's Jubilee Anniversary

Taking note of the recent silver jubilee of the Schine circuit, Tom Underwood, editor of *The Lexington Herald,* Lexington, Ky., paid tribute to the circuit in particular and the growth of the motion picture industry in general. In an editorial, he wrote:

"General attention is being called to the widespread progress that has been made in motion pictures by the participation locally of the theatres in Lexington in the commemoration of Schine's silver jubilee. The Schine brothers, who began with one theatre 25 years ago, now operate the biggest independent circuit in the country. In the case of Lexington this means that all pictures of all producers are available.

"Since the movies have mobilized the youth of the country out of the libraries where once the classics were read, we hope that they will do for literature and history what they have done for romantic music. The Wilson picture, 'Henry V', and others indicate this may be done. All this is beside the point intended here, which is to recognize the silver jubilee of the Schine brothers."

Hollywood Must Halt Recessions Talk, Says Yates

The motion picture through its power over public opinion can assure the peoples of the United States they are "on the threshold of the most bountiful era in our history," Herbert J. Yates, president of Republic Pictures, said this week in Hollywood. If the industry does not appear downcast or discouraged, he said, then "we can turn our people to right rather than wrong thinking."

Speaking in the midst of Republic's greatest activity in its 11-year history, Mr. Yates asserted that "as the entertainment leaders of the world, it is the responsibility of the motion picture producers of Hollywood to buoy the spirit of the people and dispel the talk of 'recession' that is beginning to take root in this country.

Moulder of Public Opinion

The Yates' prescription is centered about his belief that "the war proved that the screen is the greatest molder of public opinion in the world today. By the very content of our motion pictures, by the enthusiasm that we inject into our entertainment, we can virtually turn our people to right rather than wrong thinking, inspire them to make of their lives everything that is rightfully theirs."

This can be done, Mr. Yates is sure, because "the public reflects our attitudes. If we are downcast and discouraged, if we are fearful of the future, it is bound to evidence itself in our productions." And then, scornfully: "Anyone with any degree of common sense should realize that we are on the threshold of the most bountiful era in our history."

In applying this philosophy to his own studio, Mr. Yates stated: "The American people have the purchasing power to have continued prosperity. But this is dependent upon continuous work and production. Knowing the soundness of our national economy, Republic, after the first of the year, regardless of any extraneous problems, will embark upon its $2,000,000 building program."

Three Budgeted at $4,000,000

Republic currently has three productions in work with a total budget of $4,000,000. They are "Gallant Man," with Don Ameche and Catherine McLeod; an untitled Nelson Eddy-Ilona Massey picture directed by Allan Dwan, and "Wyoming," starring William Elliott, Vera Ralston and John Carroll.

In the studio's backlog of 26 pictures completed since May there are "Angel and the Badman," starring John Wayne and Gail Russell; "Plainsman and the Lady," starring William Elliott and Vera Ralston; "That Brennan Girl," starring James Dunn and Mona Freeman; "Calendar Girl" and "Hit Parade of 1947," and several Roy Rogers and Gene Autry Westerns.

Unions Must End Disputes For Own Welfare: Nelson

Labor unions in general and Hollywood unions in particular were subjects of discussion by Donald M. Nelson, president of the Society of Independent Motion Picture Producers, following his arrival in New York from Hollywood last weekend.

Unions face the prospect of "bringing disaster on their own heads" unless they resolve their own intra-mural issues such as those in Hollywood which have beset production "tremendously," he said. Studio strikes are mainly responsible for an increase in production costs of as much as 100 per cent, Mr. Nelson said, presumably speaking of the production costs of SIMPP member companies. Late last week, Henry Ginsberg, Paramount production vice-president, at a press conference in New York estimated studio production costs had increased from 60 to 70 per cent.

Mr. Nelson emphasized that "good unions are a definite part of the American system," coupling this with the warning that the "American people will become fed up with unreasonable and unnecessary strikes and will look to the Government for relief."

The SIMPP president expressed the hope that labor will find the solution to its own problems, but if that does not come about, he said, Government intervention should be used as a "last resort." The answer lies in arbitration of differences, he said, adding that he failed to understand why machinery could not be developed to settle the Hollywood dispute.



Short Product in First Run Houses

NEW YORK—Week of November 25

CAPITOL: Hi-Li ..... **Columbia**
Glimpses of California ..... **MGM**
Feature: Rage in Heaven ..... MGM

CRITERION: Best in Show ..... **Columbia**
Champagne Music ..... **Universal**
Feature: The Time of Their Lives ..... Universal

GLOBE: Fair and Warmer ..... **Warner Bros.**
Desi Arnaz ..... **Warner Bros.**
Feature: The Chase ..... United Artists

HOLLYWOOD: Goofy Goofers .. **Warner Bros.**
Battle of Chance ..... **Warner Bros.**
Feature: Deception ..... Warner Bros.

PALACE: Wet Paint ..... **RKO**
Motor Maniacs ..... **RKO**
Feature: Nocturne ..... RKO

RIALTO: Ben Hogan ..... **RKO**
Donald's Double Trouble ..... **RKO**
Rodeo Romeo ..... **Paramount**
Feature: Dick Tracy Versus Cueball ..... RKO

RIVOLI: Musica-Lulu ..... **Paramount**
Be Kind to Animals ..... **Paramount**
Double Rhythm ..... **Paramount**
Feature: Two Years Before the Mast .... Paramount

ROXY: Jail Break ..... **20th Cent.-Fox**
Sons of Courage ..... **20th Cent.-Fox**
Feature: The Razor's Edge ..... 20th Cent.-Fox

STRAND: The Last Bomb ..... **Warner Bros.**
Okay for Pictures ..... **Warner Bros.**
King of the Everglades ..... **Warner Bros.**
Feature: Never Say Goodbye ..... Warner Bros.

WINTER GARDEN: Sampson Junior .. **Universal**
Feature: The Notorious Gentleman ..... Universal

CHICAGO—Week of November 25

GARRICK: Jasper's Derby ..... **Paramount**
Feature: My Darling Clementine ... 20th Cent.-Fox

GRAND: Skating Lady ..... **RKO**
Feature: Notorious ..... RKO

ROOSEVELT: Rhapsody Rabbit .. **Warner Bros.**
Feature: Cloak and Dagger ..... Warner Bros.

STATE-LAKE: Mousemerized Cats. **Warner Bros.**
Feature: Deception ..... Warner Bros.

WOODS: Ten Pin Magic ..... **Columbia**
Feature: The Dark Mirror ..... Universal

Expect Delay in Trial Of Hughes' Action

Howard Hughes' anti-trust suit against the Motion Picture Association may possibly be delayed until the middle of next year, it was indicated in New York this week, when Judge Alfred C. Coxe of the U. S. District Court granted Mr. Hughes an extension until January 21 to file answers to the MPA's counter claims on "The Outlaw." The delay of the trial until after January 21 will depend partly upon whether or not the producer will seek examination of witnesses before trial, an MPA spokesman said. At midweek the Appellate Division of the State Supreme Court reached no decision on arguments in United Artists' appeal from Judge Walter's decision refusing to force New York City exhibition of the picture.

Supply Makers Stress Exports

Equipment manufacturers, expecting current heavy demands for projectors and theatre equipment will decline in a few years, are developing foreign markets by allocating a substantial amount of present output for export.

The export flow, built up steadily the past six months, now is understood to average about 20 per cent of the total output. One company has earmarked a blanket one-third for foreign countries. The manufacturers point out that the policy in the long run will be of advantage to the American theatres also, since it is only through solidifying the foreign market that the expansion of facilities needed to assure constant production can be justified economically.

European manufacturers, they explain, offer the competition of cheaper but inferior equipment, which must be met at this time.

File Indictments In Coast Strike

Now entering its tenth week, the Hollywood jurisdictional labor dispute was highlighted last Friday by grand jury indictments against Herbert K. Sorrell, president of the Conference of Studio Unions, and 13 other union leaders. The grand jury's action eliminates the need for a preliminary hearing and the defendants will go on trial immediately after entering pleas January 7.

The labor leaders were accused of conspiracy to commit acts to pervert and obstruct due administration of law, willful disobedience of process and lawful orders to the court, refusal to disperse an unlawful assembly, assault with a deadly weapon, and extortion.

Monday, the producers took under advisement a telegram received from Mr. Sorrell following a meeting of strikers Sunday night. The telegram urged resumption of discussions of the strike issues as a preliminary to contract negotiations. The wire, generally interpreted as conciliatory, said the CSU recognized the December 26, 1945, directive of the American Federation of Labor. The directive has been the key point in the current dispute, and reiterates a desire for permanent arbitration machinery to avert future stoppages.

Railway Express Rates Rise December 13

A new scale of express rates will become effective at all 23,000 offices of the Railway Express Agency December 13. The new rate will represent an increase of 20 cents per 100 lbs. on first class and 15 cents per 100 lbs. on second class rates, with increases in minimum and graduated charges for packages weighing less than 100 lbs.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS. What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GILDA: Rita Hayworth, Glenn Ford—Here is one all the men liked, and most of the women liked it, too. The business we did on this picture was nothing to brag about, but those who came enjoyed it very much. Don't be afraid of the picture, boys. Played Monday, Tuesday, Nov. 4, 5.—V. H. Freeman, Scenic Theatre, Newland Theatre, N. C. Small town and rural patronage.

MYSTERIOUS INTRUDER: Richard Dix, Barton MacLane—Richard Dix is slipping, but got by on Sunday midnight. Business normal. Played Sunday midnight, Nov. 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THE RETURN OF RUSTY: Ted Donaldson, Barbara Wooddell—Our audience loves this type of picture. It was good. However, a letdown from the first "Rusty" picture. Played Tuesday, Oct. 29.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

THRILL OF BRAZIL: Evelyn Keyes, Keenan Wynn—Just why Columbia puts a gal like Ann Miller in such a picture is beyond me. She can sing and act, and oh how she can hoof. Tito Guizar is poison in my town. The picture itself is terrible for a small town. Latin American stuff just doesn't draw their breath. The worst gross in two years. Walkouts by the dozens. Boys, lay off this. Played Sunday, Monday, Nov. 17, 18.—W. J. Haney, Milan Theatre, Milan, Indiana.

Film Classics

MEET JOHN DOE: Gary Cooper—Here is a show that was up to date although it was made in '41. It has to do with a new political party and an election. Gary Cooper gave a good performance and was well liked, but due to bad conditions it did not draw. Played Tuesday, Wednesday, Oct. 22, 23.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Metro-Goldwyn-Mayer

ADVENTURE: Clark Gable, Greer Garson—We had some adverse comment on this. It was over advertised—Gable's back and Garson has got him. Very poor picture for Miss Garson. My patrons pronounced it poor entertainment. Played Saturday, Nov. 2.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

BOYS' RANCH: Jackie Jenkins—That one fooled us. We had it booked midweek, then in desperation for a Sunday picture moved it up. Didn't expect much from it, so was pleasantly surprised at how well it drew. Human interest pictures draw when nothing else will. Played Sunday, Monday.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

THE LAST CHANCE: E. G. Morrison, John Hoy—This almost proved to be our "last chance" in show business. We had no remarks on the picture as a whole, as nobody stayed to see it all through. Don't play it. Played Wednesday, Thursday, Nov. 13, 14.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

ZIEGFELD FOLLIES: MGM Star Players—This picture was a flop. We have never had so many people walk out of a show before. It put us in the red and everyone made fun of the picture. I would rather have had a Western picture than this one. Played Sunday-Tuesday, Sept. 15-17.—Ella Lindsay, Page Theatre, Page, N. D.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake—An extremely good murder mystery. Ladd did a good job and so did Miss Lake. But the job they did at the box office isn't worth mentioning. Played Thursday, Friday, Nov. 7, 8.—V. H. Freeman, Scenic Theatre, Newland, N. C. Small town and rural patronage.

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake—All the men in town turned out to see this picture. It was well liked by all who came to see it. The trailer stopped most of the women from coming. Played Monday, Tuesday, Nov. 4, 5.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

O. S. S.: Alan Ladd, Geraldine Fitzgerald—Drew fairly well. Some liked it and some didn't. I think the title frightened some people away, as they had no idea of what it meant. Ladd does draw around here regardless of what picture he is in. Played Sunday, Monday, Oct. 20, 21.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—This picture brought them all in and some of them came back to see it a second time. The few people who don't enjoy a good laugh didn't like this one. Played Wednesday, Thursday, Nov. 6, 7.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—Played this late, but good musical entertainment for the adult class. Played Tuesday, Oct. 22.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PRC Pictures

THE CARAVAN TRAIL: Eddie Dean, Al LaRue—Here is a young man who can really sing. He has the rest of the cowboys beaten a country mile when it comes to handling a song. He's no slouch of an actor, either. These color Westerns are very good, but a little too short. PRC should cash in on Eddie Dean and make these pictures about 10 minutes longer. For my money they are the best of the lot. Played Friday, Saturday, Nov. 15, 16.—W. J. Haney, Milan Theatre, Milan, Ind.

CARAVAN TRAIL, THE: Eddie Dean, Al LaRue—This was a honey. We played it on the weekend to our delight. Keep up the good work, PRC. Played Friday, Saturday, Nov. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ENCHANTED FOREST: Edmund Lowe, Brenda Joyce—This picture went over big. Everyone enjoyed every minute of this. Good weather and full house. Played Friday, Saturday, Oct. 18, 19.—Ella Lindsay, Page Theatre, Page, N. D.

Republic

DARK COMMAND: Walter Pidgeon, John Wayne—This picture was a good Western as far as Westerns go, but why waste Walter Pidgeon in a role of that type? Played Friday, Saturday, Nov. 8, 9.—Ted Hoenmans, Lake Lenore Theatre, Lake Lenore, Sask., Canada.

SUNSET IN ELDORADO: Roy Rogers, Dale Evans—A few more like this one and Rogers will be out of the cowboy class. Dale Evans is certainly improving as an actress. Bob Nolan and the Sons of the Pioneers are still the outstanding stars in the Roy Rogers production. They had very little work in this release but, as usual, Rogers is still a good drawing star. Played Saturday, Nov. 9.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

UNDER NEVADA SKIES: Roy Rogers, Dale Evans—Roy Rogers packed them in as usual. Pleased all. Played Friday, Saturday, Nov. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

DEADLINE AT DAWN: Bill Williams, Susan Hayward—Here is a slow moving murder mystery that failed to draw. The cast was great, but I think RKO could have found a better part for these great stars, especially Paul Lukas. Played Tuesday, Wednesday, Oct. 29, 30.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

DICK TRACY: Morgan Conway, Anne Jeffreys—No star value, but played with "Caravan Trail" to average business. Played Friday, Saturday, Nov. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PARTNERS IN TIME: Pamela Blake, John James—I believe that this is the best Lum and Abner I have played. For one thing this is different. This has a good old fashioned love story which put tears in my patrons' eyes, and laughter that tore the house down. Business was average to good. Played Sunday, Monday, Oct. 27, 28.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SAGEBRUSH LAW: Tim Holt—Here is another old Tim Holt that went over big, although most of my patrons had already seen it. I am glad to hear RKO is going to make new Tim Holt films. That's O.K. Played Friday, Saturday, Oct. 25, 26.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce—This didn't do as much business as Tarzans usually do, but it seemed to please.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—Those who read the book will enjoy this show. Others may find it a little too long and slow moving. Personally, I thought it was a great picture. Business was average. Played Wednesday, Thursday, Nov. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—This picture was well played and the story carried out nicely, but it failed to gross above average on Monday and Tuesday. Those who saw the picture were well pleased. Played Oct. 28, 29.—V. H. Freeman, Scenic Theatre, Newland, N. C. Small town and rural patronage.

CLAUDIA AND DAVID: Robert Young, Dorothy McGuire—We were surprised at the business we did on this picture. Our patrons go for Dorothy McGuire and Robert Young anyway. It is a mighty good picture and that probably accounted for the box office rush. Played Thursday, Friday, Oct. 30, Nov. 1.—V. H. Freeman, Scenic Theatre, Newland, N. C. Small town and rural patronage.

CLUNY BROWN: Charles Boyer, Jennifer Jones—If your town is a small one like mine, my advice is: Don't play this. More walkouts than on any picture I've played this year.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

DEADLINE FOR MURDER: Paul Kelly, Kent Taylor—A little program picture which got by on PAL (Two for One) night. This kind of stuff is built for the lower half of a dual and I don't run double features. Played Tuesday, Nov. 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DIAMOND HORSESHOE: Betty Grable, Dick Haymes—One of Betty Grable's best musicals. The chef's presentation of the spices and desserts served at the Horseshoe is outstanding in its costumes and color. Everyone present enjoyed it. Played Friday, Saturday. Ted Hoenmans, Lake Lenore Theatre, Lake Lenore, Sask., Canada.

JESSE JAMES: Tyrone Power, Nancy Kelly—Played this as a double feature. The crowd came again to enjoy the life story of this famous bandit whom many had heard of before coming to Canada. Excellent drawing attraction.—Ted Hoenmans, Lake Lenore Theatre, Lake Lenore, Sask., Canada.

JESSE JAMES: Tyrone Power, Nancy Kelly—This

(Continued on following page)

(Continued from preceding page)

held the crowd very well and everyone enjoyed the picture. We had a good crowd and everyone got his money's worth. Played Friday, Saturday, Oct. 20, 21.—Ella Lindsay, Page Theatre, Page, N. D.

IF I'M LUCKY: Vivian Blaine, Harry James—Saw this screened and it is pretty weak. Perry Como can't act and Harry James can't sing. It is about like "Doll Face."—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Very high class entertainment which appealed strongly to all classes of people. We showed it late, however, attendance was very satisfactory. A great many told me that they had seen it before and liked it so well they were coming to see it again. Played Friday, Nov. 15.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

SOMEWHERE IN THE NIGHT: John Hodiak, Nancy Guild—You can't fool them, they didn't come out. Played Wednesday, Thursday, Nov. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THUNDERHEAD: Roddy McDowall, Preston Foster—This did exceptional business in this country spot, although I played it late. It is a natural for any small town exhibitor. Excellent color and outdoor scenery which everyone likes. They liked the horses. Played Wednesday, Nov. 6.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

United Artists

DIARY OF A CHAMBERMAID: Paulette Goddard, Hurd Hatfield—This picture is not worth the good film they used in making it. European setting with foreign dialect. It is hard to understand the recording. Why the exchanges shove these foreign pictures onto us is more than I can understand. Our people just will not accept them. Every major producer will trick you into showing them if you don't watch out. Played Tuesday, Oct. 22.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

Universal

BLACK ANGEL: This is not a bad little picture, but business was.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

BLACK ANGEL, THE: Dan Duryea, June Vincent—This is a very good "whodunit," but business was only average. It probably lacked star power. Played Wednesday, Thursday, Nov. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CANYON PASSAGE: Dana Andrews, Brian Donlevy—Probably the best picture Universal ever made. Good color and plenty of action. Business was above average. Played Sunday, Monday, Nov. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DANGER WOMAN: Brenda Joyce, Don Porter—This Don Porter is popular on the Universal set, since he is appearing in lots of their pictures. This one is all right, it has the stars and the plot. Play it. Business good. Played Friday, Saturday, Nov. 8, 9.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

INSIDE JOB: Preston Foster, Ann Rutherford—Another picture from Universal that is different from anything that has come out of Hollywood. All the top names in this picture were crooks, but it went over all right. Play it. Played Friday, Saturday, Oct. 25, 26.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

THE MAN IN GREY: James Mason—Personally I thought it was swell. However, English pictures do not draw around here. Double-billed it with "Return of Rusty," which brought them in. Played Tuesday, October 29.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—This is not as good as people say, but the plot, Technicolor and women put it over. Turhan Bey is not so popular in this town and perhaps this caused our attendance to be low. Played Sunday, Monday, Oct. 20, 21.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RUNAROUND, THE: Rod Cameron, Ella Raines—There are a good many laughs in this. Crowd enjoyed it. Good weather. Everyone left with a smile. Played Friday, Saturday, Oct. 25, 26.—Ella Lindsay, Page Theatre, Page, N. D.

RUSTLER'S ROUNDUP: Kirby Grant, Fuzzy Knight—This is a good little Western with a better-than-average plot. Business was good. Played Friday, Saturday, Nov. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WILD BEAUTY: Don Porter, Lois Collier — All these horse pictures appeal to my customers. It should be appreciated in any small town because this is what the people call for. The Indian boy, Buzzy Henry, put this over nicely with the help of the horse, Wild Beauty. Played Friday, Saturday, Nov. 1, 2.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

WILD BEAUTY: Don Porter, Lois Collier—This is a good picture. The crowd enjoyed it. No walkouts. Good weather. This kind of a picture always draws a good crowd. Played Friday, Saturday, Oct. 4, 5.—Ella Lindsay, Page Theatre, Page, N. D.

Warner Bros.

IT ALL CAME TRUE: Ann Sheridan, Humphry Bogart—Played this reissue and was well satisfied. This is an excellent production and outdoes some of the new product. Don't fail to play this one. You will be agreeably surprised, I am sure. Played Tuesday, Oct. 29.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

NIGHT AND DAY: Cary Grant, Alexis Smith—Orchids to Warners for this lovely picture which is based on the life of Cole Porter. Alexis Smith is very well liked by our farm lads. Cary Grant did a good job. Played Monday, Tuesday, Nov. 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

OF HUMAN BONDAGE: Paul Henreid, Eleanor Parker—There were many walkouts on this one. It is distinctly a class picture. Story is of European London locale. All dialogue—no action. English cockney dialect of Miss Parker is difficult to understand. It was a complete flop with my audience. Played Friday, Nov. 2.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

OF HUMAN BONDAGE: Paul Henreid, Eleanor Parker—Certainly not a small town picture. Excellent acting by all the cast but no entertainment value for the younger set or the farming community to which most of our patrons belong. Small towns skip this one. Played Saturday, Oct. 19.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

ONE MORE TOMORROW: Ann Sheridan, Dennis Morgan—Good comedy which pleased average business. Played Sunday, Monday, Nov. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ONE MORE TOMORROW: Ann Sheridan, Dennis Morgan—My patrons enjoyed this comedy with an excellent cast. You need not be afraid to play this one. Played Saturday, Oct. 26.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Jack Carson—This is a grand picture. Fast moving comedy from start to finish. People who cannot get a laugh out of this picture had better consult a psychiatrist. It's a comforting relief to show a picture like this after wrestling with some of the poor product that has been coming through this season. Played Friday, Oct. 25.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

Short Features

Film Classics

CRIME NEWSREEL, No. 2: Good one-reeler of its type.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

DON'T BE A SUCKER: Two-Reel Special—Good short, but the writing on the end of this short gave people the impression that Paramount furnished it free.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FEMININE CLASS: Sportlights—This short is just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUDDEN FRIED CHICKEN: Noveltoons—Average color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

BLACK DUCKS AND BROADBILLS: Sportscopes—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FLICKER FLASHBACK, No. 3: To give it to you straight on these Flashbacks, I think they are not worth the film. No laughs, no nothing. If you can pass these up, do so, you will save money.—Nick Raspa, State Theatre, Rivesville, W. Va.

THE PURLOINED PUP: Walt Disney Cartoons—A very amusing cartoon. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

REPORT ON JAPAN: This Is America—A very educational short. This should be shown everywhere. If RKO puts out "Americas" like this one I wouldn't mind playing them.—Nick Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

IS EVERYBODY HAPPY?: March of Time—More entertaining than the usual March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PEACE TIME FOOTBALL: Terrytoons — Timely and entertaining cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

BEACH DAYS: Sports Parade—Entertaining sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BECALL TO ARMS: Merrie Melodies Cartoons—A very good cartoon which is different from usual cartoons.—Play it. Lots of laughs.—Nick Raspa, State Theatre, Rivesville, W. Va.

HARE REMOVER: "Bugs Bunny" Specials — No need to talk about "Bugs Bunny." I am sure that everybody knows that whenever he is on the screen there is going to be laughs and there was.—Nick Raspa, State Theatre, Rivesville, W. Va.

FACING YOUR DANGER: Sports Parade — Good adventure reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LET'S GO CAMPING: Technicolor Adventures—Entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OKAY FOR SOUND: Featurettes—Excellent two-reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MEN OF TOMORROW: Technicolor Specials—Good two-reel film in color concerning the Boy Scouts.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MOUSE MENACE: Merrie Melodies Cartoons—Good color cartoon. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RACKETEER RABBIT: "Bugs Bunny" Specials—Good color cartoons with "Bugs Bunny," which is enough said.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SO YOU WANT TO PLAY THE HORSES: Vitaphone Varieties—A fair one-reel comedy in black and white. First of the Joe McDoakes series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

To Study Shorts Rental in Field

The high cost of short subject production in relation to low returns from film rentals is continuing to hold the attention of the major distributors and there are strong indications that increased short subject film rentals are imminent.

William F. Rodgers, vice-president in charge of distribution for Loew's, has announced that special representatives in all of its 31 exchanges will study short subject sales, and that the company has written letters to circuit heads explaining the situation and asking their opinions on the matter.

Paramount is also considering a plan to send representatives to exchange centers to study the problem of short subject revenues.

RKO Radio, Warners, Universal and Twentieth Century-Fox are continuing to study various programs which they hope will result in added revenue. These plans will utilize existing sales staffs.

Complaints of lack of adequate revenue from short subjects have been numerous lately, especially in the cartoon field. William B. Levy, world sales supervisor for Walt Disney Productions, holds that an appeal to exhibitors by Eric Johnston, president of the Motion Picture Association, may have to be sought eventually to prevent practical extinction of this form of entertainment.

"Outlander" Added by PRC

PRC has added "The Outlander," an outdoor action film, to its 1946-47 schedule. It will get an intensive newspaper advertising campaign.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MARGIE (20th-Fox)

Intermediate Report:

Total Gross Tabulated	$982,700
Comparative Average Gross	833,900
Over-all Performance	117.8%

BALTIMORE—New, 1st week	118.1%
BALTIMORE—NEW 2nd week	104.5%
BOSTON—Memorial, 1st week (DB) Slightly Scandalous (Univ.)	120.9%
BOSTON—Memorial, 2nd week (DB) Slightly Scandalous (Univ.)	129.0%
CINCINNATI—RKO Palace	101.3%
CINCINNATI—RKO Shubert, MO 1st week	150.0%
CINCINNATI—RKO Shubert, MO 2nd week	116.6%
CINCINNATI—RKO Lyric, MO 3rd week	114.0%
CLEVELAND—RKO Allen	183.9%
DENVER—Denver	146.0%
DENVER—Esquire	136.3%
DENVER—Webber	166.6%
DENVER—Aladdin, MO 1st week	150.0%
LOS ANGELES—Chinese, 1st week	143.7%
LOS ANGELES—Chinese, 2nd week	110.7%
LOS ANGELES—Loew's State, 1st week	130.4%
LOS ANGELES—Loew's State, 2nd week	96.8%
LOS ANGELES—Uptown, 1st week	145.1%
LOS ANGELES—Uptown, 2nd week	79.0%
MINNEAPOLIS—Radio City, 1st week	100.5%
MINNEAPOLIS—Radio City, 2nd week	97.7%
NEW YORK—Roxy, 1st week (SA) Jon Hall, Frances Langford, others	133.7%
NEW YORK—Roxy, 2nd week (SA) Jon Hall, Frances Langford, others	128.0%
NEW YORK—Roxy, 3rd week (SA) Jon Hall, Frances Langford, others	122.2%
NEW YORK—Roxy, 4th week (SA) Jon Hall, Frances Langford, others	112.2%
NEW YORK—Roxy, 5th week (SA) Jon Hall, Frances Langford, others	80.6%
OMAHA—Paramount	110.9%
PHILADELPHIA—Fox, 1st week	145.2%
PHILADELPHIA—Fox, 2nd week	107.8%
SALT LAKE CITY—Centre	102.7%
SAN FRANCISCO—Paramount (DB) Earl Carroll Sketchbook (Rep.)	116.3%

CLOAK AND DAGGER (WB)

Final Report:

Total Gross Tabulated	$874,200
Comparative Average Gross	820,200
Over-all Performance	106.5%

BALTIMORE—Stanley, 1st week	127.9%
BALTIMORE—Stanley, 2nd week	63.3%
BOSTON—Fenway, 1st week (DB) Rolling Home (SG)	81.0%
BOSTON—Fenway, 2nd week (DB) Rolling Home (SG)	87.8%
BOSTON—Paramount, 1st week (DB) Rolling Home (SG)	109.5%
BOSTON—Paramount, 2nd week (DB) Rolling Home (SG)	110.9%
BUFFALO—Buffalo	86.5%
BUFFALO—Hippodrome, MO 1st week	105.2%
CHICAGO—Roosevelt	117.1%
CINCINNATI—RKO Allen	89.2%
CINCINNATI—RKO Shubert, MO 1st week	90.9%
CLEVELAND—Warner's Hippodrome, 1st week	119.0%
CLEVELAND—Warner's Hippodrome, 2nd week	83.3%
DENVER—Denver (DB) It's Great to be Young (Col.)	101.1%
DENVER—Esquire (DB) It's Great to be Young (Col.)	90.9%
DENVER—Webber (DB) It's Great to be Young (Col.)	112.5%
DENVER—Aladdin, MO 1st week (DB) It's Great to be Young (Col.)	130.0%
DENVER—Rialto, MO 2nd week (DB) It's Great to be Young (Col.)	72.9%
LOS ANGELES—Warner's Downtown, 1st week	128.3%
LOS ANGELES—Warner's Downtown, 2nd week	96.1%
LOS ANGELES—Warner's Downtown, 3rd week	62.5%
LOS ANGELES—Warner's Hollywood, 1st week	165.7%
LOS ANGELES—Warner's Hollywood, 2nd week	104.8%
LOS ANGELES—Warner's Hollywood, 3rd week	62.9%
LOS ANGELES—Warner's Wiltern, 1st week	157.1%
LOS ANGELES—Warner's Wiltern, 2nd week	107.1%
LOS ANGELES—Warner's Wiltern, 3rd week	64.2%
MINNEAPOLIS—State, 1st week	137.4%
MINNEAPOLIS—State, 2nd week	91.6%
MINNEAPOLIS—Lyric, MO 1st week	113.7%
NEW YORK—Strand, 1st week (SA) Alvino Rey's Orchestra	157.8%
NEW YORK—Strand, 2nd week (SA) Alvino Rey's Orchestra	130.1%
NEW YORK—Strand, 3rd week (SA) Alvino Rey's Orchestra	102.6%
NEW YORK—Strand, 4th week (SA) Alvino Rey's Orchestra	74.9%
OMAHA—Paramount	89.8%
OMAHA—MO 1st week (DB) G.I. War Brides (Rep.)	90.9%
PHILADELPHIA—Mastbaum, 1st week	155.5%
PHILADELPHIA—Mastbaum, 2nd week	108.5%
PHILADELPHIA—Mastbaum, 3rd week	68.9%
PITTSBURGH—Stanley	102.0%
PITTSBURGH—Warner, MO 1st week	98.8%
SALT LAKE CITY—Centre	90.9%
SALT LAKE CITY—Capitol, MO 1st week	85.2%
SALT LAKE CITY—Studio, MO 2nd week	90.3%
SAN FRANCISCO—Warwick, 1st week	126.9%
SAN FRANCISCO—Warwick, 2nd week	97.9%

MR. ACE (UA)

Final Report:

Total Gross Tabulated	$498,300
Comparative Average Gross	484,800
Over-all Performance	102.7%

ATLANTA—Loew's Grand	130.4%
BALTIMORE—Century	98.9%
BUFFALO—Buffalo (DB) One Way to Love (Col.)	102.7%
BUFFALO—Hippodrome, MO 1st week (DB) One Way to Love (Col.)	105.2%
CHICAGO—Oriental, 1st week (SA) Vaudeville	112.0%
CHICAGO—Oriental, 2nd week (SA) Vaudeville	92.3%
CINCINNATI—RKO Albee	95.2%
CINCINNATI—RKO Lyric, MO 1st week	70.3%
CLEVELAND—Loew's Stillman	138.8%
CLEVELAND—Loew's Ohio, MO 1st week	107.1%
DENVER—Denver (DB) 'Neath Canadian Skies (SG)	67.6%
DENVER—Esquire (DB) 'Neath Canadian Skies (SG)	73.2%
DENVER—Webber (DB) 'Neath Canadian Skies (SG)	76.9%
DENVER—Aladdin, MO 1st week (DB) 'Neath Canadian Skies (SG)	74.4%
INDIANAPOLIS—Loew's (DB) Shadowed (Col.)	86.9%
LOS ANGELES—Music Hall Beverly Hills, 1st week	109.0%
LOS ANGELES—Music Hall Beverly Hills, 2nd week	63.6%
LOS ANGELES—Music Hall Beverly Hills, 3rd week	54.5%
LOS ANGELES—Music Hall Downtown, 1st week	125.7%
LOS ANGELES—Music Hall Downtown, 2nd week	85.9%
LOS ANGELES—Music Hall Downtown, 3rd week	70.5%
LOS ANGELES—Music Hall Hawaii, 1st week	108.1%
LOS ANGELES—Music Hall Hawaii, 2nd week	100.0%
LOS ANGELES—Music Hall Hawaii, 3rd week	50.0%
LOS ANGELES—Hollywood, 1st week	127.4%
LOS ANGELES—Hollywood, 2nd week	68.6%
LOS ANGELES—Hollywood, 3rd week	58.8%
PHILADELPHIA—Stanton, 1st week	142.9%
PHILADELPHIA—Stanton, 2nd week	103.3%
PHILADELPHIA—Stanton, 3rd week	76.0%
PITTSBURGH—Penn	71.1%
PITTSBURGH—Ritz, MO 1st week	100.0%
SALT LAKE CITY—Utah	123.8%
SAN FRANCISCO—Orpheum, 1st week	110.5%
SAN FRANCISCO—Orpheum, 2nd week	78.9%
ST. LOUIS—Loew's State (DB) Johnny in the Clouds (UA)	88.6%
ST. LOUIS—Loew's Orpheum, MO 1st week (DB) Johnny in the Clouds (UA)	81.2%
TORONTO— Loew's	104.9%

Reich Film Plan Called Failure

The inter-exchange of motion pictures in the American, British and Russian zones in Berlin as agreed upon a year ago by the Allied Control Commission has failed to materialize as planned, according to Leo J. Horster, general sales manager for Paramount in Germany before the war, who has returned to this country from Germany.

The Council's agreement, aimed at bringing about an unlimited flow of films from zone to zone, has thus far produced the appearance of but one American and one Russian film in the British zone, and no American or British pictures in the Russian zone. Few if any Russian or British pictures have been shown in the American zone.

Mr. Horster said that Russian films, dubbed in German, are playing to empty theatres in the Russian zone, adding that since the occupation of Germany the Russians have exhibited 21 pictures in their zone. He said the Russians issue elaborate pressbooks and posters with each picture, but all their efforts do not register well with the Germans. He said American and British pictures are well received in their respective zones.

Mr. Horster, who, since the occupation of Germany, has been serving in an advisory capacity with the British Information Control Film Section, has returned to this country to negotiate for a European assignment with an American distributor.

May Weisberg Joins Young

May Weisberg, formerly of the New York Strand publicity office, has joined the staff of Harold Young Productions.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Something New Added

Britain's National Savings Committee is currently engaged in a drive to raise two billion dollars in small savings. Tied in with the campaign is Paramount's "Blue Skies" which will benefit to the extent of some 60,000 posters now being distributed to banks in that country, with a message from Bing Crosby, the text of which reads: "Keep on Saving . . . We've Got Great Things to Do . . . Save Now for Blue Skies Ahead."

Five thousand theatres in England will also receive standee cutout figures, eight feet high, with similar tie-in copy for use in lobbies.

It is this latter part of the tie-up which will appeal most to the theatre managers and exhibitors. Too frequently in national distributor tie-ups, a picture only benefits to the extent of intangible publicity. In this case, the theatre has something tangible to display in the lobby—and, if business is good, the manager will feel that the tie-up was beneficial.

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Our Bread and Butter

Commenting editorially in his house organ on the exploitation exerted in promoting "Theirs Is the Glory" by managers of Gaumont British cinemas, James Forsyth, director of public relations for that organization, remarked: "The regular week-to-week 'bread and butter' type of film calls for and gets the normal and conscientious advertising. But when one of these comes along—a showman's dream—which, because of star value, production and subject, you can really get your teeth into . . . then the fun begins."

Such a film, apparently, is "Theirs Is the Glory", for the G-B showmen have been enjoying a Roman holiday with civic receptions, previews and general exploitation on a scale seldom reached in England.

One cannot consider Mr. Forsyth's words without realizing the number of "showman's dream" productions which have either been released recently or are about ready for the public in this country.

With a rush, the producers have been trying to get their Academy Award entries released before the end of the year. These have the makings of the real big exploitation vehicles which combine all three qualities of star value, production and subject.

We are thinking more specifically of a number of so-called "bread and butter" films which are also available to exhibitors at present. Quite a few of these less pretentious films embody the three qualities which, Mr. Forsyth says, "you can get your teeth into", despite the lack of advance ballyhoo from the producer and distributor.

We believe that there are more managers who will get the bigger thrill from exploiting this type of picture than those already acknowledged as Academy contenders.

We also think that the manager deserves to get more credit, and certainly greater encouragement, when he succeeds in promoting the "bread and butter" type of picture.

Whether in England or America, the manager who is in there pitching, week in and week out, to make his "bread and butter" pictures stand up against adverse weather, stiff opposition or the criticism of the dramatic experts, has little to be apprehensive about when the big ones come along. He simply takes them in his stride.

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A campaign put on by Francis J. Cahalan, owner-manager of the Magnet theatre in Claremont, N. H., could qualify him as the "outstanding theatre manager for 1946".

The campaign was in connection with the recent election in which he, as the Democratic incumbent Representative to the State Legislature, was the only member of the party to be elected in the Republican landslide.

Two days before election he received a special award for service to veterans from the American Legion in which he was cited for his efforts to readjust servicemen, his work with blood banks, his inauguration of a program to send Christmas gifts to servicemen and other activities in behalf of his community.

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Maybe it's because we were a theatre manager for so many years, but at the Roxy theatre opening of "The Razor's Edge", last week, we couldn't help but observe what probably passed almost unnoticed amidst the glitter and glamour of the distinguished audience.

The host for the evening, with all the sincerity, graciousness and cordiality of a good theatre manager, was everywhere, greeting his guests.

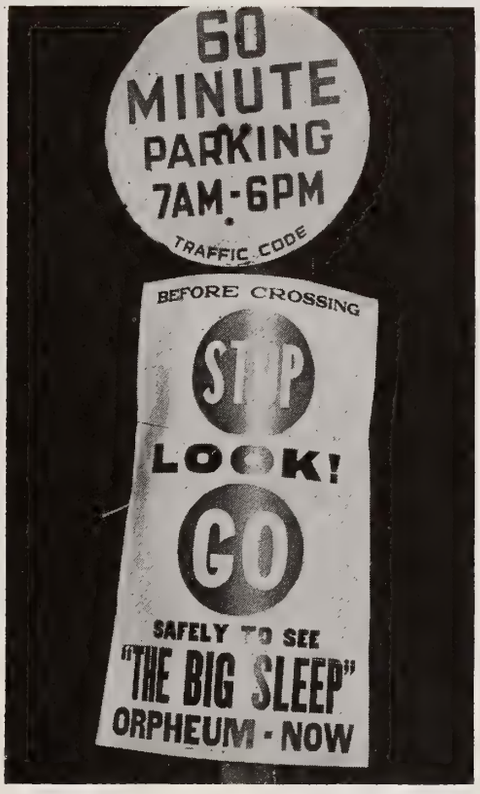
The man who might easily pass for the perfect theatre manager is himself a former exhibitor—Spyros Skouras.

—CHESTER FRIEDMAN

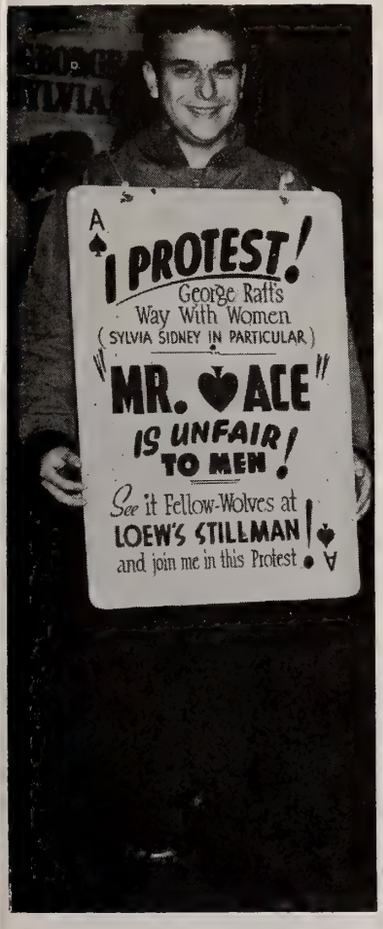


CIRCUS BALLYHOO

Spectacular night scene, above, is a view of Botton's Fair which came to Rochester, Kent, England, as opposition to the local theatres. Alan Williams, manager of the Majestic Cinema, tied up with the Fair for the 40-foot illuminated banner which is visible in front of the ferris wheel.



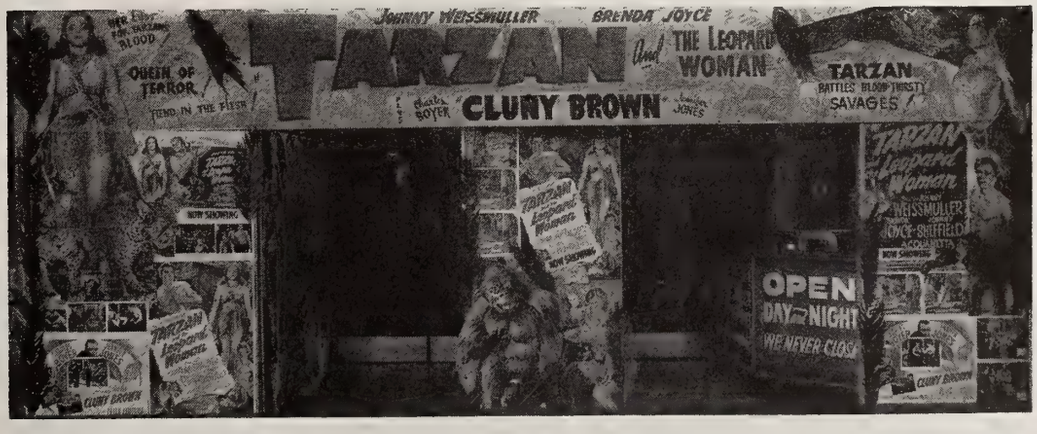
Street pole cards, tied in with city safety drive, earned this free plug on "The Big Sleep" for manager Jack Hamacher of the Orpheum in Seattle.



Sandwich man is put to good use by Arnold Gates, manager of the Stillman in Cleveland, to exploit "Mr. Ace".

Real carnival flash in these huge banners, right, across the windows of the Greyhound bus terminal in Baltimore, Md. Publicist Gertrude Bunchez promoted the location to bally "No Leave, No Love" at Loew's Century.





Flash theatre front for "Tarzan and the Leopard Woman" conveys some semblance of circus promotion. Colorful lithos, animal cutouts and palms lend realism. Credit Fred Walton, manager, Loop theatre, Detroit.



"CAESAR" COMES TO DUBLIN

THE SAVOY cinema is transformed with reproductions of the Nile Valley for "Caesar and Cleopatra." Fergus O'Ryan, art director for the Rank organization in Eire, and one of the country's leading painters paid tribute to past and contemporary genius. At left, entrance is redecorated. Entire auditorium was changed from its usual Spanish motif. Right; topping main stairway, a three dimensional setting shows Cleopatra gazing into the eternal mirror and plaque, far right, of Caesar and Cleopatra.

SELLS "MARGIE" TO SCHOOL STUDENTS

A highly successful campaign aimed principally at high school and college students drew considerable extra business for the opening of "Margie" at the Des Moines theatre, Des Moines, Ia. The elaborate promotional effort was devised and carried out by manager Harold B. Lyon.

A special screening was held two weeks before opening, with the editors and faculty advisors of Drake University and all high schools in attendance. Many stories were garnered in school publications as a result of the screening. In addition, a 14-inch ad was run in the University paper.

To carry out the theme of the period depicted in the picture, a typical school "jalopy" was used on all downtown streets. The car was appropriately lettered with the title "Margie," and playdate. The occupants of the car were attired in the style of the picture's era. For another ballyhoo, a long banner was carried by two boys in front of the auditorium where 8,000 teachers were in convention. Copy on the banner read: "Teacher's Pet Is 'Margie'."

One of the most striking signs which has appeared in Des Moines was made up for "Margie." The sign was made with each letter of the title on a four-foot square of pressed wood. The squares, lettered on both sides, were hung vertically above the marquee. Each letter of the title was done in a different color, producing an eye-arresting effect. At night the sign was lighted with flood lamps. By day or night the sign riveted attention as it could be seen for several blocks at either side of the theatre.

The title received special attention on the marquee, with letters twice the usual size. Again, each letter of the title was done in rainbow colors. The letters were the silhouette type but a motif of musical notes and stars were cut into the stroke of the letter. The musical notes and stars were backed up with many colors, which enhanced the whole effect.

Scores Radio Contest

A contest was set with radio station KSO, which ran for four consecutive days before opening. Listeners were asked to send in their list of song titles with girl's names appearing in the title, starting off with "Margie." The competition was tied-in with Bill Baldwin's "Tea Time Serenade." Songs from the picture were used on the program.

Gene Emerald devoted five minutes of his program over station KRNT to salute the picture and urge his listeners to see it. A 15-minute transcription with excerpts from the picture was aired over KSO day before opening.

Special Election Day cards were placed among the other political cards near polling places in the city. The card had a cut of Jeanne Crain, star of the picture, and copy reading: "The people's choice! After all is said and done there is really only one . . . 'Margie'; starts Thursday, etc." Printed in red, the cards stood out from the blue and black cards that were used by the campaigners.

Lyon had girls call numbers listed in the classified section of the telephone directory. The conversation was on the order of: "Is 'Margie' there? . . . 'Margie' who? . . . Just 'Margie'. . . . Isn't this the Des Moines theatre where 'Margie' is showing?" Considerable word of mouth comment resulted from the telephone promotion.

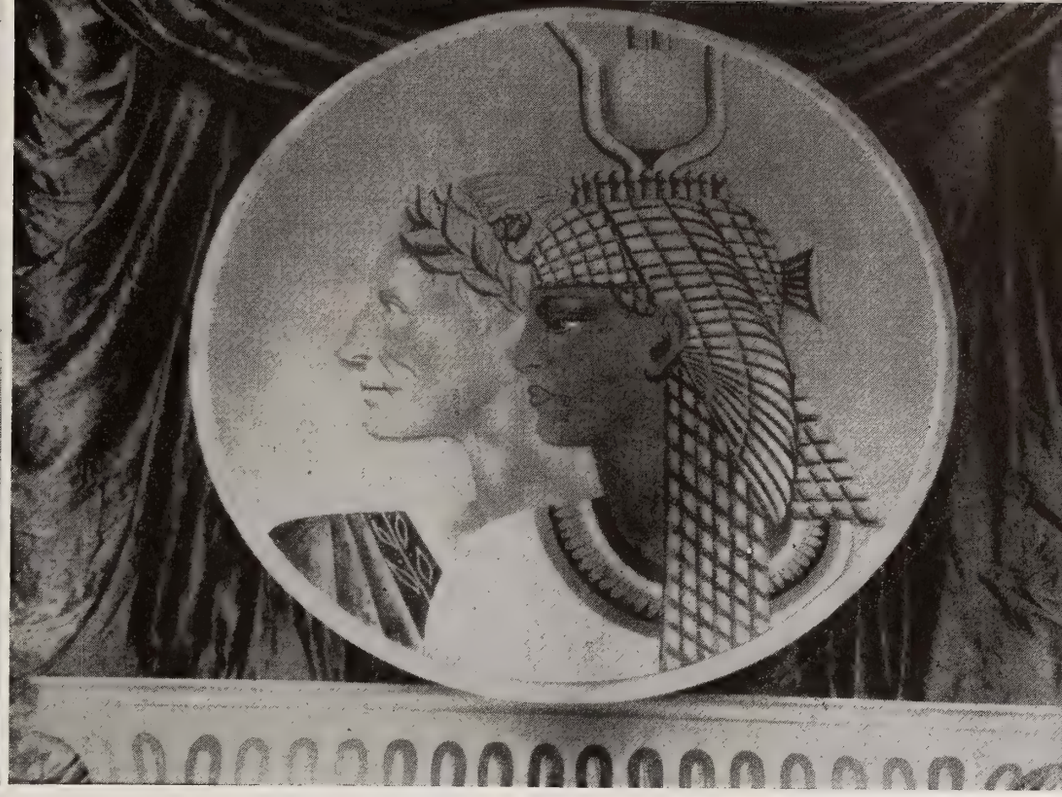
A special poster was made for all music stores to sell the songs played in the picture. The posters carried the heading: "The all-time hit parade," followed by the song titles. Cards were placed on all street cars, carrying the playdate message to all parts of the city. In addition to newspaper publicity, art and a story appeared in the publication, "What's Doin' in Des Moines."



Election posters stump for "Margie" in Des Moines.







Contests Spark Hartford Date On "Darling"

Radio and newspaper contests were promoted for the opening of "My Darling Clementine" at the Poli and the Poli-Palace theatres in Hartford, Conn. The campaign was arranged by managers Lou Cohen of the Poli and Fred R. Greenway of the Palace.

Two newspaper contests were used, with prizes and guest tickets going to winners. One contest had readers turn in the correct missing line in the song "Clementine." The competition ran over a period of three days, with a different stanza used each day. In the other contest, readers were asked to name the pictures that Henry Fonda had appeared in.

Through a tieup with radio station WTHT, records and guest tickets were offered to listeners for the best original stanza of the song "Clementine." Guest tickets also were offered on another program to listeners identifying various recording artists' singing of Western tunes.

For street ballyhoo, a horse and wagon were bannered with playdate copy and driven through Hartford. The ballyhoo caused much favorable comment. A store dummy dressed in frontier clothes (to resemble Linda Darnell) and a juke box playing Western tunes were used for a lobby display.

A "Clementine Hay Ride" was arranged for students of a local high school. A "Clementine Square Dance" was put on at a local dance hall, with prizes awarded to persons wearing outstanding costumes.

Street Ballyhoo Aids "O. S. S."

A group of boys with one-sheets on their backs paraded the streets to ballyhoo manager Bob Bachman's playdate of "O. S. S." at the Indiana theatre, East Chicago, Ind. The one-sheets also were posted in hotels and barber shops.

MANNA FROM HEAVEN

Manager Bob Cox caused quite a stir by having a stunt plane drop 100 theatre passes over a crowd of more than 25,000 people attending the Air Show at Lexington, Ky. The unusual promotion was for the purpose of exploiting "Deception" at the Kentucky theatre there. Spectators made a mad scramble for the passes. Cox, who served as an announcer at the show, had the same plane drop 5,000 heralds and arranged for the distribution of heralds to the several thousand parked cars around the air field.

Jacobs Promotes Co-Op Ads For Sound Anniversary

A full page cooperative newspaper ad and two half-page co-op ads were promoted by manager Don H. Jacobs to exploit Warner Bros.' 20th Anniversary of Talking Pictures in conjunction with the playdate of "Night and Day" at the Ohio theatre, Mansfield, Ohio. The full page ad was paid for by 10 local merchants. The two half-page ads were run a week apart by Marian's Beauty Salon in the *News-Journal*. In addition, a five-column art display on the sound anniversary was planted in the same newspaper.

Obtains Booklets for "Bess"

Through a tieup with the Downtown Chevrolet Motors Company, 10,000 "Gallant Bess" booklets were distributed for the playdate of the picture at the Stillman theatre, Cleveland, Ohio. Many of the booklets were placed on store counters with a "Take One" card. Giant horse cutouts were used on front panels. The picture was plugged over Sidney Andora's WGAR broadcast and on Burt's show over WHK. Four window tieups were promoted. The campaign was arranged by manager Arnold Gates.

Boys Distribute Teaser Cards to Sell "Secret"

Taking advantage of the festive spirit prevailing in Cincinnati Hallowe'en night, two boys dressed in skeleton costumes were sent downtown to distribute especially prepared envelopes to exploit the playdate on "Her Sister's Secret" at the Grand theatre there. The campaign was arranged by RKO publicist Nathan Wise.

The envelopes distributed by the two ballyhoo boys contained a card which read: "Frank! Darling! The story that could only be whispered about . . . revealed in 'Her Sister's Secret' at, etc." 300 window cards, containing similar copy, were planted with merchants.

The newspaper coverage was considerable with stories and art running daily several days in advance. The regular theatre ads carried the same teaser copy as the window cards and the cards in the envelopes. The lobby and front of the theatre displays were attractively arranged.



Hynes Has Boys Parade Streets For "His Own"

Street ballyhoo used by manager Robert A. Hynes for "To Each His Own" drew considerable attention to the picture's opening at the Criterion theatre, Oklahoma City, Okla. Hynes had two boys roaming the streets with sandwich signs.

On one side of the sign, copy read: "Two great things happened in Oklahoma City today: 1. National Air Clinic. 2. 'To Each His Own' opened at the Criterion theatre, etc." The air clinic was an important function and the reaction to the tieup was very favorable. On the other side of the board copy tied-in with a Junior Chamber of Commerce drive.

Taking advantage of the popularity of the hit tune, "To Each His Own," Hynes had disc jockeys on radio stations KTOK and KOCY feature the tune on recording programs for 10 days in advance. 20 spot announcements were used on the two stations day before opening and 40 spots opening day.

Several questions pertinent to the theme of the picture were used on a "Man About Town" broadcast over KOCY. Persons interviewed were informed that they could obtain the right answers by seeing "To Each His Own." Signs were placed on 23 juke boxes. Five Royal Crown Cola trucks were bannered with playdate copy. A banner also was used on the marquee flag pole. Several window tieups were arranged.

Walls Arranges Window Tieups for "Bandit"

Two attractive window displays were arranged by manager Eric V. Walls for "The Bandit of Sherwood Forest" at the Clifton Cinema, Great Barr, Birmingham, England. The displays consisted of parchment scrolls, carrying title and stars; a cutout shield with armorial design, a cutout figure of Robin Hood, and stills from the picture. In addition, Walls ran a painting competition in the Children's Club Saturday mornings. Books on the painting were awarded as prizes.



The Selling Approach ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

SINBAD THE SAILOR (RKO Radio): Adventure and romance are the twin themes of this story from *The Arabian Nights*. Sell the picture with colorful displays. Erect a treasure-fishing setpiece. Use a blown-up scene from the picture enclosed in an ornamental frame that can be made of cardboard and painted. In front of this, place a semicircular basin, easily constructed of suitable inexpensive material. Inside the basin scatter a variety of dummy discs to represent ancient coins, made of cardboard or wood. A very few should be of iron or other metal which will be attracted by a magnet. Invite the public to fish for "the treasure of Alexander the Great". The scene of the blow-up is an incident from the production in which the leading characters fish in the pool of a fountain for the supposed treasure of the departed ruler.

Endeavor to dress your lobby in such a manner that the moment the patron enters he is brought under the spell of the Orient. Have incense burners spotted around, with Oriental incense sending up clouds of scented vapor. Promote a wreath of flowers from a local florist for the purpose of a lobby display, welcoming the return to the screen of Douglas Fairbanks, Jr. This is Fairbanks' first screen role since his return from a five-year term in the Navy.

For street ballyhoo, have litter-bearers carry a curtained sedan canopy, appropriately lettered and decked in Oriental colors. The canopy should be empty. Copy could read: "Only 'Sinbad' may look upon lovely 'Shireen' until you visit the Palace theatre to see . . . ", etc. In a department store window, or that of a rug dealer, suspend a small rug by practically invisible wires. On the rug place a cutout of a group from the picture as if they were flying through the air on a magic carpet.

Conduct a coloring contest through the local newspaper or by throwaways. Tie up with an art dealer for artists' materials to be awarded as prizes. "Sinbad" is noted for his tall tales of adventure over the seven seas. This fact suggests an effective tieup with a newspaper for a "Tall Story Contest". The competition could be worked one week in advance, with daily guest tickets given to persons sending in the best stories.

THE PERFECT MARRIAGE (Paramount): This latest Hal Wallis production is a romantic comedy starring Loretta Young and David Niven. Get the attention of the street crowds with a "Just Married" automobile ballyhoo. A string of tin cans could be attached to the rear of the car, with a sign on the back reading: "We're on our way to 'The Perfect Marriage' at the . . . ", etc. A couple, dressed in wedding clothes, could be riding in the back seat. Use a similar ballyhoo without the car. The couple could be afoot and carrying appropriate signs.

Ads in the personal column of the newspaper are usually good on a picture of this nature. A suggested ad reads: "It wasn't the biscuits and it wasn't the coffee that interfered with 'The Perfect Marriage' at the . . . ", etc. Try to get a position near the vital statistics column of the newspaper for an ad, with copy reading: "The management of the . . . theatre extends best wishes for a 'Perfect Marriage' to all prospective brides and bridegrooms whose marriage license applications appear today and invites everyone to see . . . " , etc.

Cause some talk around City Hall with a tack card in the marriage license section. Copy could read: "Best wishes for a 'Perfect Marriage' from the manager of the . . . theatre—who is happy to invite you to see . . . ", etc. Tie up with a local jeweler for a throwaway promotion. One side could carry selling copy for the merchant, while the other side plugs the picture.

Exploit the playdate on women's pages of the local newspaper. Suggest to the women's page editor an interview with some woman in town who has celebrated her 50th, or even 75th, wedding anniversary. In the interview she could express her views on what factors are important in achieving a "perfect marriage". If your local newspaper carries a column by Dorothy Dix, Mary Haworth or one of the other advice dispensers who appeal to women, use an underline ad.

Star's Appearance Aids Lake "Crime" Date

The personal appearance of Robert Beatty, star of the picture, highlighted the campaign arranged by manager John E. Lake for "Appointment With Crime" at the Savoy Cinema, London, Bedfordshire, England. 2,500 throwaways were used to publicize the personal appearance. For a week prior to Beatty's visit, announcements were made on the loudspeaker system.

For "Piccadilly Incident," Lake ran a film essay competition. 2,500 handbills were distributed, promoting the contest and the picture. A banner was strung across the front of the theatre. A photo of the contest winners was planted in the *Telegraph*.

ODEON MANAGERS EXPLOIT ATTRACTIONS WITH VIGOR

In keeping with the Odeon Theatres of Canada policy to promote theatre attractions vigorously at all times it is interesting to note the extent of activity in behalf of playdates by the circuit's showmen. Considerable box office success has been attained by Odeon managers through the campaigns that are recorded in the following paragraphs:

A novel approach was used by manager A. M. Davidson for "The Seventh Veil" at the Plaza theatre, Victoria, B. C. Highway telephone poles were covered with a series of tack cards that attracted a good deal of attention. They were displayed in much the same way as the Burma Shave style of advertising, with the picture and theatre being publicized on the last two cards.

A blow-up of a three-sheet photo of James Mason, star of the picture, made an attractive display for the front of the house. 500 photos of Mason with playdate copy on the other side were handed out in advance and during playdate. 200 circular letters were sent to local music lovers. Quotes from New York film critics' reviews were used on a board for lobby display (cut below).



Twenty-four sheet with copy reading: "It dares to strip bare a woman's mind" were used well in advance. 2,000 imprinted cards were passed out by street photographers. Spot announcements were used on the radio starting a week before playdate and continuing throughout the engagement. Tieups were set with two of Victoria's leading music stores, Kent's and Fletcher's, highlighting the music played in the picture by the London Symphony Orchestra.

A unique teaser campaign heralded the opening of "Madonna of the Seven Moons" at the Plaza and Oak Bay theatres in Victoria. Davidson and manager Dennis Watson of the Oak Bay started three weeks in advance of showing by posting teaser signs all over town. The signs had a large moon in the center, surrounded by six smaller moons. They created a great deal of comment as they had the public trying to figure out just what they stood for.

CREATES OWN FOREST FOR "BANDIT" FRONT

A most realistic front of the theatre display materially aided the engagement on "The Bandit of Sherwood Forest" at Odeon's Palace theatre in Galt, Ontario. Manager Ken R. Johnston and assistant manager Ken Kalte arranged for the "planting" of trees in front of the theatre. The forest effect was augmented by lifesize cutouts of Cornel Wilde, star of the picture. The display caused passersby to stop and take a second look.

A week in advance 500 teaser stickers were distributed to newsboys to stick on the front page of the evening newspaper. The papers were delivered throughout the residential district, thus getting into homes. The teaser motif was carried through in newspaper ads. The copy for the ads read: "Influenced by this strange symbol, a beautiful woman lived two lives, loved by two men, reproached by neither."

Adds Personal Endorsement

Davidson recommended the picture to his patrons under his own signature, with a front of theatre panel display. Davidson's letter read: "Dear Patrons: Once in a long time a picture is produced that is worthy of special mention. Such a picture is 'Madonna of the Seven Moons.' I sincerely believe that this British picture has set a new high in motion picture achievement and that it will rank among the 10 best of 1946. For splendid motion picture entertainment, I urge you to see, etc."

Manager Mickey Golden used large theatre display ads to good effect for "Suspense" at the Vogue theatre in Vancouver, B. C. A four-column ad in particular, consisting of an action scene from the picture, "stole" the theatre page the day before opening. "Suspense" teaser trailers were run at two of the other Odeon Vancouver theatres for a week. Cutouts of the word "Suspense" were posted on mirrors, etc.

Arrangements were made for the cover and an inside front page write-up of the picture in the pamphlet, "Events of This Week in Vancouver." Over 5,000 copies were distributed in theatres, hotels, etc., throughout the city. The tieup was arranged free of charge. 5,000 "Suspense" bookmarks were distributed through the Vancouver area by *Liberty Magazine* free of charge.

A similar campaign on the same picture was devised by manager Thomas Pacey at the Garrick theatre, Winnipeg. Eye-catching lobby displays, featuring the figures of the three stars of the picture, were arranged. "Suspense" cutouts were placed on mirrors, walls, posts and other strategic locations. Eight 24-sheet board displays were set up in the most strategic and busiest locations of Winnipeg.

Two-thirds of the entire Winnipeg street car system carried cards publicizing the picture for the period of the engagement. 5,000 special dagger bookmarks were made up and given wide distribution by insertion in books and magazines at the Hudson Bay Company and Playfair's, Dominion and Empire news agencies.

Rosemund Holds Screening

For the playdate on "Joe Palooka, Champ," at the Rialto theatre in Winnipeg, manager Dave Rosemund arranged a special screening for approximately 500 carriers of the Winnipeg *Tribune,* which features "Palooka" in its comic section. Special invitations were mimeographed by the promotion manager of the newspaper, with the boys being admitted to the showing by means of the paper "Palooka" gloves. In this way, much free space was garnered in the *Tribune.*



Another tieup which netted valuable free publicity was set with a large news agency. Cards were used on news trucks, tying in the picture with the "Joe Palooka" comic books. Free plugs were arranged with sports commentators at the various Winnipeg radio stations. They proved most cooperative and interested in the picture. Window tieups were promoted at Baldy's Northcott's Sports Store and Manitoba Sports Goods.

A half-dozen cooperative newspaper ads gave impetus to manager C. T. Spencer's campaign for "Rhapsody in Blue" at the Capitol theatre, Hamilton, Ont. Assistant manager Claude A. Hunter contributed to the success of the highly geared campaign.

The co-op ads represented a total of 3,600

(Continued on following page)

ODEON SELLS *CAPITAL DISPLAY ADS*

(Continued from preceding page)

lines of free newspaper publicity. The ads were promoted with Northways, Robinson's, Eaton's, Heintzman and Company, Bert Rymal and Bob Moody's. In addition, a co-op ad was arranged with the Ann Foster Music Store, but was cancelled due to a mixup with the newspaper.

All prominent music stores were given a supply of "Rhapsody in Blue" pamphlets. They were inserted with purchases for two weeks before opening. Many attractive window displays added much to the campaign. The tieups were arranged with Northways, W. G. Robinson's, Eaton's, Heintzman, Adams Furniture Company, Ann Foster Music Store, Bob Moody's, Ye Olde Fiddle Shop, Bert Rymal's Music Store and Jack Pett's Music Store. A 24-sheet, 150 window cards and radio spot announcements rounded out the campaign.

A tieup with the Hudson Bay Company worked to the advantage of manager W. A. Popham for his playdate of "Caesar and Cleopatra" at the Tivoli theatre, Saskatoon, Saskatchewan. The company ran a five-column by 15½ inch cooperative ad in the Saskatoon *Star-Phoenix,* plugged the picture on their morning broadcast over CFQC and used a window display.

Popham sent letters to all grammar and high school principals urging that they recommend the picture to their pupils. Special posters were put out two weeks in advance in store windows, on lobby mirrors, etc. A large display ad was used in the *Weekly Review,* which is mailed to all homes in Saskatoon.

Uses Heralds, Postcards For Hungarian Pictures

Manager E. F. Kistner has had considerable success with a weekly showing of Hungarian dialogue pictures at the Forsythe theatre, East Chicago, Ill. Two performances are held each Wednesday night. To exploit the pictures, Kistner sends out 1,000 postcards, printed in Hungarian, each week. After the performance, heralds are passed out exploiting the following week's attraction. In addition, Kistner has the pictures plugged on eight radio spot announcements weekly and by ads in a Hungarian language newspaper.

Ballyhoo on Horseback Aids Nye Playdates

Horses were used to ballyhoo two recent playdates at the Hoosier theatre, Whiting, Ind. For "Smoky," manager Louis Nye had a man dressed like Fred MacMurray ride a black horse through town. A sign on the man's back read: "The most famous of all horse stories, etc." Three girls dressed in cowgirl costumes rode horses through the streets during busy hours to ballyhoo the date on "Renegades." Nye also used one of the "cowgirls" for a weight lifting contest in the lobby. Guest tickets were awarded to persons who guessed the girl's weight.

From the circuit's main office in Toronto, Can., a steady flow of newspaper display ads go out to Odeon theatre managers, the brainwork of Larry M. Graburn, advertising and publicity director. A special staff of artists headed by Bill Bounsall is reponsible for the fine pen work. Herewith are some recent examples of their co-ordinated efforts. Utilizing a minimum of space, judicious use of type and layout attracts maximum reader attention.













SHOWMEN PERSONALS

In New Posts: Roy McLeod, manager, Hastings theatre, Vancouver, B. C. Tim Cleary, Eagles and Colonial theatres, Wabash, Ind. William P. Giachette, Roxy, Springfield, Ill. Arthur Frost, Oriole, Detroit. Sidney Strauss, Strand, New Brunswick, N. J.

R. E. Floeter, Center, Grand Blanc, Mich. Roland Reisch, Astor, Chicago. Robert McGregor, Liberty, Elizabeth, N. J. Art Goldstein, Alpine, Denver, Colo. Frank Ramsey, Strand, Vallejo, Calif. J. Gayly Varnell, May, Oklahoma City. Bill Powelson, Capitol, Steubenville, Ohio.

George C. Rice, city manager, L & P theatres, La Salle, Ill. Charles Teitel, publicity manager, Teitel theatres, Chicago. Alex Sutherland, house manager, Oriole, Detroit. George Bremen, supervisor, Associated theatre circuit, Detroit. William Eskin, supervisor, Harold S. Eskin theatres in New Jersey, Pennsylvania and Connecticut.

Elmer Bohlig, Grand, Chetek, Wis. John Macioce, Belmar, Pittsburgh, Pa. Arthur Poirrier, Palace, Rockville, Conn. Frederick Sorrells, Vogue, Indianapolis, Ind. Ben Montee, Majestic, Jacksonville, Ill. Ray Hilliary, Royal, Spirit Lake, Iowa.

Assistant Managers: Julian Epstein, Capitol, Everett, Mass. Fred de Angelis, Central; Arthur Fagan, Globe; Edwin Wilson, Rialto; all in Newark, N. J. Regis Yunker, Rivoli, Toledo, Ohio.

Wedding Bells: Edward G. Schultz, manager of the Plaza theatre, Northampton, Mass., to Rose Bonicz.

Junior Showmen: Erwin Neumann, district manager for Interstate in Connecticut and western Massachusetts, and Mrs. Neumann are the parents of a baby boy.

Birthday Greetings: Lonnie A. Wallis, Roy E. Glidewell, F. X. Storino, Albert Rocke, Milton F. Honeck, Philip Rand, Joseph K. Shanahan, Walter J. Sargent, Jack Harris, Steve Rodnock, Donald R. Hoagg, Arthur Basil Creagh, Floyd D. Morrow, Jack Kember.

Esteban C. Gonzalez, Earle G. Sheetz, Kermit Prince, Melvil Miller, Wells Witt, Nevin McCord, Kermit B. Carr, James F. Doyle, Fred R. Rodley, Jerry Montizambert, R. N. Christopher, Charles E. Lancaster, Eugene H. Bunn, George F. Sutermaster, Jack Essick.

Orville Rennie, James Embry, Samuel Alster, Edward A. Dosek, C. E. Requa, B. Cunningham, H. Greenberg, Buster Planck, J. Nathan Morgan, William W. Herman, Ray Holloway, Arthur La Plante, Ben W. Allen, William M. Morton, Andrew G. Nickols, Frank E. Matthews, Ernest L. Miller, Roy Robbins, John G. Vaughan, Charles E. Patch.

Showmen's Calendar: January 1st: New Year's Day; Paul Revere born—1735; Emancipation Proclamation—1863. 4th: Utah admitted to Union—1896; New Mexico admitted—1912; first radio chain broadcasting—1923. 7th: Telephone communication between New York and London established—1927. 11th: Alexander Hamilton born—1757. 15th: first locomotive built—1831. 17th: Benjamin Franklin born—1706. 18th: Daniel Webster born—1782. 19th: Robert E. Lee born—1807; Edgar Allen Poe born—1809. 24th: Gold discovered in California—1848; First demonstration of telegraph by Samuel B. Morse—1838. 25th: Robert Burns born—1759. 29th: William McKinley, 25th president, born—1843. 30th: Franklin D. Roosevelt born—1882.

Rene Poelmans In Charge For MGM in Brussels

Born in Brussels, June 6, 1909, Rene Poelmans became associated with the publicity department of MGM in 1931. Still in Belgium, he became editor of the company's house organ in 1933. A year later he was moved up to the post of assistant manager of the publicity department in that country, focusing most of his attention on tieups. In 1935 Rene became manager of his department in charge of MGM theatres, and general relations.



Rene Poelmans

When war began, Rene was mobilized as 1st Lieutenant in the Belgian forces, was captured at Lys in 1940, and was a German prisoner of war for five years.

He rejoined MGM in July, 1945, and in addition to this duties as publicity director he has the supervision of the Cameo and Queen's Hall theatres in Brussels.

Pemburn Now Manager for Reade in Plainfield

Ray H. Pemburn, manager of the Paramount theatre in Plainfield, N. J., is another newcomer to the Round Table who started as an usher. Ray joined the Rugoff and Becker circuit at the Laurel theatre, Long Beach, N. Y., in 1930. He worked for the government for awhile before taking up the duties of assistant manager at the Rialto theatre, South Norwalk, Conn. Several months ago he rejoined Rugoff and Becker as manager, leaving that post recently to become associated with the Walter Reade circuit in Plainfield.

Sets Full-Page Co-Op Ad

A full-page cooperative newspaper ad greatly aided the playdate on "Claudia and David" at the Gateway theatre, Kenosha, Wis. Manager F. B. Schlax arranged for the ad in the *Evening News* with five local merchants.

Gaily Costumed Girl Draws Public to "Mexico"

An attractive usherette, dressed in bright Mexican attire, paraded the streets to ballyhoo manager Ed Fitzpatrick's playdate on "Holiday in Mexico" at the Poli theatre, Waterbury, Conn. The girl carried a sign reading: "I'm a goodwill ambassador from Loew's Poli for 'Holiday in Mexico'." Fitzpatrick promoted a full page on the "New Movie Season" in the Waterbury *Democrat* on coming Metro-Goldwyn-Mayer pictures and a large "Holiday in Mexico" ad. A three-column cooperative ad was arranged with the Record Shop for two local newspapers. A juke box was promoted for the lobby from Mattatuck Music Company, with a recording from the film and a sign with appropriate playdate copy.

Grimes Garners Good Press

Extensive newspaper attention was accorded Warner Bros. 20th Anniversary of Talking Pictures celebration at the Warner theatre, Erie, Pa. Manager Ken Grimes planted stories and art in both the Erie *Daily Times* and the *Dispatch-Herald*. In addition, an editorial was garnered in the *Dispatch-Herald* and mention obtained in both Jay James' and A. J. White's columns.

Promotes Window Displays

Three window tieups were arranged by manager J. G. Samartano to promote "Angel on My Shoulder" at the State theatre, Providence, R. I. The tieups were with the Narragansett Electric Company, Liggetts, and the Outlet Store. Twelve Royal Crown Cola trucks were bannered.

PECAN



PLEASURE

"FROM SOUP TO NUTS!"

Whether you are an executive, manager, cashier, ticket-taker, projectionist, or engaged in any other branch of the motion picture industry, STERNBERG PECANS can solve your Christmas gift problems.

Prices prepaid in the Continental United States, and subject to changes according to regulations.

3 Lbs.—$4.50; 5 Lbs.—$7.45; 10 Lbs.—$14.50.

STERNBERG PECAN COMPANY

DEPARTMENT "S" - - - - P. O. BOX 193

JACKSON, MISSISSIPPI



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

POSITIONS WANTED

MANAGER—18 YEARS' EXPERIENCE IN BUYing, booking, supervising. Highest references. Married. Go anywhere. BOX 2046, MOTION PICTURE HERALD.

PROJECTIONIST—VETERAN—7 YEARS' EXPERience, married, go anywhere. J. ENSLOW, 318 East Capitol St., Washington, D. C.

MANAGER—FOUR YEARS' EXPERIENCE ARMY theatres, prefers small theatre. Worked all positions. E. E. HAGER, Ramage, West Virginia.

YOUNG MAN—ABLE PUBLICITY WRITER AND movie reviewer, desires position on newspaper or film publication in New York. BOX 2054, MOTION PICTURE HERALD.

USED EQUIPMENT

PRICED TOO LOW—BUT WE NEED SPACE—Complete theatre outfits — Simplex SP, $995.00; Holmes L. I. Arc equipments, $1295.00; DeVry High Intensity Arc equipments, $2495.00. Ampro sound 16mm High Intensity Arc equipments, $1350.00. Condition excellent. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 Street, New York 18.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

200 INTERNATIONAL ALL STEEL CHAIRS fully padded backs, spring edge cushions, reupholstered and rebuilt, $8.95; 900 American veneer back reupholstered, metal lined, spring edge cushion chairs, $6.95, same with panel back, $7.95; 185 Stafford veneer chairs, excellent, $4.95; 154 Irwin tapestry upholstered padded back, reupholstered boxspring metal lined cushions, rebuilt, $8.95; flameproof plastic coated leatherette, $1.35 yard (60 yd. roll). Write for Stock List. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 Street, New York 18.

THEATRE CHAIRS 600 BOX SPRING CUSHION backs in excellent repairs American $4.00. 400 Veneer chairs excellent repairs $1.50. SAVOY THEATRE, Grand Rapids, Mich.

MECHANISMS, COMPLETELY REBUILT, SIMplex $217.50, Powers $109.50; Brenkert High Intensity lamphouses, rebuilt, $365.00; Catalog available. Foreign inquiries invited. STAR CINEMA SUPPLY COMPANY, 440 West 45 St., New York 19.

FOR SALE COMPLETE EQUIPPED BOOTH from 700 seat theatre. Two Simplex projectors, two Peerless lamphouses, RCA sound, used about two years, exhaust fans, rewinder. MACK, 51 Temple St., Portland, Maine.

WANTED TO BUY

WE ARE INTERESTED IN PURCHASING brand new or reconditioned Film Studio Equipment for 35mm film, such as cameras, recording machines, lights, tripods, dollies, microphones, booms, etc. Also, we are interested in brand new or reconditioned theatre equipment such as projectors, chairs, light-fittings, screens, displays, panels, etc., or any other article connected with the Motion Picture Trade. Please write to: MESSRS. LOGIN DAWLAT CORPN., LTD., Motion Picture Division, PATEL CHAMBERS, French Bridge, Bombay 7, India. Cable: "BOMLOGIN," Bombay (India).

1000 SEATS ANYWHERE—WILL REMOVE. F. SHAFER, Washington, Ind.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.50 per thousand. $22.50 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

POPCORN

BETTER SOUTH AMERICAN HYBRID POPcorn at $8.00 per bag. F.O.B. Satisfaction guaranteed. Lots of popcorn seasoning. Write for carlot prices. VOGEL POPCORN CO., Box 310, Hamburg, Iowa.

NEW EQUIPMENT

COMPLETE NEW THEATRE EQUIPMENT now available for immediate delivery. Projectors, amplifiers, rectifiers, speakers, screens, in-a-car speakers, etc. Free engineering service. Installation supervised by Altec Service Corp. Write or phone THE DAYTON FILM INCORPORATED, 2227 Hepburn Avenue, Dayton 6, Ohio.

PRE-INVENTORY SALE — PRICES REDUCED. Automatic record changers, $19.95; O/150 AC Voltmeters, $6.95; Telephone sets, $13.50; Special 1/6 HP Projector Motors, $39.95; Blowers with motors, good for heating—11,000 cfm $228.90; 13,500 cfm $276.00; closing out Rechargeable Flashlite Batteries 98c; Box Office Bowl Heaters, $3.95; Panic Bolts, $22.50; 6 amp Tungars, $2.95; Dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Winter Catalog Ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 Street, New York 18.

STUDIO EQUIPMENT

BARDWELL - McALISTER FLOODLIGHTS ON adjustable stand with casters, for 3 photoflood lamps, excellent, $69.50; Bell & Howell D 35mm or J 16mm sound printers, new, $2950.00; BH Eyemo Turret Camera, magazine, 4 lenses, motor, $995.00; RCA type double system recorder with amplification, etc., $6150.00; Duplex 35mm Printer, $495.00; 2000W Studio Spots, $67.50; Akeley Newsreel Camera, Gyrotripod, $695.00; BH Geared Tripods, $69.50. Send for latest Bulletin "Sturelab." S. O. S. CINEMA SUPPLY CORP., 449 W. 42 Street, New York 18.

16-35MM. PRODUCTION EQUIPMENT — CAMeras, film recorders, editors, tripods, dollies, microphones, disc recorders, booms. We buy—trade. Send us your used equipment or lists. Write your wants CAMERA MART, 70 West 45th St., New York.

THEATRES

LISTING No. 104. LARGE OREGON SITUAtion. Buyer must be experienced and resourceful with substantial backing. Wonderful opportunity for right party. Information to qualified buyers only ALLEN BURT, THEATRE EXCHANGE CO., 217 Governor Bldg., Portland 4, Ore.

COMMISSIONERS OF KNOX COUNTY, MT. VERnon, Ohio, will receive bids for lease of Memorial Theatre until noon, Monday, Dec. 16, 1946. Present lease expires Dec. 31, 1946. Seating capacity 1,050. Information at Commissioner's office. Bids should be addressed, BID FOR THEATRE LEASE, Knox County Commissioners, Mt. Vernon, Ohio.

WANTED TO BUY OR RENT SMALL THEAtre anywhere. BOX 2055, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BLOWUPS

THEATRE BLOWUPS. BEST QUALITY, SERVice. STITES PORTRAIT COMPANY, Shelbyville, Indiana.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A. $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y

Amusement Field Ends Federation CampaignDec.12

The Amusement and Allied Industries Division of the Federation of Jewish Philanthropies of New York will honor Billy Rose for his achievements as a showman, journalist and philanthropic leader at the 1946 dinner, Malcolm Kingsberg, president of RKO Theatres, Inc., and division chairman of the FJP, announced this week.

The dinner, to be held Thursday, December 12, at the Hotel Pierre in New York, will climax the division's participation in the Federation's current drive to raise $12,000,000 to meet the 1946-47 budgetary needs of 116 affiliated hospitals and welfare agencies which annually serve 350,000 persons of all races and faiths.

Included among the amusement business that will be represented at the Federation dinner are motion picture producers, distributors, and exhibitors; the legitimate theatre; concessionaires, music publishers, radio and recording artists, artists' representatives and trade publishers.

Serving with Mr. Kingsberg as co-chairmen are Barney Balaban, Paramount; Jack Cohn, Columbia; Spyros Skouras, Twentieth Century-Fox, and Albert Warner of Warner Brothers.

Vice-chairmen are Matthew Fox, Universal; Emil Friedlander, Dazian's; Henry Jaffe, Jaffe & Jaffe; Eugene Picker, Loew's; Mr. Rose; Fred Schwartz, Century Circuit; Nate B. Spingold, Columbia.

Members of the division executive committee are Jack Bregman, Bregman, Vocco & Conn; Jack Robbins, Robbins Music Corp.; Harry Brandt, Globe Theatre; S. H. Fabian and Sam Rosen, Fabian Operating Corporation; Leopold Friedman, Loew's; Leonard Goldenson, Paramount; William Klein; Sam Rinzler, Rinzler and Frisch; Herman Robbins, National Screen Service; Murray Silverstone, Twentieth Century-Fox; Walter Reade, Jr., and Benjamin S. Moss.

Colonel Kalisch Honored

Colonel Bertram Kalisch, formerly with News of the Day and now with the State Department's motion picture division, has been awarded the New York State Conspicuous Service Cross for wartime overseas service. As General Bradley's public relations pictorial officer, he received the Bronze Star Medal and has been twice decorated by the Grand Duchess of Luxembourg. Additionally, he holds the Oak Leaf Cluster to the Bronze Star.

Republic Votes Dividend

A regular quarterly dividend of 25 cents per share on preferred stock, payable January 2, 1947, to stockholders of record December 10, 1946, was declared last Thursday by the board of directors of Republic Pictures Corporation.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Yearling

***MGM*—Entertainment for Everybody, Everywhere**

Yes, it's true, what they've been saying about "The Yearling," and what they've been saying is an understatement, because it isn't possible for print and paper to convey in full measure the wholesome impact of Marjorie Kinnan Rawlings' Pulitzer Prize winning story as the camera conveys it in caressing Technicolor.

Only via the singularly eloquent buzz of person-to-person comment, after the picture goes to the public, can the whole news about the treat in store be spread across the world. That it will be so spread, to the profit of all is inescapable.

Although Gregory Peck and Jane Wyman are the best names available for marquee use in the formal manner, each of these giving the finest performance of his or her career, the title itself in this case doubtless means more than any other single bill asset. However, the names of Clarence Brown as director and Sidney Franklin as producer, both to be identified hereafter as the men who made "The Yearling," have potent exploitation possibilities on their own.

Paul Osborn's screenplay transcribes the Rawlings story about people who pioneered the Florida frontier in 1887 with fidelity and simplicity which preserve the charm and spirit of the book. There is earthiness in the incidents relative to the struggles of the Baxter family to make a home and life for themselves in the wilderness, maintaining against odds a basic personal code and elemental principles.

Problems encountered are ruggedly simple—snake bite, torrential rain, a fight with neighbors, pursuit of a bear—and they are climaxed in the problem that derives from a little boy's love of a pet fawn which persists in devouring the crops and must be dispatched, a heart-searing episode in which the boy comes to understand that life must be sustained by sacrifice.

Although Technicolor never painted a setting more gorgeously, valid dialogue and performances, which appear not to be performances at all, keep the story always to the fore and unremittingly realistic. There are no bursts of rhetoric, but a total effect of naturalness.

Claude Jarman, Jr., the newcomer who portrays Jody, is a youngster of great promise, and a figure to make much of in advance exploitation and publicity. Supporting players, like the principals, hew to the line of naturalness in all cases, achieving individual triumphs.

The picture is universal in appeal, and in the application of its points, and figures to make box office history wherever and whenever shown.

Previewed at the studio. Review's Rating: Superior.—WILLIAM R. WEAVER.

Release date, not set. Running time, 135 min. PCA No. 11549. General audience classification.

Peny Baxter.....Gregory Peck
Ma Baxter.....Jane Wyman
Jody Baxter.....Claude Jarman, Jr.
Chill Wills, Clem Bevans, Margaret Wycherly, Henry Travers, Forrest Tucker, Matt Willis, Dan White, George Mann, Arthur Hohl, Donn Gift, Joan Wells, Jeff York, June Lockhart, B. M. "Chick" York

Wake Up and Dream

***Twentieth Century-Fox*—Child's Faith**

June Haver, John Payne, Charlotte Greenwood, Technicolor, and a couple of swell songs by Harry Ruby and Rube Bloom are the labels you can advertise here, but you've got to be wary about how you advertise. The labels are misleading.

This isn't the musical you might expect from the billing, but rather a whimsical diffuse study of the faith of a small child—Connie Marshall.

After the regulation musical comedy opening with Payne singing the hit tune, "Give Me the Simple Life," the story is this: Connie's brother, John, is lost at sea during the first years of the war. Connie's neighbor, Clem Bevens, a dreamer and a visionary, has built a boat in his backyard, 500 miles from the nearest pond. Connie is sure that she can find her brother if only she can set sail on that backyard ship. She gathers together some of the disbelieving principals of the cast and she does set sail—over land and water—and at the end of her voyage she does find her brother, proving that adults have no imagination or faith. The point of the theme has been dulled by a rather top-heavy production.

Payne has only brief scenes at the beginning and end of the film. In his absence the love interest is handled by John Ireland, an itinerant dentist, also on the boat, who is fond of telling Miss Haver what beautiful molars she has. With no one really appreciating her in this film —Mr. Payne is too bashful—Miss Haver's potentialities are neglected. And so are Miss Greenwood's talents. She's been away from the screen for a long time and is remembered for her comedy roles. She's given no chance for comedy here.

This picture was produced by Walter Morosco, directed by Lloyd Bacon and adapted from Robert Nathan's novel, "The Enchanted Voyage."

Seen at the home office. Reviewer's Rating: Fair.—RAY LANNING.

Release date, not set. Running time, 92 min. PCA No. 11871. General audience classification.

Jeff.....John Payne
Jenny.....June Haver
Sara March.....Charlotte Greenwood
Nella.....Connie Marshall
John Ireland, Clem Bevans, Charles Russell, Lee Patrick, Charles D. Brown, Irving Bacon

The Lady in the Lake

***MGM*—Novel and Good**

If they want something fresh and different, off-the-beaten treatment determined for this latest in adventures of private detective Philip Marlowe supplies it. But a question, nevertheless, remains.

This is why: Bob Montgomery, who plays Marlowe and also directed, tells this murder story in first person. There are three or four short sequences interrupting the tale in which he bridges developments in straight narrative form. For almost the entire length, however, Montgomery becomes the eye of the camera. He is rarely seen, although his voice is almost constantly heard talking to other principals through the camera's eye which, for this purpose, also becomes its ear if a camera may be said to possess an ear. Consequently, the spectator sees what Montgomery sees. As he walks, the object which he approaches trundles closer through the camera lens. As his eye wanders around a room, the camera does that, also. As he talks to his dramatic opponents, those opponents look squarely into the camera, which obviously means they also look squarely into the eyes of the audience.

It is an interesting treatment which is not new but which has never been applied for the whole way so far as this reviewer recalls. But there are disadvantages as well. Since Montgomery can't very well be seen grappling in any rough and tumbles with Lloyd Nolan, the opposing detective, as the case in point, action as it is normally conveyed on the screen perforce is missing. It follows, similarly, that characters answering Montgomery are on the screen for long stretches, particularly in the instance of Audrey Totter, who not only is attractive but evidently is an actress of versatility and power. She is far more the star than Montgomery, who gets the billing, if for no other reason than that she gets a first-class opportunity to act, whereas Montgomery talks, and is largely unseen.

It is obvious that audiences catching this one after it starts face considerable confusion. But this Raymond Chandler story is well done. Its situations hold the attention even if Montgomery tells, rather than reveals, how he solves a triple decker murder. Steve Fisher's screenplay is a mature job, well polished off, but this account could not possibly be complete without giving full credit to Paul C. Vogel, who handled the camera. He deserves more billing than he gets. George Haight produced.

Previewed at Academy Awards theatre, Hollywood, where critics indicated approval. Rating: Good.—RED KANN.

Release date, November, 1946. Running time 105 min. PCA No. 11083. Adult audience classification.

Phillip Marlowe.....Robert Montgomery
Adrienne Fronsett.....Audrey Totter
Lt. Degarmot.....Lloyd Nolan
Leon Ames, Jayne Meadows, Dick Simmons, Morris Amkrum, Lila Leeds, William Roberts, Kathleen Lockhart

The Secret Heart

***MGM*—Romance and Psychiatry**

Produced by Edwin H. Knopf, director Robert Z. Leonard has taken an original script by Rose Franken and William Brown Meloney and has woven a closely-knit story of love and the problems of a psychoneurotic girl.

With Claudette Colbert and Walter Pidgeon heading a cast comprised of June Allyson as the daughter, Lionel Barrymore, the psychiatrist, Robert Sterling, the son, and Richard Derr as the frustrated musician-husband, the story concerns Miss Colbert's marriage to the widowed father who steals the bank's funds, then committs suicide. Years later the son grows to normal manhood while the daughter continues to live through the years in a lonely dream-world which surrounds her long-dead father and herself. Walter Pidgeon, a family friend, reenters their complicated lives and a spark of love between himself and Miss Colbert is rekindled.

From there the story progresses swiftly to its climax when the daughter, believing her father's death was due to a heart attack brought about when he discovered his friend and his wife in love, totters on the edge of a cliff intent upon suicide while her step mother pleads with her and explains the true circumstances of the father's death.

Dependent for the most part upon dialogue for its pace, "The Secret Heart" is a picture exhibitors may present to any discriminating audience for it contains the elements of love and hate, laughter and comedy and tears, sacrifice and selfishness, and generally all of the emotions which color the lives of every-day humans. And in back of all this is the expressive lyricisms of Chopin's music, which translates to the audience the mood of the picture.

Previewed in a New York projection room at a screening for the trade press. Reviewer's Rating: Excellent.—GEORGE H. SPIRES.

Release date, December, 1946. Running time, 97 min. PCA No. 11864. General audience classification.

Lee Addams.....Claudette Colbert
Chris Matthews.....Walter Pidgeon
Penny Addams.....June Allyson
Dr. Rossiger.....Lionel Barrymore
Chase Addams.....Robert Sterling
Marshall Thompson, Elizabeth Patterson, Richard Derr, Patricia Medina, Eily Malyon, Ann Lace, Dwayne Hickman

The Man from Morocco

***English Films*—War Drama**

It is an absorbing mood of suspense and excitement that is conjured up in this British importation, an unusual and swiftly-paced affair of intrigue and passion against a background of war.

The film opens at the end of the Spanish Civil War, with a tattered band of International Brigade volunteers, defeated and dispirited, tramping out of Spain. Once in France they are disarmed and treated brutally as political prisoners under a Vichy officer.

While highly melodramatic at times, the production has a documentary-flavored undercurrent flowing throughout and adding to its authenticity. Leader of the group is an eloquent-tongued Czech sculptor, played by Anton Walbrook, who has dedicated himself to the fight for freedom. He escapes prison, and in bristling adventures, fights and schemes his way in and out of society in many scattered sections of the globe, eventually to return to the desert imprisonment of his old companions and successfully liberate them.

Mr. Walbrook, in his lofty and dashing role, offers an impressive performance, while Margaretta Scott, who endures sacrifice for the sake of her convictions, offers a restrained and satisfying characterization.

Max Greene directed and Warwick Ward produced.

In reviewing the picture from London in MOTION PICTURE HERALD of March 17, 1945, Peter Burnup said: "To the picture's credit must be set its high intent . . . unhappily—in the present example—the eloquence is blunted, the aim unachieved. . . ."

Seen in a New York projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, November 23, 1946. Running time, 89 min. General audience classification.

Karel .....Anton Walbrook
Manuela .....Margaretta Scott
Sarah Duboste.....Mary Morris
Reginald Tate, Peter Sinclair, David Horne, Hartley Power, Charles Victor, Sybilla Binder, Joseph Almas, John McLaren, Dennis Arundell, Paul Demel, David Baxter, Margaret Emden, Jan Van Loewen, Paul Sheridan, Gwen Bateman, Henry Morrell, Stuart Lindsell, Andre Randall, Carl Jaffe

Affairs of Geraldine

***Republic*—Comedy with Music**

Lively Jane Withers has very much her own way of things in this one, insofar as acting, singing and general hoopla go. The light-spirited plot flows easily and in there sharing honors along with Miss Withers are James Lydon and Raymond Walburn.

The screenplay by John K. Butler has Jane's two brothers pressing hard to find a husband for her in obedience to the dying request of their mother. The brothers go about their deed so clumsily, however, that Jane decides to leave the town of Cooperville with its shiny fire engine for which she has an affinity.

Once in the big city, she stumbles upon a job with a matrimonial agency, soon winds up as Madame L'Amour, and becomes highly successful in finding husbands for everyone but herself.

Cupid does finally strike her when she meets up with sophisticated Charles Quigley. A gala marriage is planned in the home town of Cooperville and just about when the final "man and wife" is to be pronounced, the rascal is exposed as a polygamist. Then in that awful moment of crisis, bemused, local boy Lyndon kisses Jane and by the thunderous sounds of airplane motors zooming in her head, she knows that young Lydon is the right man to take her hand in marriage.

George Blair directed with Armand Schaefer as associate producer. Among the songs in the film are "In the Middle of May" and "Rip Van Winkle."

Seen in the home office projection room. Reviewer's Rating: Fair.—M. H.

Release date, November 18, 1946. Running time 68 min. PCA No. 11443. General audience classification.

Geraldine Cooper.....Jane Withers
Willy Briggs.....James Lydon
Amos Hartwell.....Raymond Walburn
Donald Meek, Charles Quigley, Grant Withers, William Haade, Michael Branden, Johnny Sands, David Holt, Tanis Chandler, Harry V. Cheshire, Josephine Whittell, Donia Bussey, Edith M. Griffith, George Carleton

Shadowed

***Columbia*—Melodrama**

The golfer's greatest joy of scoring a hole in one soon turns into a nightmare of fear for Lloyd Corrigan in Columbia's "Shadowed." On his next drive, the lucky, initialed ball soars out of bounds and lands near a spot where some counterfeiters are burying a murdered victim.

There follows in Brenda Weisberg's screenplay, from a Julian Harmon story, a series of events in which Corrigan's life becomes hounded and threatened by the criminals, lest he go to the police and report what he had inadvertently seen.

The mounting suspense is built up cleverly under the direction of John Sturges. Also fitted into the story is a slight romantic angle between Anita Louise and Robert Scott, plus some diverting comedy provided by Eric Roberts, a precocious amateur sleuth, who is the young boy friend of Corrigan's daughter, Helen Koford.

The consequences of not having originally reported the crime to the police reach a baffling and seemingly inextricable climax for Corrigan, in which his daughter is held as a hostage. But with the exercise of a little scriptwriter's imagination, everything finally turns out happily.

Performances are effectively handled all around; John Haggott produced.

Seen at the Strand theatre, Brooklyn, where an afternoon audience seemed satisfied. Reviewer's Rating: Fair.—M. H.

Release date, September 26, 1946. Running time, 70 min. PCA No. 11871. General audience classification.

Carol Johnson.....Anita Louise
Fred J. Johnson.....Lloyd Corrigan
Michael Duane, Robert Scott, Doris Houck, Helen Koford, Wilton Graff, Eric Roberts, Paul E. Burns, Fred Fraff, Jack Lee, Sahar Edwards, Jack Davis

Abie's Irish Rose

***UA-Crosby*—The Play Up to Date**

Anne Nichols, who wrote the play of the same name that crossed up the experts by running interminably to phenomenal grosses, wrote also the screenplay for this modernization on the screen of the composition concerning a Jewish boy who married an Irish girl and of their families' reactions to the match.

On the theory that a professional gambler always backs a champion until beaten, showmen who decide to bet on this cornucopia of corn despite its emphasizing of low-comedy mannerisms long absent for cause from major entertainment media, may back it across the board, advertisingly, with assurance that it contains all the caricatured characterization of billing promises. Whether Miss Nichols' concept of humor is out of step with a screen trend away from themes based on nationalities is a question to be considered.

Apart from pitching the tale in the present by starting it with celebration of V-E Day in London, Miss Nichols made no fundamental changes in her original comedy. The boy and girl are married by a Protestant minister, again by a Jewish rabbi and yet again by a Catholic priest, to the comic anguish of their respective fathers, who are reconciled in the end when twins born to the pair are named for them.

As in the original, Yiddish and Celtic dialects are exaggerated for purposes of contrast, and contrast between religious practices is also accentuated for laughs. There are a couple of swift references to tolerance in the script, and care is taken, in so far as it may be in a work of this kind, to avert denominational resentment.

Michael Chekhov, Vera Gordon, J. M. Kerrigan and George E. Stone are the principal laugh-getters, and the unknowns—Joanne Dru and Richard Norris—satisfy requirements as the newlyweds.

It's a Bing Crosby Producers, Inc., production, produced and directed by A. Edward Sutherland, and the music score by John Scott Trotter is an unobtrusive asset.

Previewed at the Four Star theatre, Hollywood, where a Friday night audience laughed lustily at the best gags and chuckled fairly steadily between times.—Reviewer's Rating: Good.—W. R. W.

Release date, December 27, 1946. Running time, 96 min. PCA No. 11764. General audience classification.

Rosemary .....Joanne Dru
Abie .....Richard Norris
Michael Chekhov, J. M. Kerrigan, George E. Stone, Vera Gordon, Emory Parnell, Art Baker, Bruce Merritt, Eric Blore, Harry Hays Morgan

The Razor's Edge

***Twentieth Century-Fox*—Love, Tragedy and Faith**

The gazelle-eyed lure of the lithe classic beauty of Gene Tierney is pitted against the evasive, darkling romanticism of handsome Tyrone Power through two hours and twenty-six minutes of speeding adventure in "The Razor's Edge." It is poignantly a "woman's picture."

The production is a presentation of sex-and-society, set in splendors, with appeal to all of the audiences. It is readily within the understanding of the naive and the simple in heart; but yet is pervaded with elements of interest to sophisticates.

It is melodrama; often intense; it is laden with beauty and charm and graced with hu-

mour; it runs the gamut of emotions from fear and jealousy and avarice to abiding faith.

"The Razor's Edge," by reason of its complexes of motive and action, will keep the customers in their seats and send them away talking, to send others to see.

It is of course from Somerset Maugham's famous novel and bears the silken impress of his facile telling, his sharp but never quite acid observation and commentary. As in the book, he is part of the picture play, with unique and important effect.

The components of the story are all of the traits and impulses of men and women, now and forever. To those long familiar with the penetrations of Mr. Maughan in his works for stage and printed page there will be pleasant reminiscence, and an enjoyment of style. To those without literary sensitivity there will be nonetheless the impact of incisive enactment.

It is the pained observation now of this reviewer that what with love, murder, drink and seduction in the plot, along with beauty, wealth and luxury, this picture is likely to suffer an assault of cliche-phrased exploitation which can only discount its merits. Canned 'catch-lines" can be profane invasion.

The picture is pretentious indeed with its riches of scene and set, and yet makes no impression of effort in the telling. It flows like a hurrying mountain stream, breaking into cascades of emotion, stilling a moment in pools of reflection, then stumbling again into the white water of action.

Audiences are never analytical of how skilled dramatists play on their senses, but to the few who can take pleasure in technique "The Razor's Edge" will be found a new demonstration of the fluid competency of the camera, working in sympathy with script and direction. In this production nothing gets in the way of the story, and no player steals a scene. There is no lingering on a scene or set because it is magnificent, or beautiful.

If the plot could be packed into a paragraph it might be said that the story, laid in the boom-and-bust period after the first world war, gets going in Chicago with the love between the heiress beauty and the hero, just returned from combat and most consciously owing his life to a pal who died to save him in battle. That hero, played by Mr. Power, is torn between his love with its call of life-and-business-as-usual and the questionings of his own inner self. One almost said "soul" but that word never comes into the telling. He must first make peace with himself and orient himself with destiny, about which he has many questionings.

The heroine, played so cannily by Miss Tierney, is impatient and full of love wiles, but she marries another, while the hero goes away in quest of internal peace. The settings run from Chicago's Gold Coast country clubs to Paris, lots of Paris high and low, the Riviera, and in time to the mountains of India and high altitude philosophy. With great inaccuracy there has been some pre-release publication of a charge that it is "metaphysical drama." When one considers the decidedly physical allure of Miss Tierney's interpretation of the heroine and the robust exercises of Mr. Power as the hero embattled in a Paris dive the metaphysics seem less than dominant.

When it is all over the heroine becomes in psychological effect a murderer and the hero continues in search of his soul and peace. Perhaps the plot arrives at no conclusion, but the audience will know that it has been on an exciting ride, and no disappointment at the end.

The production has a certain period quality, and yet a decided sort of timeliness. Maybe that can be credited to Colonel Darryl Zanuck's special sort of sense of contemporary interest. His hero is a young man in search of soul. It is presented at a time when the whole world is, too.

It is appropriate to remark upon the somewhat curious expedient of Mr. Maugham in including himself as narrator within his story and the perhaps surprising success of his representation on the screen by Herbert Marshall, who by the time the piece is off tends to convince even familiars that he is indeed Mr. Maugham. Then there is the merry performance, even to deathbed, of Clifton Webb in the role of "Elliott Templeton," the wealthy sage, sardonic snob from Chicago, expatriate in France. It would have been so very easy to overplay that, and he did not. The music under the attention of Alfred Newman runs through the consciousness making its contribution without trace. Between the blended contributions of Edmund Goulding, director, Lamar Trotti, author of the screenplay and the work of Arthur Miller, cameras, there are no demarcations to be made. Probably the film editor, J. Watson Webb, had something to do, too. He left no tool marks.

Previewed at the Twentieth Century-Fox home office projection room in New York, where a professional audience approved. Reviewer's Rating: Superb.—TERRY RAMSAYE.

Now running pre-release at the Roxy, New York, general release set for Christmas Day. Running time, 146 minutes. PCA No. 11,498. Adult audience classification.

Larry Darrell.....Tyrone Power
Isabel.....Gene Tierney
Gray Maturin.....John Payne
Sophie.....Anne Baxter
Elliott Templeton.....Clifton Webb
Somersett Maugham.....Herbert Marshall
Mrs. Louisa Bradley.....Lucile Watson
Bob MacDonald.....Frank Latimore
Miss Keith.....Elsa Lanchester
Kosti.....Fritz Kortner

John Wengraf, Cecil Humphreys, Harry Pilcer, Cobina Wright, Sr., Albert Petit, Henri Letondal, Noel Cravet, Laurel Stevens, Joan De Briac, Eugene Borden, Leo Galitzine, Helen Giere, Isabelle Lamore, Andre Charlot, Adele St. Maur, Frances Morris, Hermine Storler.

(Review reprinted from last week's HERALD)

The Best Years of Our Lives

Goldwyn-RKO—Post-war Folk Drama

Once upon a time in very story book fashion there were three veterans of World War II—an air force captain, who had been a soda jerker, a sergaent who had been a banking executive, and a sailor, who had lived on the wrong side of the tracks, and who had the while lost his hands in a bombing at sea. By storybook coincidence they all returned to their same hometown in mid-U.S.A., on the same plane, and had a time of it with adjustments to wives, sweethearts and employments.

So with a screenplay by Robert Sherwood out of a novel by MacKinlay Kantor under the production auspices of box office-minded Samuel Goldwyn, at generous length and with generous budget, there emerges almost three hours of entertainment of tearful tensions interspersed with smiles, grins and laughs. There are three interlaced love plots—and so help us Hollywood and Goldwyn, three utterly perfect happy endings.

Aside from the occasional and unimportant delivery of speeches by actors who sound exactly like a collaboration of Archie MacLeish and Mr. Sherwood, the picture is entirely in the tried and long proved pattern which has made the American screen product successful merchandise. Art has its little moments, but merchandising is in happy control. Most of the customers will not be nearly so aware of the economic ideologies as of the dramatics.

By name and fame and skilled performance, in this picture the fictional family group, Sergeant-Banker "Al Stephenson," played by Fredric March, "Milly," his wife, represented by Myrna Loy, and "Peggy," their daughter, portrayed by Teresa Wright, belong on the marquee. They all are in top form, convincing in parts that make extensive demand.

The production includes two personalities new to the screen of notable importance. First is Harold Russell in the role of "Homer Parrish," the sailor who lost his hands and experienced psychological ordeals before true love redeems his poise, and life. Mr. Russell, who is not a professional actor, is very much an actor indeed, under the capable direction of William Wyler in this picture. It is Mr. Russell's first, and perhaps only, appearance on the entertainment screen. He was a paratrooper who came to mishap and subsequently developed such skill in the use of artificial hands that he appeared in a military rehabilitation picture as a demonstrator. The picture exposed him to Hollywood and led to his casting in this production. He is a student at Boston University. His performance is strikingly convincing, rooted in bitter experience.

And then there is Cathy O'Donnell in the role of "Wilma Cameron," the demure and sympathetic little lady who marries the maimed sailor. She is an authentic Goldwyn discovery. Both of these new persons rate special attention. Dana Andrews in the role of "Fred Derry," the captain who came home to be a soda clerk again, and win his true love through much travail, will be rating feminine attention, romance with two fists and dark eyes. Hoagy Carmichael, at the piano, will have box office weight, and deserves it.

It is to be observed that the picture, perhaps considerably because of the adjacency of the war and newspaper attentions to the problems of the returning veteran, has a decided documentary quality. In truth, one may dally with the fancy that if Mr. Goldwyn in pursuit of a glossy sort of realism put so much of that into his fiction, and if Louis DeRochemont in his march-of-time art increases the fictional content of his screen documentations, the two producers will come to a common ground as founders of a new school—approaching from opposite directions.

"The Best Year sof Our Lives" is a long title for a long picture about a long story full of long thoughts. They will cry over it, every little while.

Previewed at the RKO projection room in New York, with an audience of industry press persons, inured to tears but highly susceptible to laughs of which they missed none. Reviewer's Rating: Superior.—TERRY RAMSAYE.

Release date, October 30, 1946. Running time, 172 mins. PCA No. 11972. General audience classification.

Milly Stephenson.....Myrna Loy
Al Stephenson.....Fredric March
Fred Derry.....Dana Andrews
Peggy Stephenson.....Teresa Wright
Marie Derry.....Virginia Mayo
Wilma Cameron.....Cathy O'Donnell
Butch Engle.....Hoagy Carmichael
Homer Parrish.....Harold Russell
Hortense Derry.....Gladys George

Roman Bohnen, Ray Collins, Steve Cochran, Minna Gombell, Walter Baldwin, Dorothy Adams, Don Beddoe, Victor Cutler, Eskine Sanford, Marlene Aames, Michael Hall, Charles Halton, Howland Chamberlin

(Review reprinted from last week's HERALD)

THE AMERICAN COP (20th-Fox)

March of Time (*V*13-4)

As usual March of Time covers its subject thoroughly and makes full use of its dramatic possibilities. Stressing the importance of the American policeman in the face of a post-war crime wave, the short provides glimpses into the every day life and experiences of a traffic cop. New York City is used as a background. The tracking down of a murderer by a cop on special duty makes for an effective climax to the subject.

Release date, November 29, 1946 18 *minutes*

ADVANCE SYNOPSES

CALENDAR GIRL (Republic)

ASSOCIATE PRODUCER-DIRECTOR: Allan Dwan. PLAYERS: Jane Frazee, William Marshall, Gail Patrick, Kenny Baker, Victor McLaughlen, Irene Rich, James Ellison.

MUSICAL DRAMA. Around the turn of the century, two young men, one a composer, the other a painter, go to New York to seek their fortunes. They both fall in love with the same girl. The artist paints a picture of her which outrages her father's sensibilities. As a result of the picture, however, she wins a chance to star in a Broadway play. Eventually she learns that the artist is a mere trifler, and turns to the composer, who loves her sincerely.

(Synopses continued on following page)

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
854	Lone Star Moonlight	Nov. 14,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46
822	Boston Blackie and the Law	Dec. 12,'46
....	Alias Mr. Twilight	Dec. 19,'46
863	The Fighting Frontiersman	Dec. 19,'46
804	Singin' in the Corn	Dec. 26,'46
....	Return of Monte Cristo	Dec.,'46

MGM

BLOCK 17

625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

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....	The Show-Off	(T) Aug. 12,'46
....	Captains Courageous (R)*	(T) Aug. 21,'46
....	Gallant Bess	(T) Aug. 29,'46
....	The Yearling	(T) Sept. 13,'46
....	Boom Town (R)	(T) Sept. 30,'46
....	The Great Waltz (R)	(T) Sept. 30,'46
701	Holiday in Mexico	Sept.,'46
703	The Cockeyed Miracle	Oct.,'46
704	No Leave, No Love	Oct.,'46
705	Rage in Heaven (R)	Oct.,'46
....	Till the Clouds Roll By	(T) Oct. 28,'46
....	Undercurrent	Nov.,'46
....	Two Smart People	Nov.,'46
....	Mighty McGurk	(T) Nov. 18,'46
....	My Brother Talks to Horses	(T) Nov. 18,'46
....	Lady in the Lake	(T) Nov. 25,'46
....	Love Laughs at Andy Hardy	(T) Dec. 2,'46
....	Secret Heart	(T) Dec. 11,'46

MONOGRAM

520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
607	The Trap	Nov. 30,'46
....	Mr. Hex	Dec. 7,'46
....	Silver Stallion (R)	Dec. 14,'46
606	Sweetheart of Sigma Chi	Dec. 21,'46
681	Song of the Sierras	Dec. 28,'46
....	Ginger	Jan. 4,'47
....	Cisco and the Angel	Jan. 11,'47
564	Raiders o the South	Jan. 18,'47

PARAMOUNT

SPECIAL

4532	Monsieur Beaucaire	Aug. 30,'46

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BLOCK 6

4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

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R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4603	Cross My Heart	(T) Nov. 15,'46
4604	Perfect Marriage	(T) Nov. 15,'46
4601	Two Years Before the Mast	Nov. 22,'46
4602	Blue Skies	Dec. 27,'46

PRC PICTURES

....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	The Brute Man	Oct. 1,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 28,'46
....	Tumbleweed Trails	Oct. 28,'46
....	Don Ricardo Returns	Nov. 5,'46
....	Stars Over Texas	Nov. 18,'46
....	Lady Chaser	Nov. 25,'46
....	Wild West	Dec. 1,'46
....	Lighthouse	Dec. 10,'46

RKO

SPECIALS

761	Notorious	Sept. 6,'46
....	Fantasia (R)	Sept. 28,'46
....	Song of the South	Nov. 20,'46
....	It's a Wonderful Life	(T) Dec.,'46

●

BLOCK 6

626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Allbi	July 1,'46
630	The Bamboo Blonde	July 15,'46

BLOCK 1

705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

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BLOCK 2

....	Child of Divorce	Oct. 15,'46
....	Genius at Work	Oct. 20,'46
....	Nocturne	Oct. 29,'46
....	Best Years of Our Lives	Oct. 30,'46
....	Dick Tracy Versus Cueball	(T) Nov. 7,'46
....	Criminal Court	Nov. 20,'46
....	San Quentin	(T) Nov. 29,'46
....	Deadlier Than the Male	Dec. 10,'46

REPUBLIC

SPECIAL

601	I've Always Loved You	(T) Aug. 27,'46

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526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Bride	Aug. 12,'46
529	Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
5542	Home in Oklahoma	Nov. 8,'46
532	Plainsman and the Lady	Nov. 15,'46
661	Santa Fe Uprising	Nov. 15,'46
603	Affairs of Geraldine	Nov. 18,'46
681	Sioux City Sue	Nov. 21,'46
5503	Out California Way	Dec. 5,'46
604	Fabulous Suzanne	Dec. 15,'46
....	The Pilgrim Lady	Dec. 22,'46
....	That Brennan Girl	Dec. 23,'46
....	Stagecoach to Denver	Dec. 23,'46
....	Angel and the Badman	Jan. 15,'47
....	Calendar Girl	Jan. 29,'47

SCREEN GUILD

4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4608	Scared to Death	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
....	Queen of the Amazons	Jan. 1,'47

20TH-FOX

633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R.)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
643	Strange Journey	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
647	The Razor's Edge	Dec.,'46
648	Dangerous Millions	Dec.,'46

UNITED ARTISTS

....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	The Sin of Harold Diddlebock	Jan. 10,'47
....	The Private Affairs of Bel Ami	Jan. 24,'47
....	Fool's Gold	Jan. 31,'47

UNIVERSAL

543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
547	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.)	(T) Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
1065	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.'46
....	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.)	(T) Oct. 4,'46
1066	Notorious Gentleman (Brit.)	Nov. 1,'46
....	Magnificent Doll	Nov.,'46
....	Swell Guy	Nov.,'46
....	Song of Scheherazade	Dec.,'46
....	Michigan Kid	Dec.,'46
....	Temptation	Dec.,'46

WARNER BROTHERS

523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
610	Time, Place and Girl	Dec. 28,'46

DANGEROUS MILLIONS
(20th Century Fox—Sol Wurtzel)

PRODUCER: Sol Wurtzel. DIRECTOR: James Tinling. PLAYERS: Kent Taylor, Dona Drake, Tala Birell, Robert Barrat, Henry Rowland, Rex Evans.

* MELODRAMA. A wealthy shipping magnate, told that he has but a short time to live, devises a method for testing the worthiness of his heirs to benefit from his huge estate. Most of them prove cowardly, and several of them are killed in the ensuing treasure-hunt. Two young people, a boy and a girl, meet with the magnate's approval. He tells them that he is going to start an airline, and that there is a place in his plans for them. The delighted young couple decide to marry.

SAN QUENTIN
(RKO Radio)

PRODUCER: Martin Mooney. DIRECTOR: Gordon Douglas. PLAYERS: Lawrence Tierney, Marian Carr, Barton MacLane, Carol Forman.

PRISON DRAMA. The inmates of a federal penitentiary organize a league for the rehabilitation of paroled prisoners. When a member of the organization escapes and creates a crime wave, the success of the league is jeopardized. A former convict who, since his parole, has served honorably in the Army, turns his attention to aiding the League. He pursues the criminal, tracking him down and bringing him to justice. With this action he justifies the work of the League.

THE ANGEL AND THE BADMAN
(Republic)

ASSOCIATE PRODUCER: John Wayne. DIRECTOR: James Grant. PLAYERS: John Wayne, Irene Rich, Gail Russell, Bruce Cabot, Harry Carey, Lee Dixon.

WESTERN. An outlaw, injured in a gunfight, is nursed back to health by a family of Quakers, including a mother and daughter. He stays at the Quaker settlement for several weeks. When he tries to return to his former way of life, and seeks revenge on the man who has killed his best friend, he finds that the Quaker teachings of non-violence have had so much effect on him that he no longer has a taste for killing. He marries the Quaker girl, and settles down to a quiet life of domesticity.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3323-3324, issue of November 23, 1946.

Feature product listed by Company on page 3336, issue of November 30, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 19,'46	....	.....	....	3312	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
Angel and the Badman, The	Rep.	....	John Wayne-Irene Rich	Jan. 15,'47	....	.....	....	3336	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3264
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3264
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	....	.....	....	3312	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3018
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Best Years of Our Lives	RKO	....	Myrna Loy-Fredric March	Oct. 30,'46	172m	Nov. 30,'46	3335	3312	....
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	....	.....	....	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3228
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3288
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....

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Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3288
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard (T)	Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
Calendar Girl	Rep.	....	Jane Frazee-William Marshall	Jan. 29,'47	....	.....	....	3335	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3264
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carnival (British)	GFD	....	Sally Gray-Michael Wilding	Not Set	93m	Nov. 9,'46	3297	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3264
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Children of Paradise (French)	Korda	....	Jean-Louis Barrault-Arletty	Nov. 15,'46	161m	Nov. 9,'46	3298	....	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
Cisco and the Angel	Mono.	....	Gilbert Roland-Martin Garralaga	Jan. 11,'47	....	.....	....	3287	....
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3264
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3288
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Come and Get It (Reissue	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3288
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts (T)	Nov. 15,'46	83m	Nov. 23,'46	3321	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	....	.....	....	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Dec. 10,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3288
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Hand, The (French)	Dist. Films	....	Pierre Fesnay-Josseline Gael	Not Set	80m	Nov. 16,'46	3310	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100

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Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3288
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	(T) Nov. 7,'46	62m	Nov. 16,'46	3310	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	....	.....	....	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3264
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	3312	....
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fantasia (R.) (Spl.) (Color)	RKO	....	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	3264
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3288
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie MacDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Ginger	Mono.	....	Frank Albertson-Barbara Reed	Jan. 4,'47	....	.....	....	3312	....
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3228
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....

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Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	.....	....	2662	....
Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3288
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3264
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	(T) Aug. 27,'46	117m	Sept. 7,'46	3185	2628	3288
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (Brit.)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3288
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3228
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	....	.....	....	3312	....
Lady in the Lake	MGM	....	Robert Montgomery-Audrey Totter	(T) Nov. 25,'46	105m	Nov. 30,'46	3333	3312	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3187	....
Laughing Lady (Brit.)	Brit. Natl.	....	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	3312	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lighthouse	PRC	....	John Litel-June Lang	Dec. 10,'46	....	.....	....	3312	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....

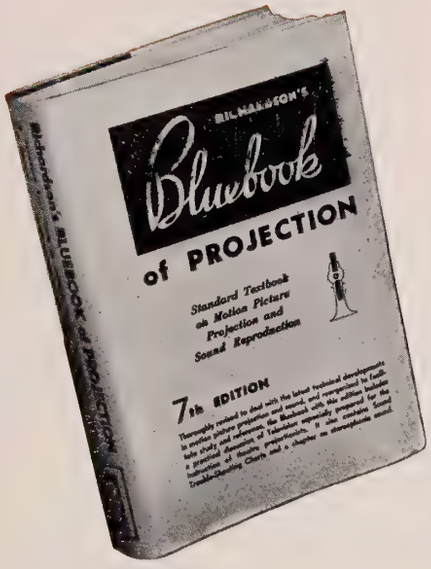
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Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Nov. 14,'46	....	.....	....	3274	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
Love Laughs at Andy Hardy (formerly Uncle Andy Hardy)	MGM	....	Mickey Rooney-Bonita Granville	(T) Dec. 2,'46	....	.....	....	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	....	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	....
Magnificent Rogue	Rep.	....	Lynn Roberts-Warren Douglas	Not Set	72m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Morocco, The (Brit.)	English	....	Anton Walbrook-Margaretta Scott	Nov. 23,'46	89m	Nov. 30,'46	3334	....	....
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	.....	....	2784	...
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	....	Jon Hall-Rita Johnson	Dec.,'46	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	(T) Nov. 18,'46	87m	Nov. 23,'46	3321	3066	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3288
Mr. Hex	Mono.	....	Leo Gorcey-Huntz Hall	Dec. 7,'46	....	.....	....	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3288
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	(T) Nov. 18,'46	94m	Nov. 23,'46	3322	3031	....
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
My Heart Goes Crazy (Brit.) (col.) (formerly London Town)	Univ.	....	Syd Field-Peter Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	...
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3288
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	....
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3228
Notorious Gentleman (British)	Univ.	1066	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3288
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	....	.....	....	3127	...
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overlanders, The (British)	GFD	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Partners In Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	(T) Nov. 15,'46	87m	Nov. 23,'46	3321	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (British)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pilgrim Lady, The	Rep.	....	Adele Mara-Warren Douglas	Dec. 22,'46	....	.....	....	....	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	...
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	...
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (French)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'46	56m	Nov. 3,'45	2703	2670	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Jan. 24,'47	....	.....	....	3311	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	....	Robert Lowery-Patricia Morrison	Jan. 1,'47	....	.....	....	3311	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (Color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	....	.....	....	....	....
Razor's Edge, The	20th-Fox	647	Tyrone Power-Gene Tierney	Dec.,'46	146m	Nov. 30,'46	3334	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Monte Cristo, The	Col.	....	Louis Hayward-Barbara Britton	Dec.,'46	....	.....	....	3312	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
San Quentin	RKO	....	Lawrence Tierney-Marion Carr	(T) Nov. 29,'46	....	.....	....	3336	....
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	....	Claudette Colbert-Walter Pidgeon	(T) Dec. 11,'46	97m	Nov. 30,'46	3334	3274	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	....
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	....	.....	....	3240	....
Silver Stallion (Reissue)	Mono.	....	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	....

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Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	...
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	..
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Jan. 10,'47	....	.....	....	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	....	.....	....	3322	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	...
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 28,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3264
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Scheherazade (color)	Univ.	....	Brian Donlevy-Yvonne de Carlo	Dec.,'46	....	.....	....	3312	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	....	.....	....	3240	....
Song of the South (Spcl.) (col.)	RKO	....	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stairway to Heaven (Brit.) (col.)	Univ.	....	David Niven-Kim Hunter	Not Set	104m	Nov. 16,'46	3310	....	....
Stagecoach to Denver	Rep.	....	Allan Lane-Bobby Blake	Dec. 23,'46	....	.....	....	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	...
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	3287	...
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	...
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3186
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3288
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	3288
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	..	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	....	.....	....	3240	....
Swell Guy	Univ.	....	Sonny Tufts-Ann Blyth	Nov.,'46	....	.....	....	3274	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Dec.,'46	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3264
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3288

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland (T) N.Y.	Oct. 28,'46	137m	Nov. 16,'46	3309	2963	..
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3288
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	.....	....	2748	....
Trap, The	Mono.	607	Sidney Toler-Mantan Moreland	Nov. 30,'46	....	.....	....	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Turning Point, The (Russian)	Artkino	....	Mikhail Derzhaven-Pavel Andrievsky	Oct. 26,'46	107m	Nov. 9,'46	3298	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3264
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3288
Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3288
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	..	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	...
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	...	.....	....	3055	..
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (col.)	20th-Fox	....	John Payne-June Haver	Not Set	92m	Nov. 30,'46	3333	....	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	...
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	...
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	...
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marquerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	...
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct.26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	...
Wild West (color) (formerly Melody Roundup)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	....	.....	....	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	...
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	...
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	...
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	.....	....	2883	....
Woman to Woman (British)	Brit. Natl.	....	Douglass Montgomery-Joyce Howard	Not Set	100m	Nov. 16,'46	3310	....	...
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.'46	106m	Feb.23,'46	2858	...	...
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White (T)	Sept. 13,'46	135m	Nov. 30,'46	3333	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	...
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucile Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	...	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest

Love Laughs at Andy Hardy
Sioux City Sue
The Return of Monte Cristo
Dangerous Millions
San Quentin
Betty Co-Ed
Sweetheart of Sigma Chi
Carmen
Silver Range
School for Secrets
La Symphonie Pastorale
Beauty and the Bandit
Don Ricardo Returns
Appassionata
Wild West
Paris Frills
The Genius and the Nightingale

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RADIO EDITORS VOTE ALLEN CHAMPION IN FAME POLL

VOL. 165, NO. 10; DECEMBER 7, 1946

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GOOD NEWS





EXTRA!
"UNDERCURRENT"
BREAKS 27-YEAR
RECORD AT
CAPITOL, N.Y.

Katharine Hepburn, Robert Taylor and Robert Mitchum packing them in!

"UNDERCURRENT" SWEEPS IN!

Film Daily was right! They said "Get out the ropes that hold the lines for 'Undercurrent'." That's what happened in its great Los Angeles premiere; also at the Capitol, N. Y. and everywhere. M-G-M star values as usual: Katharine Hepburn, Robert Taylor, Robert Mitchum.



Roar with Red Skelton in "The Show-Off"

HOWLS FOR THE HOLIDAYS!

You can't beat a hilarious comedy for Christmas—and "The Show-Off" is the Pay-Off! Give 'em laughs for the holidays. It's a BIG show with Red at his roaringest! And gorgeous Marilyn Maxwell as the Blonde with whom he blunders into romance! M-G-Merry Xmas!



Claudette Colbert, Walter Pidgeon and June Allyson in "The Secret Heart"

STARS SHINE AT NEW YEARS

A Great New Years Attraction with Big Star Names! That's what M-G-M showmen get when Claudette Colbert, Walter Pidgeon, June Allyson—all top fan favorites—enact this wonderful love story by Rose Franken, best-seller fiction writer for the millions.



for the LOVE of MIKE

Greater love hath no man in this business than he who elects to spend a second 20 years at the same studio.

Twenty years is far more than the life expectancy of average studio relationships with stars and directors. But that's how long Mike Curtiz has worked for and with Warner Bros.

You'd think both parties would have developed an acute case of cabin fever by this time. It hasn't worked out that way. Our joint and individual struggles have resulted in a strengthening of mutual respect.

Mike still loves us and we're proud of it. As for us, we love him.

Mike is a truly great director. He has been much in demand. He could have written his own ticket—anywhere in the industry. He chose to write it at his home studio.

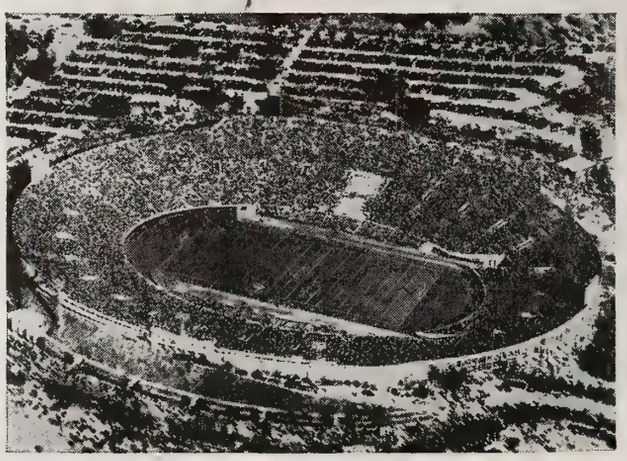
We applaud Mike and to him go our best wishes for continued success.

TWENTIETH ANNIVERSARY OF TALKING PICTURES

Jack L. Warner

THE ROSE BOWL

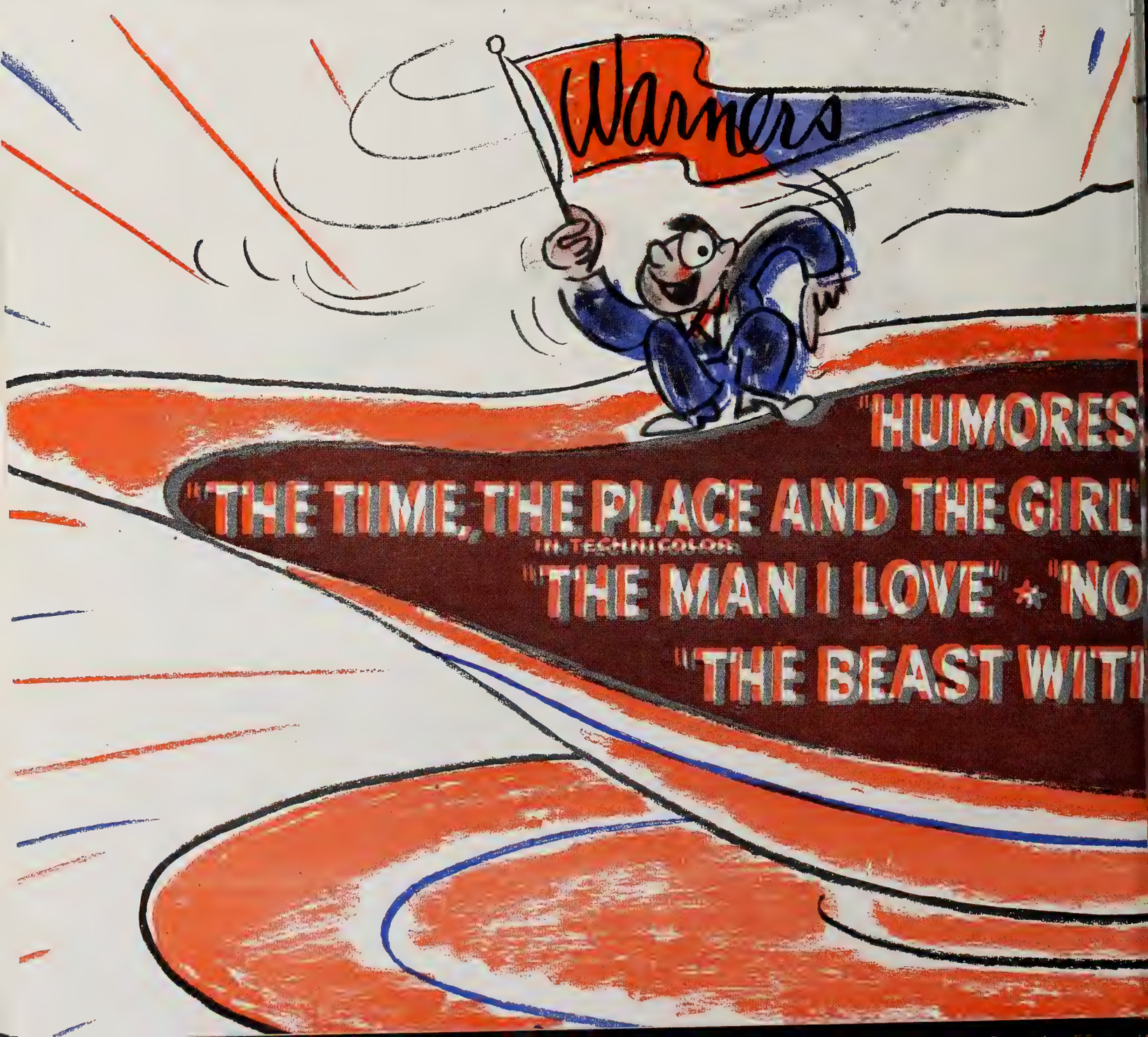
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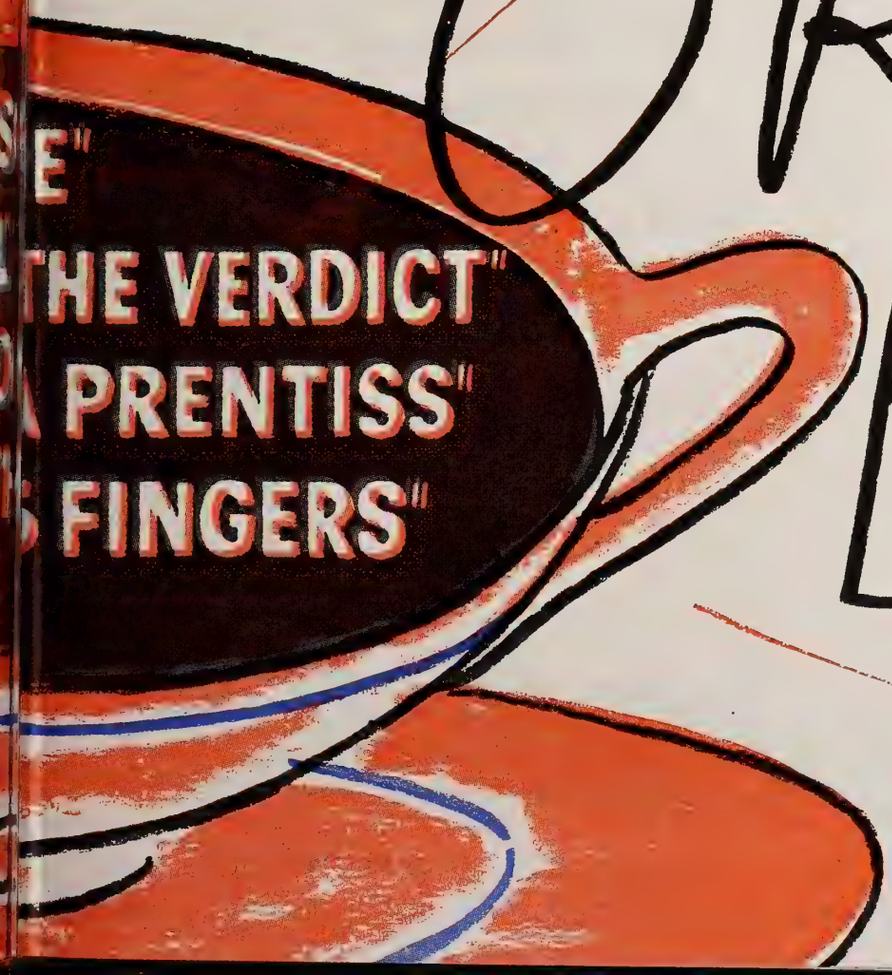


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Jack L. Warner, *Executive Producer*

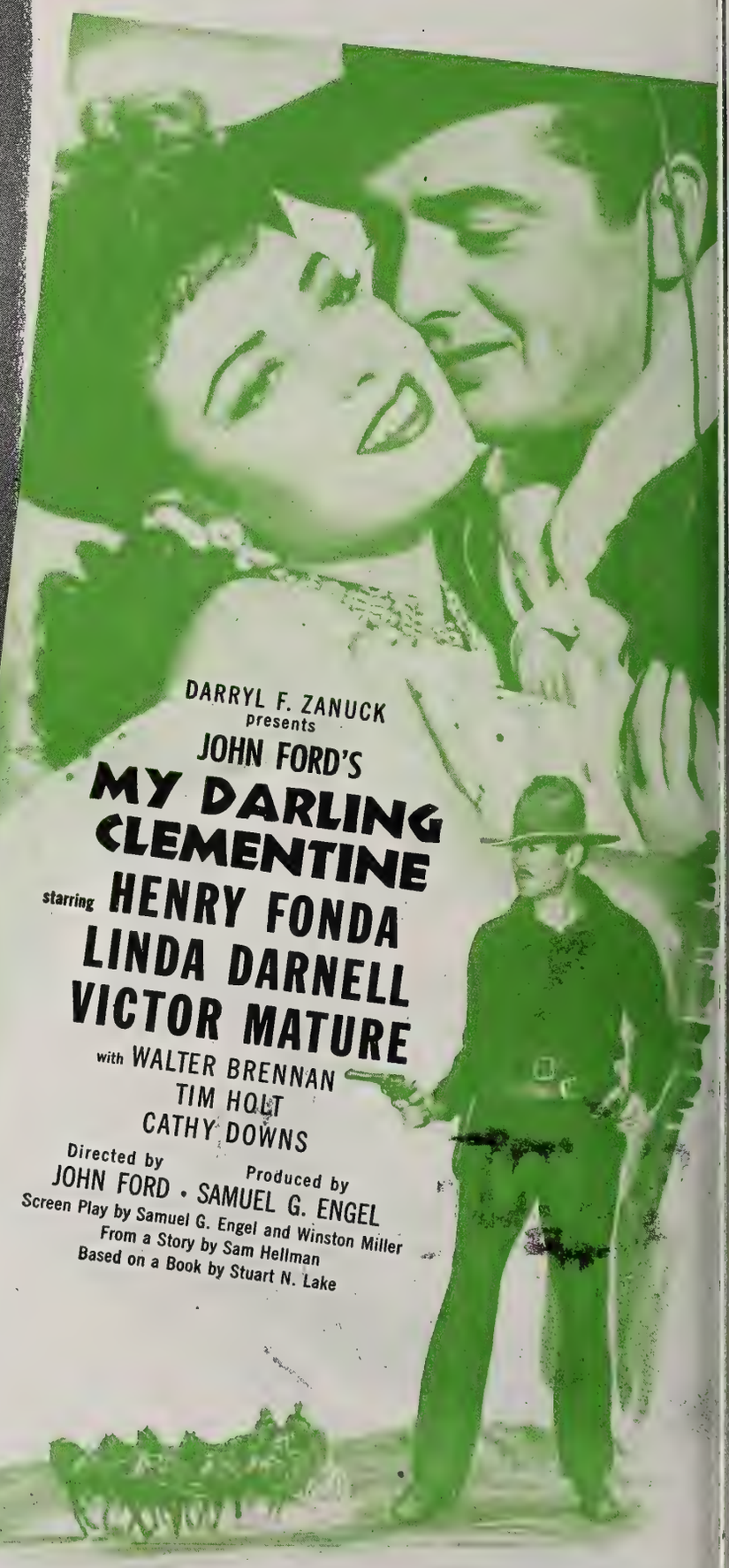
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Screen Play by Samuel G. Engel and Winston Miller
From a Story by Sam Hellman
Based on a Book by Stuart N. Lake

FLASH! 2nd week of "The Razor's Edge" at the Roxy, N.Y. topped the 1st . . . which set a new all-time record for any picture, any theatre, any week in the history of the motion picture industry!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 165, No. 10 — December 7, 1946

TIME for VIGILANCE

WHILE the motion picture is becoming more enmeshed with international affairs, and so much the subject of attention by organizations, bureaus and statesmen planning for the new world of tomorrow, it is appropriate to consider the complex of implied commitments which can affect the screen.

This gives a particular cogency to the observations on censorship from Mr. Byron Price, chairman of the board of the Association of Motion Picture Producers, speaking in Los Angeles before a conference of managing editors of Associated Press papers. "No one can afford to feel smug and safe," he remarked, "when he considers the long term lesson of history and the gradual curtailment of liberty as regimentation advances with every generation."

Mr. Price before the war was general news editor of the Associated Press, and through the war years was in charge of our censorship for national security. He considers that a little censorship anywhere now is a lingering threat to freedom of the press.

There remain large areas where neither press nor screen are free today.

"New assaults will come," said Mr. Price, "and they will be of such character that press, radio, and screen inevitably will be drawn closer together in self-defense.

" . . . Even the more subtle gestures toward government guidance and official prompting are your concern, whether they affect governmental guidance or come to you in the guise of restraints and interference in other fields of communication. . . . "

* * * *

TUESDAY of this week *Motion Picture Daily* in a Washington dispatch announced: "During 1947 the industry will be approached by six Government agencies, two political national committees and four international organizations for cooperation in 'film message' programs to the American people. . . .

"Federal agencies desiring films are: The Veterans Administration, Department of State, Department of Agriculture, Department of Justice, Department of Commerce and Office of Reconversion. . . . "

* * * *

The Los Angeles meeting of the managing editors of the AP's member papers had been planned for 1942 and was postponed by the war. Mr. Price's address and other activities, without fanfare, made it considerably a public relations function for the motion picture. Last Friday the editors visited studios—and met executives rather than stars. They were interested in the business of the motion picture and its great production plant investments and operations. The Friday night party at the Biltmore Bowl was strictly social.

For the first time a large conclave of the editors of the principal papers of the land heard and saw something of "the movies" besides what they see in the papers.

THE prospects somewhere off in the new year may not be so bright, what with the alarms over the coal strike and some expert forecasts of recession in the spring, but just now the official contemporary statistics are right pleasant.

Department stores, which can be considered indicative in a land where shopping is a major entertainment, are doing handsomely, according to reports out of the twelve Federal Reserve districts, showing business 29 per cent higher for the week ending November 23 than for the same period last year.

Also, up from Washington come calculations that the theatres are having the biggest year in their history, with amusement tax returns reaching new highs. When November's figures are cast up, they will take the eleven-months total for '46 well past the $375,306,000 for 1945.

■ ■ ■

MR. DAVID WARFIELD, so long a figure of the American stage and now two decades in retirement, passed his eightieth birthday last week in his New York apartment, quietly regarding the progress of the autumn over Central Park. "Why make a fuss about birthdays?" he remarked. "Just another day—but I like to have them, because you can't live without them." His last role was in "The Merchant of Venice"; his most famous, perhaps, was in "The Music Master". He was a friend and intimate of Mr. Marcus Loew. It may also be recorded that Mr. Warfield was an early investor in Loew's, Inc., an interest which he continues. He attends all the annual meetings.

■ ■ ■

OUT in those parts where farming is still a way of life, and not agricultural manufacturing, this is hog killin' time—occasion for stocking the cellars and pantries. Hams sweet-salted, rolled in coats of molasses and ashes, hang in the smokehouse, along with sides of bacon, in the thick perfume of slow smouldering hickory, steeping in patient acquisition of flavour that truely means "country cured". There is a certain something about hickory smoke that is Nature's own alchemy, in its fragrance beyond all skill of the swift synthetics of city provender. It is an earthy fragrance that never has been captured in vials. It is the time, too, when the farmhouse kitchen is redolent with the spicy, nourishing aromas of sausage, rich with sage, made to eat, not to sell. Now also come the spare ribs, not so spare, simmered long over slow fire on the big stove in a deepness of tender kraut. Or maybe it is boiled backbone, thick with tender morsels, alongside homemade hominy, still just so lightly touched with the scent of woodash leaching. It is something to stomp in out of the snow from barn and feed lot as darkness falls, come into the house to fall-to at the table with platters steaming and heaped high. The coffee comes from no trick glass alembic, just from an honest pot—no filter, mind you—but settled with an egg. After that a corncob pipe, packed with hand-rubbed Granger twist, is a man's smoke. There's America, as was.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Fun in Denver

DENVER SCHOOLCHILDREN should be having the time of their lives. Because of the coal strike the Denver schools have been forced to close and the kids have been offered the chance of attending the theatre every day. It worked this way: Fox Intermountain Theatres have made a half a dozen of their Denver theatres available to the school board for its use every morning from 9:30 to 11 a.m. for classroom assembly or for visual education. The theatres, which are heated by gas or oil, will furnish, if the school board wishes, a feature or a short picture which will tie in with the school board's program.

Sour Song

THE SONGS the nation sings came in for some court action this week with the New York State Court of Appeals unanimously reversing the Appellate Division to rule that the Advance Music Corporation has cause for action against the American Tobacco Company which, says Advance Music, is "capricious" in choosing songs played on the tobacco company's weekly "Hit Parade" program—a program which broadcasts the "top ten tunes" of the day to an audience estimated at 15,000,000. The bill of particulars explained that motion picture producers, music jobbers and dealers and band leaders are influenced by the ratings which the defendants give the songs. Advance Music charged that their songs are either passed over by the defendants or given an improper rating.

Horse Story

YOU CAN believe this press agent's story or not, but while William R. Ferguson, director of Metro-Goldwyn-Mayer's exploitation was holding a two-day meeting at the Biltmore Hotel, New York, to talk over with his field men the personal appearance tour of Bess, the horse star of "Gallant Bess," another convention was going on in the same hotel. It was the annual meeting of the National Fertilizer Association.

Brief Suggestion

London Bureau

DIVERTING example of a mountain laboring is to be discerned in the report on the film industry prepared by a small group of Members of Parliament for submission to the president of the Board of Trade. The group got together and proposed a drastic probe into every ramification of the industry. It had no authority to summon witnesses, but people like J. Arthur Rank went along with them just to show they had nothing to hide. After prolonged deliberation the group is understood to have reported that it doesn't favor nationalization of the industry but would like to see the Government acquire by compulsory purchase 500 cinemas, principally from the Gaumont British, Associated British Cinemas and Odeon circuits.

These theatres would then be divided into two circuits, each controlled by experienced executives who would operate the circuits commercially with no Government subsidy.

They recommend also that the Government build or acquire studios wherein "approved independent" subjects could be produced and distributed through Government sponsored distribution agencies. It is authentically stated that Sir Stafford Cripps, chairman of the Board of Trade, regards these suggestions as just another example of MP-backed ventures letting off steam.

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INDUSTRY facing barrage of pleas for "message" films Page 13

EXHIBITORS ready to fight local closing order in coal strike Page 14

INDUSTRY sponors new welfare organization at New Orleans meet Page 19

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RADIO editors vote Allen champion of the air in Fame poll Page 27

SKOURAS, Sherwood and Berlin honored for Conference work Page 28

PICTURES still rate top honors on GI entertainment list Page 30

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One Boy

THE QUESTION of the relationship between motion pictures and juvenile delinquency being much in the news nowadays, Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, quotes this remark by Juvenile Judge Camille Kelly in the latest MPTOA bulletin: "I have known of but one boy who could in any way blame his acts of juvenile delinquency upon a motion picture; an excellent record, I'd say, inasmuch as I have dealt with literally thousands of delinquents."

No Commitment

"I AM here strictly on a holiday, I am tired after making quite a number of pictures in England and I have no commitments to make any further films either in the United States or in Britain," James Mason said following his first American appearance on the Theatre Guild on the Air show Sunday night. The British actor said he and his wife intended to stay in New York for a while. Later they may go to Bermuda. He repeated that he had not signed any contract with David Rose. Mr. Rose, however, insists that Mr. Mason signed an agreement last June calling for two pictures a year for the next five years. He's seeing lawyers about it. Mr. Mason said that while he had no plans to make films in Hollywood, he would accept a good Broadway play lead. The actor had some harsh words for both the British and American industries, particularly for what he charges was their inability to arrive at a formula for high-standard production of motion pictures.

Guest Shot

CECIL B. DeMILLE will turn actor for an appearance in Paramount's 36-star "Variety Girl." Since there is no reason in the world why he should appear as any other character than Cecil B. DeMille he will appear as himself and, in his sequence, will direct a scene from his new production, "Uncounquered," to be a Paramount release.

Meeting in Washington

THE BOARD of directors of the Motion Picture Association will hold its quarterly meeting in Washington December 11, according to an announcement from Kenneth Clark, MPA public relations representative. This marks the first time that the meeting takes place in the capital. Eric Johnston, MPA president, who recently returned from England after illness had prevented his scheduled tour of the continent, is expected to preside. The agenda of the meeting is understood to include an informal report from Mr. Johnston. Also under discussion may be the surveys planned by MPA. The poll on foreign theatre equipment is well under way and an inconclusive report, based on initial returns, already has been issued. Two other surveys, one a census of theatres in the U. S., and another on advertising, are now being worked out.

Long Premiere

UNIVERSAL has thought up a new one and proudly announces that the Chesapeake and Ohio Railroad will be the scene of "the first world premiere of a top motion picture aboard a regular passenger railroad train." The feature is the International picture "Temptation," and will be screened December 10 aboard the "George Washington" as it makes its regular run from Washington to Cincinnati. So that this premiere may be duly recorded, Universal has invited 35 film critics from various roadside cities to board the train.

Blame

THE PUBLIC is to blame for mediocrity in motion pictures. At least that's what was decided in Glen Ridge, N. J., November 26, at a round-table discussion of "Have the Movies Failed Us?" The occasion was a *New York Times* radio forum, "What's on Your Mind?" in which five participants agreed that the primary purpose of the motion picture should be to educate. Said Jan Struther, novelist and poet: Audiences must be educated to want better pictures. MacKinlay Kantor, the novelist, was of the opinion that the real hope for good pictures lay in the small independent producing companies. "The big studios," he remarked, "are so bogged down by mechanical restrictions, red tape and superficialities that even if an original or sincere idea comes along it is next to impossible to get it across. Mr. Kantor, however, did like the way his "Glory for Me" was adapted into "The Best Years of Our Lives." Theodore Smith, of the Motion Picture Association, was of the opinion that the industry turns out the type of pictures that audiences want. Arthur Rosenheimer, assistant to the curator of the Film Library of the Museum of Modern Art, and Mr. Smith were in agreement that film stories run in cycles—if a sample is liked then numerous similar stories are turned out. Bosley Crowther, motion picture critic for the *Times,* asked for more realism in motion pictures.

Title Trouble

THE STATE Department's Cultural Film Division is having difficulty choosing appropriate titles for its 16mm pictures for exhibition abroad. The primary difficulty is finding a title which can be translated into 20 languages and still keep its original meaning and not "be taken wrong" by foreign populations. As an illustration, the pending production on the independence of the Philippines has caused some trouble. The first title chosen was "Philippine Independence." But some soft-hearted diplomats have protested that the title might make those people unhappy who "also want independence." Therefore the title has been changed to "A Republic Is Born." Narrow-gauge pictures are shown throughout the world by local U. S. embassys and legations. The political niceties of the films shown must be carefully judged.

Italian Turmoil

DELEGATES to the Italian Constitutional Assembly were somewhat dismayed recently when they were caught up in a mob of several hundred picture actors, extras, technicians, cameramen and hangers-on moving into the Assembly's home in Montecitorio Palace, Rome. The Hon. Saragat, president of the Italian Assembly, had given permission to the Italian Universalia film company to shoot some interiors for "Daniele Cortis," in which Sarah Churchill, daughter of Winston, is starring. Said Communist Leader Palmiro Togliatti, in greeting the mob: "What illicit trade is this they are making of Parliament?" And Professor Piero Calamandrie said it was a "lugubrious sight, having feigned deputies mingling with real ones." But the Hon. Saragat said he gave his permission as unhesitatingly as "I would have given it to a painter who would have asked me the permission to paint an interior of the Parliament Palace. In fact, the motion picture is an art like painting, music and sculpture."

PEOPLE

CLARK RAMSAY, formerly with Universal, has been appointed a vice-president of the Monroe Greenthal Co., and head of the advertising agency's Los Angeles office, it was announced Monday by MONROE GREENTHAL, president.

ARTHUR JOLLEY, formerly with the Republic sales force in Montana and Utah, has been appointed PRC branch manager in Salt Lake City, while SAM MILNER, PRC district manager in Dallas, has been named branch manager of the company's Los Angeles exchange, succeeding SYD LEHMAN, resigned.

WILLIAM WYLER, film director, received a citation from the New York film chapter of the American Veterans Committee for "The Best Years of Our Lives" at an organization meeting Wednesday night.

DR. T. H. JAMES, Eastman Kodak chemist, was awarded the 1945 Henderson Award of the Royal Photographic Society of Great Britain, Wednesday, for his work on a photographic development process.

RALPH PECKHAM, formerly Columbia branch manager in Omaha, Monday was named branch manager of the Film Classics' exchange in Indianapolis.

MAX MILLER, for 12 years with the Philadelphia *Public Ledger,* joined PRC Monday as field exploiteer for the Philadelphia territory under exploitation manager LIGE BRIEN.

CAPTAIN EARLE W. GARDNER, vice-president of the Seven Seas Film Corp., New York, has been awarded the Secretary of the Navy's Letter of Commendation for his performance of duty as commanding officer of the Philadelphia Naval Personnel Separation Center.

JOSEPH J. OULAHAN, recently resigned Paramount branch manager in Cincinnati, was guest of honor at an industry dinner there last Wednesday before leaving for Baltimore, where he will be associated with the J. Arthur Rank organization.

MAX L. RASKOFF, former Samuel Goldwyn and Technicolor counsel, has joined the Paramount studio legal department in Hollywood.

GEORGE J. BONWICK, formerly an executive with Pathe Laboratories and PRC, has been elected vice-president and general manager of Pictorial Films. He succeeds Milton J. Salzburg and Harold Baumstone, who resigned recently.

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THIS WEEK the Camera reports:



Gaston Longet

WITH THE SIAMESE IN HOLLYWOOD: The ex-regent of Siam, Nai Pridi Banomyong, and his wife are welcomed to the RKO studio. Left to right, foreground, Jimmy Stewart, Mrs. Banomyong, the ex-regent, and Robert Riskin, producer. It was the Siamese's first visit to a picture studio. He is his country's "Senior Statesman".



IT RAINED when they came to Great Britain. Mr. and Mrs. Walt Disney, on the first leg of a visit which included Eire. Mr. Disney will produce a picture about Leprechauns.



PLANNING THE CAMPAIGN which will enable the product of this country to play more foreign screens and particularly those which lately have been "difficult"—the scene at the six-day conference in the Hotel George Fifth, Paris, as managers and delegates from five countries where the Motion Picture Export Association operates met. Left to right around the table are Louis Kanturek, European supervisor; Gerald Mayer, Motion Picture Association associate manager; Harold Smith, MPA associate manager in Europe; Irving Maas, MPEA vice-president and general manager; Dr. Nicholas Palugyay, Hungary; Morris Goodman, Germany; Wolfgang Wolf, Austria; Arnold C. Childhouse, Holland. The Export Association executives from the United States, after concluding deliberations in Paris, undertook a tour of the important capitals of Europe, seeking first-hand information on the problems facing the American industry.



By The Herald



Marcel Sternberger

ARTHUR LOEW, Loew's International Corporation president, has returned to New York headquarters after a European tour. In Paris, before leaving, he was promoted from Chevalier to Officer of the Legion of Honor.

JACK OSSERMAN, left, returned last week to New York from Latin-America, where he is RKO sales supervisor.



PRC PICTURES' Father and Son combination: Harry Thomas, left, president, and his son, Jerry, producer of the new Eddie Dean outdoor musicals. Jerry returned from the Army Signal Corps recently, and had been assistant director on the Dean series.



Ed Swopes

NO FIFTY PER CENT PICTURES for these Central Nebraska exhibitors; that's their pledge, taken the other day at a meeting in Ord. Front row, Corky Biemond, John Greene, A. G. Miller; second row, Mrs. Sol Solmenski, Mrs. M. Biemond, Mrs. Henry Carlin, Mrs. Roy Syfert; rear, Paul Goodrich, Leonard Jamrog, M. Biemond, Mr. Syfert, Dick Lysinger, U. G. Evans, Howard Brookings, Mr. Solmenski, Mr. Carlin, P. L. Burge, A. J. Maiefski, Bick Downey and W. G. Hall.



Fraser and Craig

WITH ADOLPH ZUKOR IN GREAT BRITAIN: continued. The Paramount board chairman, left, poses with Sir Harry Lauder, center, and George Weltner, president of Paramount International, at a Glasgow party.



THE QUEEN ELIZABETH berthed the other day at New York, again with notables. Above are British actress Deborah Kerr and her husband, Tony Bartley.



ANOTHER PASSENGER was E. T. ("Teddy") Carr, joint managing director of General Film Distributors. See page 48.



AND, JAMES MASON, Britain's most popular star, a man about whose future plans there is speculation.

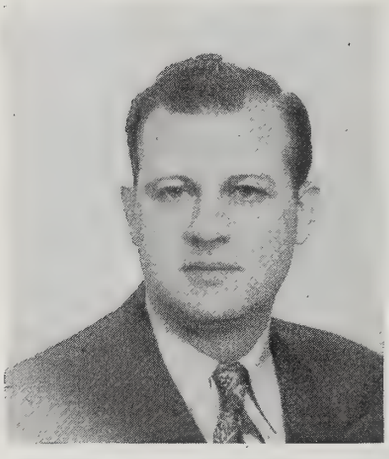


SWEDEN'S STAR of comedy, the rotund Edward Persson, on tour of this country, visits the Ampro plant in Chicago. He is under contract to Europa Films, Stockholm, which distributes Ampro 8mm and 16mm equipment in Sweden. Left to right are Mr. Persson; E. Monson, Ampro purchasing agent; Mrs. Persson; A. Monson, president of the Ampro Corporation, and H. Monson, its vice-president and sales director. Mr. Persson's tour of principal cities is also part of a Europa Films forthcoming picture.



U. S. Navy

THE NAVY CONSULTED HIM, for its expedition to the Antarctic. The scene in Washington, as Joseph T. Rucker, left, Paramount News San Francisco bureau chief, and holder of a Congressional Medal of Honor for his work as chief cameraman with the Byrd Antarctic Expedition of 1928–30, met with Captain Robert S. Quackenbush, Jr., U.S.N., chief of staff for Operation High Jump, the new expedition. At the right is Albert J. Richard, editor of Paramount News. Captain Quackenbush was chief of staff for Operation Crossroads.



JOSEPH BELLFORT, whom RKO Radio Pictures has appointed assistant European manager.



JACK KENNEDY, who succeeds Mr. Bellfort as Far Eastern division manager.



Foy Foto Service

DEAL IN JAPAN. M. Hori, president of the 41-theatre independent Nikkatsu circuit, affixes his company seal to the contract with the Motion Picture Export Association. Left, Charles Mayer, MPEA Japan director; right, M. Emori, Nikkatsu circuit general manager.



DEAL IN PUERTO RICO, left. Top representation in that country is assured Columbia Pictures as Teodulo Lamas, center, circuit owner, signs with Edgar Kerner, left, Columbia manager there, and Jose Francisco Colom, assistant manager.

GUARD YOUR FREEDOM: PRICE TO PRESS, SCREEN, RADIO

Warns AP Editors Media Must Combine to Fight Threatening Forces

Hollywood Bureau

Concerned about the future of the freedom of the press, screen and radio, Byron Price, board chairman of the Association of Motion Picture Producers, took the floor Thanksgiving Day in Los Angeles to tell the annual conference of the managing editors of the Associated Press member papers that the three media will "inevitably" be drawn closer together to combat those forces which threaten freedom of expression.

The wartime director of the Office of Censorship declared that "no one can afford to feel smug and safe when he considers the long term lesson of history and the gradual curtailment of liberty as regimentation advances with every generation."

Sees New Assaults Coming, Forcing Concerted Action

Expecting the worst, he believes that "new assaults will come and they will be of such character" that press, screen and radio will have to take concerted action to defend each other.

"Even a little censorship any where is dangerous to the press," he declared, "and even the more subtle gestures toward governmental guidance and official prompting are your concern whether they affect newspapers directly or come to you in the guise of restraints and interference in other field of communication."

Mr. Price believes that newspapers should treat the motion picture in a more business-like manner and urged the editors "not to be gullible about Hollywood" and not to believe the "old legends and cliches"

Hollywood's "worn out tales of pioneer days" are often given too much pulicity, Mr. Price believes, obscuring Hollywood's "business efficiency, the meticulous planning and the hardboiled business judgment which go into the making of pictures. . . ."

Cites Support of Industry By Conservative Banks

Such elements are no surprise, however, to the banks, he asserted. "The largest, most substantial and conservative banks in this country . . . advance millions of dollars for the financing of motion pictures," he declared, "a thing they certainly would not do unless they had learned from experience that the money would be handled wisely."

Mr. Price urged newspapers to encourage patronage of better pictures and said better pictures depended upon better story material.

Because newsmen asked Mr. Price about the Hollywood strike, he left the original text of his speech to remark that the strike was "not a local product" but had "originated in the higher reaches of the American Federation of Labor when two international unions fell out over who would do some 300 set construction jobs."

"The union doing the job," he told the newsmen, "was notified that another union would take over. The producers were told that if this union was not allowed to do so not only would the studios be closed, but the theatres would be closed also. Our labor troubles have been called a lockout and have been called a wage and hour strike. But if there were ever a case where a strike grew out of a jurisdictional quarrel of union leaders this is it."

Last Friday the 300 editors attending the meeting toured the studios with Mr. Price.

Contrary to the usual businessman's tour, this one concentrated on studio executives, rather than stars, and stressed the mechanics of making motion pictures rather than the customary feature type of publicity tour.

The studios were explained as factories and as investments and, in line with Mr. Price's speech, Hollywood was pointed up as an important business.

During their meetings the editors were told of a new camera which can take pictures in the dark.

Industry Is Facing Barrage of Pleas for "Message" Film Time

Washington Bureau

During the coming year six Government agencies, two political national committees and four international organizations will solicit the aid of the motion picture industry in an effort to get screen playing time for some 36 or more proposed "message" films, inquiry here indicates.

Along parallel lines, Jean Benoit-Levy, director of the film and visual information division of the United Nations, three weeks ago announced a film program which, if approved, would enlist the aid of all distribution and exhibition facilities.

Committee Seeks Formula

At the same time a 12-man motion picture coordinating committee was set up at the invitation of the Government to devise and submit for approval a formula for cooperation with the Government in film matters. The coordinating committee would make recommendations with regard to the films of both the Government and nationally organized philanthropies. This would be with the understanding that each of the exhibitor or other groups reserves complete freedom of action with regard to all such recommendations. In no instance will any recommendation be binding.

The inquiry here indicates appeals for the use of the theatre for every type of picture message ranging from world trade problems to racial relations are forthcoming from more than a dozen different agencies and private organizations. Film messages would be sent to exhibitors at the rate of three monthly if plans formulated materialize.

A majority of the Government agency requests for messages will be routed through the Office of Reconversion, to which overall Government film activities have been assigned by President Truman. Both the Republican and Democratic parties will want special party-progress reports sent out by the newsreels.

The Federal agencies desiring films are: the Veterans Administration, State Department, Department of Agriculture, Justice Department, Commerce Department and the Office of Reconversion.

General Omar Bradley of the Veterans Administration asserts there is a drastic need for a film which would outline insurance rights of veterans.

At the State Department, two agencies desire industry cooperation. Under-Secretary William Claydon has several pictures on world trade, while John M. Begg, charged with State Department cultural films, wants films to show the American way of life.

Departments Have Plans

The story of getting food from the farm to the market place and then to the table would be the Agricultural Department's film choice. Opportunities for the small businessman would be the subject of a Commerce Department picture.

Attorney General Tom C. Clark has a dual program outlined. He would like to see a series of "Crime Does Not Pay" films geared for both youth and adult consumption, and would like also to do a series which outlines to the American people their civil rights, the price of liberty and other similar matters.

EXHIBITORS FIGHT LOCAL CLOSINGS

Gather Forces to Ward Off Any Attempt to Shutter Houses in Coal Strike

Midway in their second week of dimouts, exhibitors in 21 states looked at the dwindling coal supplies and at the front pages proclaiming John L. Lewis guilty of contempt in calling the coal strike and began gathering statistics to ward off those local authorities which might press for the closing of theatres.

While the Federal Government has made it plain that the dimout ordered November 25 was mandatory and not on a voluntary basis, the Government left the closing of schools, amusement places and similar estalishments up to local authorities.

Surveying Requirements

This week, then, much of the country's exhibition was following Washington, D. C.'s, practice and surveying the electric and coal power needed to operate not only their theatres but the homes and businesses in their areas.

In Washington, the Motion Picture Theatre Owners found that keeping the theatres open during the coal crisis saved 38 per cent of that power normally used and it does this by the accumulated savings in power from unlighted homes.

Released in Washington last weekend, the MPTO survey of 40,000 Washington, D. C., families showed that the savings obtained from the unlighted homes while their inhabitants were attending the theatre would be about 38 per cent.

Cite Morale Value

The MPTO directed its statistics to the Washington Board of Commissioners and urged that Board to consider the morale value to the public of keeping the theatres open. The letter was signed by A. Julian Brylawski, Washington MPTO president.

Meanwhile, in the first surveys of the effect of the dimout on the box office, circuit executives have reported that there was, during the first few days of lackness, a drop in business. However, business has picked up and, said the majority of the executives questioned, the factors are too variable to say exactly what effect the unlighted marquees have had on the box office.

William Howard, of RKO Theatres, reported, "there has been some effect and we have felt it. But people get used to the dimout. Business bounced back after a few days to what it used to be. Big pictures were not hurt."

Edwin Gage of the Walter Reade circuit pointed out that the first cold wave coincided with the dimout order, that business is usually off between the Thanksgiving and Christmas holidays and that there are too many other factors to take into account before knowing how badly the dimout hurt business. Theatres in small towns, he said, were not hurt.

Harry Goldberg of Warner Theatres stated that it would take a "detailed study of theatres and pictures to determine the dimout's effects." However, he is of the opinion that there has been "little harm done."

The newsreels, while widely reporting the coal strike and Mr. Lewis' trial, played, or tried to play, an important part in the trial Monday.

Monday, the Government tried to introduce as evidence the sound track of a Paramount newsreel which recorded the speech made by Mr. Lewis on the steps of the White House May 29, just after the union leader had signed his latest contract. That speech, it was widely reported, contained these words: "A contract has just been executed in the White House covering the bituminous coal mines. This settles for the period of Government operation of the mines all the questions at issue. . . ."

This evidence, however, was not admitted.

Permit Ticket Window Lights

While countless theatre marquees, according to law, have been blacked out, exhibitors may keep a light in outside ticket windows provided there is a total reduction of 25 per cent in the amount of electricity normally used by the theatre. This, according to a Civilian Production Administration ruling at the weekend. There still must be no marquee lighting in excess of 60 watts or any exterior floodlighting.

Tuesday a nationwide embargo on freight and express shipments was ordered to become effective Friday. Films and other necessities were exempted from the order, however.

Reports from the field, meanwhile, from Baltimore, from Hartford, from Kansas City and from Richmond, indicate that all theatres in all cities are cooperating in the dimout and uniting to forestall any possible theatre closing order.

AGVA Given Autonomy By Parent Union

The Associated Actors and Artistes of America restored autonomy to the American Guild of Variety Artists at an AAAA meeting November 29 in New York. The international board of the AAAA has been administering the affairs of AGVA since 1942 and will continue to do so until AGVA elects officers and holds a board of directors meeting—probably in January. It is understood that the AGVA received its autonomy from the parent union after a request based on AGVA's success in paying off its indebtedness of about $70,000.

Moves to Settle Strike Collapse

The Hollywood labor dispute, now in its eleventh week, remained unchanged during the past week. For a time it appeared that the Producers Labor Committee might sit down with Herbert K. Sorrell and his Conference of Studio Union representatives and discuss terms which would end the strike, but this did not materialize.

Last week the producers took under advisement a telegram received from Mr. Sorrell urging resumption of discussions of the strike issues as a preliminary to contract negotiations. After several days' consideration, Pat Casey, the producers' labor chairman, notified CSU leaders that the resumption of contract discussions could not be undertaken until the CSU had taken action to prevent mass picketing and acts of violence. This was interpreted as an indication of the determination of the studios to force complete surrender of the striking faction.

In Chicago last Friday Joseph D. Keenan, secretary of the Chicago Federation of Labor, who for a short time served as arbitrator in the dispute, said that settlement could only be effected by bringing together the leader of each of the unions in the conflict, and that if this was done a settlement could be reached in two weeks to a month.

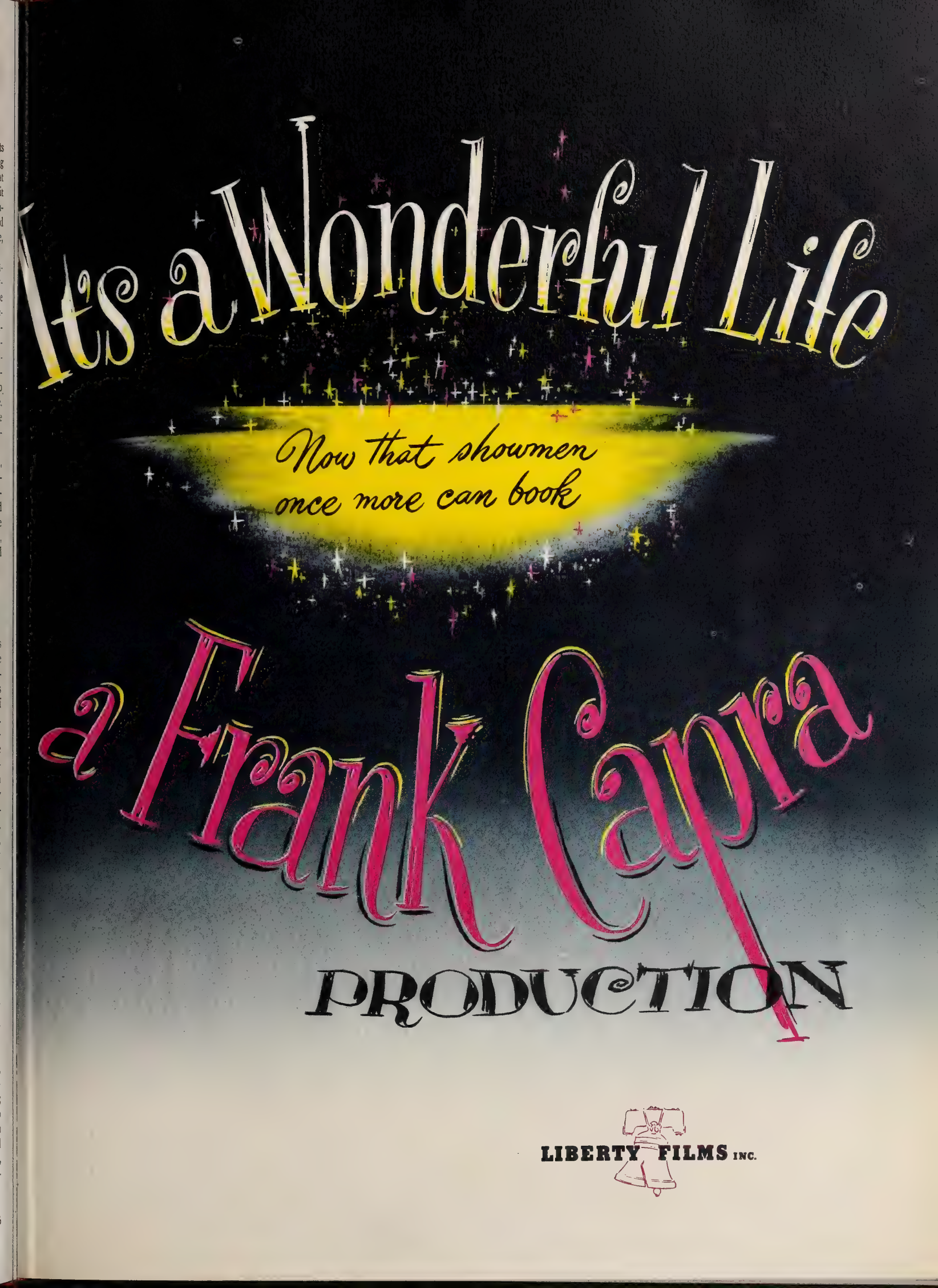
House Committee Hearing Film Union Testimony

An inquiry into Hollywood's film unions was begun Tuesday in Los Angeles when the House Committee on Un-American Activities opened hearings behind closed doors after subpoenaing Herbert Sorrell, head of the Conference of Studio Unions; Roy M. Brewer, international president of the International Alliance of Theatrical Stage Employees, and Averill Berman, a Los Angeles radio commentator, who is, along with a number of labor leaders, under county grand jury indictment on charges of criminal conspiracy in the current studio strike.

In a statement to the Los Angeles press, Mr. Brewer said: "I am going to review evidence of Communistic infiltration into our Hollywood unions and their hand in the strike now going on. Part of this evidence will be oral and part documentary."

Fred Schwartz Elected Head Of New York Picture Group

Fred Schwartz, independent circuit executive, has been elected first president of the Metropolitan Motion Picture Theatres Association, a New York city organization. Other officers elected were: first vice-president, Arthur Mayer; second vice-president, G. S. Eyssell; treasurer, Malcolm Kingsberg; assistant treasurer, Sol Strausberg; chairman of the board, Harry Brandt. Also elected were the following members of an executive committee: Oscar Dood, Samuel Rinzler, Julius Joelson and Bob Weitman, with Mr. Eyssell and Leo Brecher as alternates.


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Now that showmen
once more can book
a Frank Capra
PRODUCTION
LIBERTY FILMS INC.



it's a Wonderful laugh!!



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BEULAH BONDI • WARD BOND • FRANK FAYLEN • GLORIA GRAHAME


nderful love
Jimmy and Donna going steady...
in the picture that tops all the fun of "It Happened
One Night"; all the heart-warming joy of "Mr.
Deeds Goes To Town"; all the happiness of
"You Can't Take It With You"
Capra's triple-slam Academy
Award triumphs!
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the FAN LIST and THE AMERICAN WEEKLY.



LIBERTY FILMS INC.

INDUSTRY LEADERS LAUNCH NEW WELFARE FOUNDATION

Company Heads, Theatre Owners on Committee at New Orleans Meeting

New Orleans

Plans for the establishment of a Motion Picture Foundation to aid needy workers in the film industry were rapidly translated into reality early this week as 65 executives from all branches of the picture field held a two-day organizational meeting in New Orleans. The fundamental purpose of this first all-industry charitable move is the organization of a special fund to serve as the basis for a program of aid, relief and welfare for men and women employed within the industry.

As the conference opened at the Hotel Roosevelt, Monday, industry leaders including Barney Balaban, Spyros Skouras, Ted R. Gamble, Fred Wehrenberg, Ned Depinet, S. H. Fabian, Jack Cohn, Leonard Goldenson and Harry Brandt rose to praise the aim of the foundation and to pledge their cooperation for the plan.

Interim Committees Are Named to Set Plans

Interim committees, representing all branches of the industry, were named Tuesday with instructions to prepare organization plans for the foundation. E. V. Richards, Jr., of Paramount Pictures' Richards Theatres, presided over the first session of the conference.

The committees which reported their findings and recommendations to the general meeting on the second day of the conference consisted of:

Coordination: Barney Balaban, Tom J. Connors, S. H. Fabian, H. A. Cole, Fred Wehrenberg and Edward G. Zorn;

Scope: Myron Blank, Jack Cohn, H. A. Cole, Ned Depinet, Jay Emanuel, Leopold Friedman, Sidney Lust, Ted R. Gamble, E. V. Richards, William German, Spyros Skouras and Leo F. Wolcott;

Finance: James W. Cooke, Tom Edwards, Sam Dembow, Karl Hoblitzelle, Ben Kalmenson, H. F. Kincey, Ed Martin, Maurice Bergman, Mitchell Wolfson, Max Yellen and Edward G. Zorn.

Committees Represent All Branches of Industry

Organization: Norman Ayers, John Balaban, Harry Brandt, Carl Buermele, Guthrie Crowe, Joseph Di Fiore, Sam Gillette, Leonard Goldenson, Rotus Harvey, Robert Mochrie, M. J. Mullin, L. E. Thompson and R. B. Wilby;

Promotion and Public Relations: Herbert Golden, Milas Hurley, W. K. Jenkins, A. S. Johnstone, Sherwin Kane, John Kirby, Charles Klein, O. C. Lam, Arthur Lehman, Irving Lesser, Chick Lewis, Irving Mack and Sam Shain.



***BEFORE** the meeting: Ted Gamble, R. B. Wilby, Jack Cohn, Spyros Skouras and S. H. Fabian have a preliminary discussion in the lobby of the Hotel Roosevelt.*

Walter Vincent, one of the sponsors of the foundation plan, was unable to attend the organizing meeting because of the recent death of his brother in California.

The scope of the foundation was defined in the committee recommendations as limited only by "the generosity and imagination of members of the industry in advancing the welfare of its people." At the same time, it was recommended that an initial fund of $10,000,000 be raised within a two-year period and that, when additional amounts are needed, they should be raised in a manner to be determined. The scope committee, under the chairmanship of Mr. Gamble, also proposed that in addition to aiding the sick and needy, the foundation also should make available funds to sponsor educational projects for industry members and to further research in the areas of science and education which are likely to advance industry progress and the welfare of mankind.

Present Benefit Programs Will Be Continued

At the same time it was emphasized that all companies and employers now providing aid and welfare benefits to their employees are expected to continue this practice and that the purpose of the foundation would be to supplement rather than to duplicate or replace such programs. The report of the committee was adopted by the general meeting and referred to the coordinating committee headed by Mr. Balaban. This group, with the chairmen of other committees, will meet later to consider all reports submitted.

The initial goal of the foundation, the raising of $10,000,000 within a period of two years, was called the absolute minimum. It was recommended that only the interest from the fund and not more than five per cent of the principal be used in any one year. At no time, however, was the principal to be depleted below the $10,000,000 level. The finance committee, headed by Mr. Hoblitzelle, estimated that the working fund would amount to approximately $1,350,000. Several fund-raising suggestions were presented in a supplementary report submitted by Sam Pinanski of M&P Theatres in Boston. All fund raising will be within the industry with no audience collections to be requested.

The final proposals will be approved by regional committees including representatives of all branches of the industry. The report of the committee on public relations proposed the employment of a paid, full-time director to disseminate the aims and requirements of the foundation.

Plan District Groups in Each Exchange Area

Suggestions for the actual organization of the Foundation to have been submitted to the meeting and voted on by the full conence included the establishment of district committees of from 10 to 15 members in each exchange area. The members of these 31 committees would, thereafter, constitute the membership of the Foundation. The actual governing body of the Foundation was to be a national board of trustees consisting of the 31 chairmen of the district committees. Many of these men were expected to be exhibitors. In addition 10 were to be distribution representatives and 10 trustees-at-large to be nominated and elected by the other trustees.

It was also suggested that the board should name an executive committee of 10 or 12 of its members to represent the continuing operating body of the organization. Regional administration was to be in the hands of five or six regional committees.

Shartin Joins Eagle-Lion

William Shartin has been appointed special sales representative for Eagle-Lion Films, and will make his headquarters in Cleveland. In addition to that branch he will supervise sales in Cincinnati, Albany and Buffalo. Mr. Shartin was formerly United Artists district manager in Cleveland.

9 Out of 9 N
Called It the
Come Out of

"THE YEAR'S BEST"—Lee Mortimer, *Daily Mirror*•••"GREAT JOY, as well as grief and laughter...satisfying, heart-warming, deeply moving"—Kate Cameron, *Daily News*•••"SUPERLATIVE ENTERTAINMENT...gives a warm glow of affection for everyday, down-to-earth folks"—Bosley Crowther, *Times*•••"INTENSELY HUMAN and dramatically compelling"—Howard Barnes, *Herald Tribune*•••"SUCCEEDS WARMLY, HUMOROUSLY in its counterpoint of bitterness and happy outcomes...One of the best of the year"—Archer Winsten, *Post*•••"Sharp and poignant drama...Literally superlative"—John Maynard, *Journal-American*•••"HAS A QUALITY OF HONESTY and conviction, in addition to its tenderness and GRAND GAYETY OF SPIRIT"—Eileen Creelman, *Sun*•••"SINCERE AND IMPRESSIVE... the conversation of everyone who sees this picture will be full of it for a long time to come"—Alton Cook, *World-Telegram*.

VARIETY—"First week terrific"

N.Y. Papers Best Ever to Hollywood!

"A picture so good, so true; it has such a good, sturdy heart and sound, happy mind; it is so FULL OF LOVE and pride for America and American people; it is so TENDER AND HUMOROUS and serious and understanding; it is so honestly felt, so sincerely intended, and so successfully realized —that when it is over, you find it's not over at all. You have only begun to feel its impact."

—Cecelia Ager, *PM*

SAMUEL GOLDWYN'S

"The Best Years of Our Lives"

MYRNA LOY • FREDRIC MARCH
DANA ANDREWS • TERESA WRIGHT
VIRGINIA MAYO • HOAGY CARMICHAEL

Directed by WILLIAM WYLER
Screen play by ROBERT E. SHERWOOD

From the Novel by MacKINLAY KANTOR • Director of Photography GREGG TOLAND

Released Thru RKO Radio Pictures



ON THE MARCH

by RED KANN

HOLLYWOOD

THE wind doesn't roar here in March as it does, let's say, back East. But Hollywood may experience a wind and roar unique in its unique history if the 19th annual Academy Awards, due then by custom established, create the upsets which some predict are in the throes.

After 18 times around, these awards have come to mean something. Those here who have raised their voices for more public relations mixing in with the publicity are in accord, pretty much, that they have done a good job in this direction. It has to be said for the Academy that it is on record with noble effort to keep the honors vibrating to the arts and the sciences and removed from commerce and trade. Yet no matter how noble the purpose and how keen the ambition, the two cross paths as inevitably they must. The picture and the players of the year always get a world-wide press. Where the producer and distributor can, they will take advantage of the circumstances and deport themselves accordingly, and this goes for exhibitors alert enough to tie the facts to their marquees. There can be no ruckus raised over this.

Probably, it is correct to observe the awards generally are regarded by the world outside as Hollywood's testimonials to its best feet forward despite the name which these awards carry.

The changeover is not being wholly welcomed, however. There is criticism of motive. There is question if the decision is entirely desirable and wise to place in the hands of a couple of thousand Academy members, maximum, the final voice which is to tell the world thereafter what all of Hollywood wants best to be remembered by. There is heard in increasing, if not formidable, accent how this shifting about cuts into the core of the broad democratic base so long prevailing and which gave opportunity to approximately 10,000 individuals to cast the die. While the actors may continue to nominate the best players—and the directors their man—they will only nominate.

THERE is in the air more than an occasional uplifted eyebrow over the current membership drive which was launched in June when the Academy had 1,021 members and, as of a few days ago, had 1,571. But the eyebrow that is up is less concerned with mere number and more entranced by the component parts—how the executive-and-the-producer branch has jumped from 213 to 310; actors from 154 to 289; art directors from 63 to 77; cinematographers from 75 to 114; directors from 89 to 125; film editors from 32 to 85; short subject men from 55 to 61; sound men from 38 to 96; writers from 107 to 170 and public relations [publicity] men from 42 to 91. Etc.

The speculation, perfectly normal in Hollywood where the business of jockeying into position is one of the arts the Academy has never formally recognized, furthermore is not so much a speculation over what they are, but who they are and where they work.

What some cannot comprehend, to boot, is why the rules have been rewritten on another front to eliminate the long-established practice of making it required for contending attractions to play a minimum of one week in regular run in a regular theatre at prevailing admissions with such run getting under way not later than December 31 of the voting, or calendar, year and closing on the seventh day if that's the way the producer wants it.

The "current emergency," soft language for the strike, and "crowded booking schedules" [with 33 first runs, linked in various day-and-date combinations, in Greater Los Angeles] are official explanations outlining why any producer may enter the race now if he flashes a release print seven times, consecutively or not, in the metropolitan area broadened to include Santa Monica and Beverly Hills, et al, where there are studios and where studios have projection rooms.

The Academy states this will open wider the competition by allowing more attractions to start from post. What it does not state, but what it means, is that any studio's backlog may be dredged at will and as generously as the studio may determine for bidders. What may come out is an Academy award picture for 1946, plus winning performances, winning direction and the like, which no audience around the nation has set eyes on.

THIS can have box office advantages and, of course, the victorious producer will not be slow to move in. But what comes out additionally is the pitting of unreleased 1947 product against released 1946 product in what the critical ones maintain would be unfair and completely contrary to the premise on which the entire Academy structure has proceeded since its inaugural.

Middle-of-the-roaders take the position the structural change will demonstrate its benefits in additional drawing power and place a high-merit attraction in earlier release than its distributor may have contemplated.

The opposition points up the disservice to the product already released.

It thinks it emphatically curious that the new formula provides for no stop-dates, ironically observing that the voting thus becomes possible all the way into late January or early February when films even now shooting can be ready and when finished films awaiting color prints may become eligible.

And that takes us back to the wind and the roar, to the probability both will prevail and to the end of the column.

UA Executives Will See "Duel"

United Artists executives, headed by Gradwell L. Sears, vice-president in charge of distribution; J. J. Unger, general sales manager, and Walter Gould, foreign manager, were to leave for the Coast Friday to inspect product. Their trip took on added significance in view of the current UA dispute with David O. Selznick which also involves release of "Duel in the Sun" and the recently reported UA-Enterprise deal with distribution of Loew-Einfeld's "Arch of Triumph" at stake.

The coast-bound group was to include Edward M. Schnitzer, eastern sales manager; Maury Orr, western sales manager; Robert M. Goldfarb, home office manager, and six district managers, Jack Ellis, Clayton Eastman, Moe Dudelson, Charles S. Chaplin, Rud Lohrenz and C. W. Allen. W. E. Callaway and Fred M. Jack will join the group in Hollywood. Paul Lazarus, Jr., head of advertising, publicity and exploitation, is already on the coast, having left New York November 29.

Tom Waller, publicity manager, said he was going to the coast with instructions to be ready to prepare publicity for both "Duel" and "Arch." The Selznick dispute was discussed at a UA board meeting in New York November 29, but no decisions were made and the matter was put off for another meeting December 10. UA heads said that officially there was no connection between the inspection of the pictures by UA executives and the decision to be made in regard to "Duel" by the board in New York.

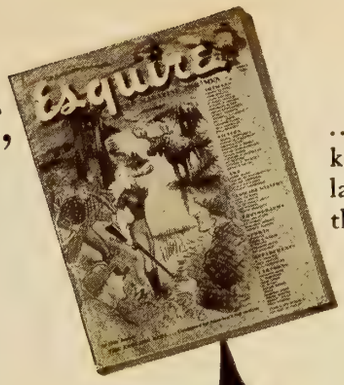
It is not clear how a UA decision to handle "Duel" would affect its release of the "Arch" film. Plans call for both pictures to be roadshown, but under the New York decision a company may roadshow only one picture a year. It is understood that the company takes the position that as distributing agency for many independent producers, it should be entitled to more than one roadshow a year.

Meanwhile, UA seems willing to take on distribution of both pictures. The official attitude is that since the final decree has not been handed down there is no need to deal with the roadshow question until it arises.

McCann-Erickson to Handle Enterprise Productions

Enterprise Productions, headed by David Loew and Charles Einfeld, has appointed McCann-Erickson, of Los Angeles and New York, as the exclusive advertising agency for its pictures, a spokesman for the agency said in New York Monday. The agency will work with an estimated budget of $2,000,000 for the first six Enterprise releases. The contract stipulates that the agency is to handle no other film accounts. Marion Harper, vice-president of McCann-Erickson, has flown to Los Angeles from New York to assume direction of the account.

ESQUIRE,



...the magazine that knows *plenty* about laughs and love and things like that, says:

"Hal Wallis' 'The Perfect Marriage' comes Pretty close to Being the Perfect Comedy!"

Jack Moffitt, *Esquire Magazine*

They Run Around in Triangles in

"The Perfect Marriage"

—AND EVERY ANGLE'S A BOXOFFICE ANGLE!




NIVEN'S BACK FROM THE WAR . . .
. . . BUT HE'S NOT THRU FIGHTING!
AND LORETTA LOVES A BATTLE!
. . . AND JUST ABOUT PERFECT!
IT'S ALL ABOUT LOVE . . .
THEIR HOLDS WILL BRING HOLD-OVERS!







There's a 10-Year Honeymoon* with



Loretta Young · David Niven

in

HAL WALLIS'

production

"The Perfect Marriage"

with

EDDIE ALBERT

Charlie Ruggles · Virginia Field

Rita Johnson · Zasu Pitts

Directed by Lewis Allen

Screenplay by Leonard Spigelgass





Paramount's

comedy that's as much fun as love!

*LIFE TOLD 20,000,000 ABOUT IT in a full-color feature. They figured Loretta's negligees had something to do with it! Could be!

RADIO EDITORS VOTE ALLEN CHAMPION OF AIR WAVES

Takes Over from Bob Hope and Wins for Comedy; Newcomers Are Cited

Taking over from Bob Hope, veteran comedian Fred Allen has walked off with the title "Champion of Champions" for the year 1946 in the annual poll conducted among newspaper and magazine radio editors, columnists and critics of the United States and Canada by the *Motion Picture Daily* on behalf of *Fame*. The critics also voted Allen as heading the list of their favorite comedians and named his show the best comedy program on the air.

Hope had held these positions for the past five years and in this 1946 poll is running a close second to Allen. Tied with him for second place in the champion classification is the always popular Bing Crosby. As last year, the CBS Lux Radio Theatre maintained its third place.

Morgan, a Newcomer, Named a Winner

With new talent and ideas at a premium in radio today, the section "Most Promising Star of Tomorrow" merits special interest. Here a newcomer to the ranks of radio comedians leads the field. His name is Henry Morgan and besides capturing these individual honors, his show was voted the second-best comedy show on the air. The critics also named Peter Lind Hayes and Dennis Day as likely stars of tomorrow.

Fred Allen leads the list of "Best Comedians," Bob Hope rates second best and Henry Morgan is third. Of the feminine fun-makers, Joan Davis, unofficial queen of comedy, proved herself the most popular. Next comes an old time favorite, Gracie Allen, and, following her is a newcomer, Eve Arden of NBC. Fibber McGee & Molly were voted "Best Comedy Team" with George Burns and Gracie Allen second and Jimmy Durante and Garry Moore third.

Bing Crosby was judged "Best Master of Ceremonies" by the critics. Art Linkletter took second honors. Clifton Fadiman and Ralph Edwards tied for third place. Lionel Barrymore, in his "Mayor of the Town" broadcasts Saturday nights, rated "Best Film Player on the Air." Orson Welles ranked second and Bing Crosby third.

James Melton Is Judged Leading Male Vocalist

Vocalists as well as other classical and modern music makers came in for a generous share of attention in the poll. Leading the male vocalists in the classical division is James Melton, the Metropolitan Opera star, who appears on the International Harvester program over NBC Sunday afternoons. John Charles Thomas was voted second-best and Nelson Eddy and Christopher Lynch tied for third. Bing Crosby maintained his title as King of the Crooners in the popular music section. Perry Como and Dick Haymes took second and third place. As last year, Frank Sinatra again did not figure among the top three.



FRED ALLEN

Don Wilson of NBC was judged "Best Studio Announcer." Harry von Zell second and Milton Cross, Harlow Wilcox and Ben Grauer tying for third. Among the news commentators or analysts H. V. Kaltenborn maintained his lead. Lowell Thomas and Bob Trout were second and third, respectively. Bill Stern lead the sport announcers' category.

In the "Best Daytime Program" division the Fred Waring Show again proved most popular. The Lux Radio Theatre was judged "Best Dramatic Program." The Telephone Hour won top honors in the poll's "Best Musical Show" section. Information Please was named as the year's outstanding quiz show by the critics.

CBS was cited as having presented the year's best news broadcast when it relayed the Bikini atom bomb tests. The poll named CBS for having the best publicity service.

Complete results of the balloting follows:

CHAMPION OF CHAMPIONS
Fred Allen
*Bob Hope
*Bing Crosby
Lux Radio Theatre

PROMISING STARS OF TOMORROW
Henry Morgan
Peter Lind Hayes
Dennis Day

DANCE BANDS
Guy Lombardo
*Vaughan Monroe
*Tommy Dorsey
†Hex Benecke
†Harry James

DAYTIME PROGRAMS
Fred Waring Show
The Breakfast Club
†Arthur Godfrey
†Breakfast in Hollywood

COMEDIANS
Fred Allen
Bob Hope
Henry Morgan

COMEDIENNES
Joan Davis
Gracie Allen
Eve Arden

COMEDY TEAMS
Fibber McGee & Molly
George Burns and Gracie Allen
Jimmy Durante and Garry Moore

MASTER OF CEREMONIES
Bing Crosby
Art Linkletter
†Clifton Fadiman
†Ralph Edwards

FILM PLAYERS ON THE AIR
Lionel Barrymore
Orson Welles
Bing Crosby

MALE VOCALISTS (Popular)
Bing Crosby
Perry Como
Dick Haymes

MALE VOCALISTS (Classical)
James Melton
John Charles Thomas
†Nelson Eddy
†Christopher Lynch

FEMALE VOCALISTS (Popular)
Dinah Shore
Jo Stafford
Ginny Simms

FEMALE VOCALISTS (Classical)
Patrice Munsel
Lily Pons
†Gladys Swarthout
†Marian Anderson

STUDIO ANNOUNCERS
Don Wilson
Harry Von Zell
†Milton Cross
†Harlow Wilcox
†Ben Grauer

COMMENTATORS
H. V. Kaltenborn
Lowell Thomas
Bob Trout

SPORTSCASTERS
Bill Stern
Ted Husing
†Red Barber
†Harry Wismer

SYMPHONIC CONDUCTORS
Arturo Toscanini
Serge Koussevitzky
Frank Black

SYMPHONIC ORCHESTRAS
New York Philharmonic Symphony
Boston Symphony
NBC Symphony

DRAMATIC PROGRAMS
Lux Radio Theatre
Theatre Guild of the Air
Suspense

PROGRAMS FOR CHILDREN
Let's Pretend
The American School of the Air
Superman

COMEDY SHOWS
Fred Allen
Henry Morgan
Bob Hope

MUSICAL SHOWS
The Telephone Hour
*Phil Spitalny's All-Girl Orchestra
*Fred Waring
*Paul Whiteman
†New York Philharmonic Symphony
†The Family Hour

QUIZ SHOWS
Information Please
Take It or Leave It
Quiz Kids

AUDIENCE PARTICIPATION SHOWS
Truth or Consequences
People Are Funny
Take It or Leave It

BEST NETWORK NEWS JOB
CBS

NETWORK PUBLICITY
CBS—George Crandall, director

INDIVIDUAL PUBLICITY
J. Walter Thompson

**Tied for second.* *†Tied for third.*

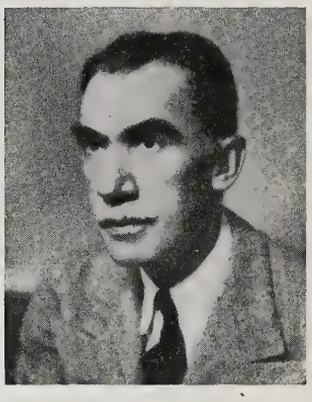
Skouras, Sherwood and Berlin Honored for Conference Work



IRVING BERLIN, song composer, and a "public servant" in two world wars, noted for his patriotism.



SPYROS P. SKOURAS, president of Twentieth Century-Fox, and film industry leader in brotherhood drives.



ROBERT E. SHERWOOD, playwright, and wartime OWI deputy director, furthering Conference ideals.



J. ROBERT RUBIN, MGM.



WILL H. HAYS.



NED E. DEPINET, RKO.



WILLIAM F. RODGERS, MGM.



S. H. FABIAN, Fabian Theatres



LOUIS NIZER, attorney.

Irving Berlin, songwriter; Robert E. Sherwood, playwright, and Spyros P. Skouras, humanitarian, will be honored by the amusement industry next Thursday, December 12, at the annual luncheon sponsored by the amusement division of the National Conference of Christians and Jews. The luncheon will be at the Hotel Waldorf-Astoria, New York. J. Robert Rubin, MGM vice-president and general counsel, and NCCJ amusement division general chairman, will preside. Louis Nizer, attorney, will be luncheon chairman.

The three honor guests will be cited for their furtherance of national interests and Conference ideals. Mr. Berlin will be honored for his public service in two world wars; Mr. Sherwood for his adherence to Conference interests, particularly during his wartime term as OWI deputy director, and Mr. Skouras, 20th Century-Fox president, for his work in behalf of the 1946 American Brotherhood Drive, and for the Conference motion picture division. Mr. Skouras was chairman of that division, and under his direction the Selznick short, "The American Creed," was shown in 10,000 theatres.

Among industry notables who will attend the luncheon are Barney Balaban, Edward J. Churchill, Jack Cohn, Will H. Hays, chairman of the amusement division executive committee; his assistants on that committee, Ned E. Depinet, William F. Rodgers and S. H. Fabian; Martin Quigley, John O'Connor, Nicholas M. Schenck, Walter Vincent, Albert Warner, George Schaefer.

Universal Takes Reade Theatre

Walter Reade, Sr., has leased his new 585-seat Park Avenue theatre to Universal Pictures for a period of 10 years, effective December 22. The house opened only a month ago with seats sold on a subscription basis. The acquisition gives Universal-International its second showcase in New York. It already operates the Winter Garden theatre on Broadway.

The approximately 4,000 subscribers of the Park Avenue who have sent in checks for seats, will be refunded their money as of December 22. Attendances up to that date will be deducted. Walter Reade, Jr., said that despite the short-lived subscription run of the house, much interest has been expressed in the plan. Many people have written to indicate their approval.

As soon as construction material is available and the product situation is cleared up, subscription houses will be built by Mr. Reade in New York, Washington, Philadelphia, Boston and, possibly, in Chicago, he has indicated. Difficulty in obtaining the right kind of pictures is said to have been the main reason underlying the decision to terminate the subscription experiment and to lease the house.

Universal will open the Park Avenue theatre Christmas day with "Stairway to Heaven." Not all of the pictures to be played there will be British. Under the new regime the house will be run on a three shows-a-day, reserved-seat policy.

Universal Cincinnati House Opens with Benefit Show

Keith's theatre in Cincinnati, Universal Pictures' first showcase outside New York, where the company has the Winter Garden and the Park Avenue theatres under long term lease, opened Thanksgiving Day with a benefit performance for the War Nurses' Memorial Fund. "Magnificent Doll" was shown, with the star of the film, Ginger Rogers, appearing in person to present a check representing contributions obtained through the benefit. Admittance was in exchange for contributions ranging from $5. Almost the entire Cincinnati goal in the Nurses' Fund campaign was reached through receipts from the opening. Miss Rogers arrived in Cincinnati the day before the benefit. Newsreels covered the opening.

Mines Bureau Making 15 Films This Year

American mineral industries have contributed more than $400,000 worth of educational motion pictures to the Department of the Interior's Bureau of Mines during 1946, Secretary of the Interior J. A. Krug announced. Fifteen 16mm sound and silent pictures dealing with mining, minerals and petroleum were authorized for this year. Three have been completed; the others are in various stages of production.

Socialists Attack Rank Child Clubs In Parliament

by PETER BURNUP

in London

Socialist members of Parliament took a tilt last week in the House of Commons at J. Arthur Rank's Children's Cinema Clubs and demanded that the Home Office hold an enquiry into the organization of the Club and the Saturday matinee entertainment provided.

Among the allegations made in support of the demand were that the Clubs encouraged escapism and prepared children for mass suggestion and exploitation, creating an atmosphere of mass hysteria.

(On one Saturday alone 498,000 children attended 390 of the Clubs.)

Various M.P.'s read letters from schoolmistresses who complained of the singing that opened the Club's meeting, who complained of the standards of behaviour, of the gangster serials shown, of the fostering of uncritical reception of ideas.

Asks Rules Be Tightened

Another member, complaining of the "general lack of discipline" which heralded the actual screening of the film stated: "If the rules (of the Club) are not tightened up, we shall develop future citizens with a false sense of values, a nation of robots and automatons, whom glamour would prevent from facing up to the realities of life."

Several other members, all of them Socialists, made their various points of view. Advantaging what is known here as the "child problem," they pressed for a special Youth Department to be set up by the State to which this business of cinema clubs might be committed. But back of all the speeches was an obvious concern that Mr. Rank, unless he is controlled by the Labour Government, would be in the position of being able to put over subtle anti-Socialist propaganda to a half-million children weekly.

The only Conservative to speak was Lord Winterton, a director of Mr. Rank's Odeon Company, who had little diffculty in proving that the clubs were run at a loss and that they were started by Mr. Rank only because of his concern with child welfare.

Makes No Commitment

Winding up the debate, the Home Office Under-Secretary said it might be appropriate to have an inquiry to ascertain what should be done to give direction for the next stage in the development of a "very important work," but he declined to say whether that inquiry would be held. He did add, however, that no Government department could interfere with the quality of films.

Mr. Rank to date has refused to comment, although he has put himself on record as favoring any investigations of his clubs.



"Fancy—a lot of grown men discussing the noise we make at the pictures on Saturday mornings."
—*by NEB.*

London Daily Mail

British Writers Follow Cain Lead

London Bureau

Lining alongside James M. Cain and his proposal for an American Authors Authority, the British Screenwriters' Association has in contemplation the creation of a Screenwriters' Authority which, if it comes into being, will cause ferment among producers here.

Roger Bray, writer for early American films and now in England, told the Association's November meeting the proposed Authority would have vested in it, on trust for the respective authors, the copyright of all works by the constituent members and that in negotiations with producers the screen rights only of a given subject would be discussed. Film writers this side are frequently compelled to part also with many secondary rights.

The suggestion is that the Screen Authority shall negotiate the several rights separately and that, moreover, it shall not permit a producer a "freeze" a writer's material indefinitely.

So impressed were the Screenwriters that an extraordinary general meeting of their Association has been called for after Christmas when the matter will be threshed out. Moreover, it is understood that informal discussions have been opened between writers here and Mr. Cain with a view to some international understanding.

The plan certainly will meet with opposition from the Society of Authors, counterpart here of the American Writers' Association. The Authors have their own long-established practice in dealing with publishers and the like. But, say the Screenwriters, let the non-film people have it their own way; we are concerned only with our own problems. Legal difficulties undoubtedly will arise, but these already are in process of being taken care of by the Screenwriters' advisers.

3 Stock Issues To Be Floated in London Shortly

London Bureau

Fiduciary motion picture issues continue to excite the confidence of that ordinarily conservative City, the London money market.

Currently three are pending for the immediate future; another planned for the New Year. The three are British Lion Studio Company, Ltd., making another £1,000,000 issue; and two J. Arthur Rank companies, General Theatre Corporation and Moss Empires, the former to become exclusively a cinema organization, the latter to be concerned solely with vaudeville. At present the two organizations handle both.

Another Rank Issue

Further, it is believed that Mr. Rank is planning yet another issue for early in the New Year, this time for another £1,000,000 of Odeon Theatres stock whose proceeds will be devoted to the redemption of the company's short-term indebtedness.

British Lion—that is the name under which Sir Alexander Korda's sometime-termed Sound City Studios now are known—are making another £1,000,000 issue, composed of £500,000 first mortgage debenture stock at par and £500,000 five per cent convertible to £1 notes at par which will carry an option to convert into ordinary shares for a five-year period beginning April 1, 1947. This is the second big issue made by British Lion this year.

In accordance with his "rationalising" plans, Mr. Rank has decided that for the sake of tidiness General Theatres shall sell to Moss Empires the music halls they own, with Moss selling to General Theatres their two motion picture houses. The occasion is marked by another of those refinancing operations, the aim of which is the wiping out of what the Rank coterie regards as unwieldy equities.

Tax Burden Cited

The staggering burden of taxation which the British industry is called upon to bear is seen in the recently released financial statement of Gaumont-British Picture Corporation which had a total taxation charge for the year ended March 31 last of £1,579,590, an increase over the previous year, when £1,353,618 was collected in taxes. The net profit for the year was £469,509. The dividend on the ordinaries for this year 12½ per cent for the previous year, 7½ per cent.

In connection with the heavy taxes, Mr. Rank has a crumb of comfort for his stockholders, claiming that the corporation has not yet benefited to any appreciable extent by the Government's recent reduction of excess profits tax to 60 per cent.

SCREEN STILL GI FAVORITE FUN

Overseas Branch Reports 39% of Men Attend 560 Daily Screen Showings

The film-going habit acquired by many in the armed forces during the war years is continuing as one of the Army's major forms of entertainment. According to a report from the War Department's Technical Information Branch in Frankfurt, Germany, 86,000, or more than 39 per cent of the 220,000 American servicemen in the European theatre attend Army sponsored film showings daily.

This compares to the nine per cent of the American people now attending theatres every day and the eight per cent daily attendance in pre-war years.

560 Showings Daily

The report further indicates that there are approximately 560 showings every day, according to figures compiled by Theatre Special Services. Approximately 45 per cent of the audiences attend theatres showing 35mm pictures in the larger cities and military communities, while the remainder of this audience is reached by 16mm showings in the more isolated units and towns.

During July alone there were approximately 8,619,000 admissions to the various Special Services activities. Figures based on this circulation show the average soldier in Europe was present at 26.4 events during that month. Athletics led with the largest percentage, 36.7 per cent participation, and motion pictures were second with 29.3 per cent. Soldier shows, tours, service clubs, libraries, music and handicraft classes accounted for the remainder.

Gordon C. McFarland, New York representative of the Army Motion Picture Service, said recently that his office was completing reconversion from a war to a peacetime basis and expected to have a policy of paid admissions at 35mm showings in all overseas theatres. During the war and until recently many of the film showings were provided to servicemen without charge.

Replacing 16mm with 35mm

The Service also is replacing 16mm equipment with 35mm as rapidly as possible and where practicable, under a plan to furnish entertainment for soldiers in fewer but larger theatres.

At the height of the war the Army had a total of approximately 1,250 theatres in its domestic circuits, which have been reduced to 377 currently operating. In overseas theatres 45 16mm prints on each picture are required in contrast to 138 prints provided during the peak of the motion picture industry's gift-film program.

Recently the New York truck strike and the shipping strike held up shipment of motion picture film to the European Theatre, according to the Theatre Special Service division. However, this had no serious effect on the distribution of overseas prints, since the Army exchanges had sufficient undistributed product to bridge the gap.

Currently the overseas exchanges are receiving such new product as "Rendezvous With Annie," "Scandal in Paris," "Monsieur Beaucaire" and "Black Beauty."

Color Cartoon First Picture Handled by Film Alliance

The first film to be released by Film Alliance of America, Inc., a newly formed national distribution organization which will handle 16mm product, will be "Brotherhood of Man," an animated color cartoon made by United Productions of America. The picture is due for special previews and release in December. Other films on the release list are "A Year of Freedom," a Czech-made documentary with a commentary by Maurice Hindus, and an untitled picture on atomic energy. Both will be available in January. Thomas J. Brandon is executive director of the organization, which expects to handle a minimum of 12 pictures a year or two films a month. Brandon films will distribute Film Alliance product in the New York and New Jersey area. Some of the pictures will be 35mm and special deals will be made for their theatrical distribution.

Hellman Elected Chief Barker Of Albany Variety Club

Neil Hellman, of the Hellman theatre interests in the Albany and Troy, N. Y., area, has been elected chief barker of the Albany Variety Club for the year beginning December 1. Other officers chosen were: Welden Waters, first assistant chief barker; Harry Lamont, second assistant chief barker; Joseph Saperstein, treasurer, and Eugene Lowe, secretary. The Albany tent is currently conducting its campaign to raise funds for summer vacations for underprivileged children.

36 Television Permits Granted Since Spring

During the next 18 months television service, currently available in four states, will be extended considerably as a result of additional commercial construction permits issued by the Federal Communications Commission. The latest figures show that 36 applications have been granted since last spring, to as many applicants for new television stations in 19 states, extending from Rhode Island southward to Kentucky and westward to San Francisco.

Screen Extras Lose Jobless Insurance Benefits Fight

The California Supreme Court November 27 confirmed a decision of the Los Angeles District Court of Appeals which said that screen extras were not eligible for unemployment insurance benefits unless they make themselves available for film work at the lowest rate of pay—$5.50 a day.

The appellate court's original ruling came in a test case filed by all the film-producing studios against the California Stabilization Commission, which had granted unemployment benefits to 11 screen extras, thus causing the levying of large assessments against the studios to cover, in part, the benefits paid the extras.

In a role of intervenor the Screen Actors Guild claimed the extras were entitled to the insurance because they were employees temporarily out of work. The studios countered with the assertion that the 11 extras could not be classified in view of the fact they had worked an average of 23 years, earning intermittently no more than an average of $10 a week.

McGraw-Hill Producing 27 Educational Films

The McGraw-Hill Book Company, Inc., New York, has announced its entry into the educational film field, with production started on 27 sound motion pictures and a like number of silent film strips to supplement the company's text books. The films are to be sold by the company under the trade name of McGraw-Hill Text-Films, and are being produced by Audio Productions, Inc., Caraval Films, Inc., and Pathescope Company of America, all of New York City. Albert J. Rosenberg, recently appointed manager of the text-film department, is supervising production of the films.

California Teachers' Unit Studying Delinquency

The Parent Teachers Association is launching a statewide investigation in California in an effort to correct the unruly conduct of juveniles in theatres. The unit is formulating a program whereby parents will aid in the situation by informing the theatre manager when such conduct comes to their attention. The unit has also asked the cooperation of theatre managers. Both the California Theatres Association and the Southern California Theatre Owners Association are studying the problem.

Toledo Variety Club Is Granted Charter

A charter has been granted the Toledo Variety Club, it was announced last weekend by R. J. D'Donnell, national chief barker. The first year officers are; Jack Lykes, chief barker; Jack O'Connell, first assistant; Marvis Harris, second assistant; Milt Karloff, property master, and Burt Schoonmaker, dough guy. The six canvasmen are: Jack Armstrong, Jiles Robb, Steve Toth, James Dempsey, Paul Heuter and Curly Posen.

Four Eagle-Lion Pictures Ready, Meeting Is Told

Alfred W. Schwalberg, vice-president and general sales manager of Eagle-Lion Films, announced the product lineup for the coming year at the company's initial sales meeting held Saturday, Sunday and Monday at the Hotel Warwick in New York.

Mr. Schwalberg said that the company's first four pictures are completed and ready for release. They are: "Bedelia," by Vera Caspary, starring Margaret Lockwod and Ian Hunter; "It's a Joke, Son," with Kenny Delmar in the role of Senator Claghorn; "Amy Comes Across," with Franchot Tone and Ann Richards, and "The Adventuress," starring Deborah Kerr.

Also in various stages of production or preparation are: "Prelude to Night," with Zachary Scott and Louis Hayward; Joan Leslie in "Repeat Performance"; Louis Bromfield's "Kenny"; "Out of the Blue," by Vera Caspary; "Love From a Stranger," by Agatha Christie; "Prince Valiant," based on the King Features' syndicated adventure story; "Clementine," the Peggy Goodwin novel; "Montana," a story of the days of the copper barons; an untitled adventure story in color, with Arturo DeCordova, and "The Man Without a Country."

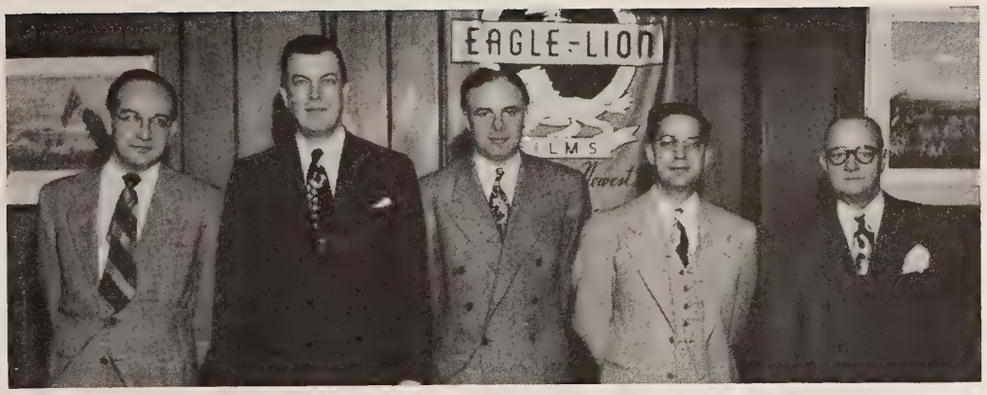
Mr. Schwalberg pointed out that these pictures will be sold separately in accordance with Eagle-Lion's sales policy of individual handling of pictures, and that every film would have the backing of extensive advertising, publicity and exploitation campaigns.

Max E. Youngstein, director of advertising and publicity, outlined plans for advertising and publicity on "Bedelia" and "It's a Joke, Son!" as well as others.

Sales representatives attending were: Herman Beiersdorf, Dallas; L. E. Goldhammer, Los Angeles; R. L. McCoy, Atlanta; Harry Mandell, Chicago; Joseph Minsky, Philadelphia; Mark Raymon, Kansas City; Henry G. Segal, Boston; William Shartin, Cleveland; and Max J. Weisfeldt, New York.

Also, Arthur Jeffrey, exploitation director; Ralph Clark, Ben Shectman, Edmund E. Levy, Emanuel G. Goodman, Martin Friedman, Murray M. Kaplan, J. Harold Roth, Edward E. Lavenberg, David J. McGowan, Jerry Limata, Samuel Greller, John J. Scuoppo.

Tuesday the company announced the appointment of Henry G. Segal as sales representative in Boston and New Haven.



***ON THE DAIS**, at Eagle-Lion's first sales meeting, at the Warwick Hotel, New York, last weekend. Left to right, Max E. Youngstein, director of advertising and publicity; T. E. Bierce, comptroller, Pathe Industries, Inc.; Alfred W. Schwalberg, Eagle-Lion vice-president and general sales manager; Jerry Edwards, of Phillips, Nizer, Benjamin & Krim, law firm, and R. H. Clark, home office.*

Motion Picture Bookers In Current Events Forum

The Motion Picture Bookers of New York have inaugurated a series of open meetings and forums for the discussion of current events. The initial meeting was held December 2 in the Piccadilly Hotel with the radio commentator, George Hamilton Coombs, as guest speaker.

Warners Announce Winners In Shorts Sales Drive

Winners in the 1946 Warner Brothers short subject sales drive were announced last weekend in New York by Norman H. Moray, short subject sales manager. They are: eastern district, New Haven, first; Buffalo, second; mid-Atlantic, Philadelphia; central, Pittsburgh and Cleveland; southeast, Charlotte; southwest, Oklahoma City; midwest, Milwaukee and Chicago; prairie, St. Louis and Omaha; west coast, Portland, Los Angeles and Denver. Branches receiving special awards for being completely sold out before the end of the drive include Cleveland, Charlotte, New Orleans, Dallas, Kansas City, Los Angeles and Portland. Special awards also were made to the following for individual sales efforts: first, J. Walker, Washington; second, M. Keller, Portland; third, D. Cooper, Philadelphia; fourth, G. Spear, Seattle; fifth, E. Perkins, Minneapolis.

Robinson Elected Barker Of Detroit Variety Club

Arthur Robinson has been elected chief barker of the Detroit Variety Club, Tent No. 5, and will officially take over that office in January. Other officers elected were: Robert Dunbar, first assistant chief barker; Lewis Wisper, second assistant; Jack Zide, secretary; Paul Broder, treasurer; Larry Becker, Carl Burmele, Irving Pollard, Ralph Raskin, Raymond Schreiber and Ed Stuky, canvassmen. Arvid Kantor, current chief barker of the tent, was elected national canvassman.

B. & K. Station Aiming at 35 Hours of Television

Chicago's Balaban & Katz television station, WBKB, has begun a production schedule which the owners hope will eventually lead to a stabilized weekly operation of 35 air hours. A new studio has been constructed measuring 75 feet by 50 feet and 26 feet from floor to ceiling, permitting greater mobility for technical operations. The station is expanding its sports coverage in Chicago.

Use Light Beam For Television

A new television development whereby pictures and sound can be transmitted from one point to another over a light beam instead of radio waves, was demonstrated in Washington last week before the American Institute of Electrical Engineers by Dr. T. T. Goldsmith, director of research of the Allen B. Du Mont Laboratories, Inc. The new invention has been named "photovision" by its inventor, Dr. Allen B. Du Mont.

The development, it is claimed, not only simplifies the problem of transmitting television programs in short range relays, as from a football field to the main transmitter, but may be used in place of coaxial cable for inter-city relay. The system operates in light or darkness and without interference from static or other interference inherent in radio. It will transmit color pictures as well as black and white images.

Dr. Goldsmith said that the invention would be a boon to network television.

Lust Charges Majors Hold Back Product

Sidney Lust, exhibitor, said in Washington last week that the major companies are "purposely holding back feature product" and creating a serious product shortage, more difficult than any in history.

He said he is not in favor of exhibitors entering the producing field, stating that it is "better for us to stay in our own back yard." Pointing to the product shortage in what he called objective terms, Mr. Lust said that production and distribution agencies of the industry are "cooking their own goose" by permitting the shortage to continue. He expressed the belief that the public may become "fed up" with reissues.

He said that "there is no reason why we should continue to undergo a product shortage," adding that the more good pictures the more revenue for the distributor. He said that the one thing the industry should fight is "low picture standards." He said patrons may be driven away by too many reissues and low grade product.

"CALIFOR

- Here It Comes!

With a totally new and different class treatment of epic outdoor spectacle...With drama as big and colorful as the great state it glorifies...With boxoffice potentialities to match "Blue Skies" and "Two Years Before The Mast" dollar for dollar! See for yourself at—

Paramount's Trade Showing December 13th

You can't possibly appreciate the exceptional possibilities of this fine and unusual picture unless you see it!

CITY	PLACE	DATE
ALBANY	FOX PROJECTION ROOM, 1052 Broadway	FRI. DEC. 13 — 2:30 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	FRI. DEC. 13 — 2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	FRI. DEC. 13 — 2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	FRI. DEC. 13 — 2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 South Church St.	FRI. DEC. 13 — 1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	FRI. DEC. 13 — 1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	FRI. DEC. 13 — 2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd Street	FRI. DEC. 13 — 2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 South Harwood St.	FRI. DEC. 13 — 2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	FRI. DEC. 13 — 2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	FRI. DEC. 13 — 12:45 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	FRI. DEC. 13 — 2:30 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 West Michigan St.	FRI. DEC. 13 — 2 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	FRI. DEC. 13 — 2 P.M.
LOS ANGELES	AMBASSADOR HOTEL, Ambassador Theatre	FRI. DEC. 13 — 1:30 P.M.
MEMPHIS	LAMAR THEATRE, 1716 Lamar Ave.	FRI. DEC. 13 — 2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 North 8th Street	FRI. DEC. 13 — 2:30 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	FRI. DEC. 13 — 1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	FRI. DEC. 13 — 2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 So. Liberty St.	FRI. DEC. 13 — 10 A.M.
NEW YORK CITY	FOX PROJECTION ROOM, 345 West 44th Street	FRI. DEC. 13 — 2:30 P.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 West Grand Ave.	FRI. DEC. 13 — 1 P.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport Street	FRI. DEC. 13 — 2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 North 12th Street	FRI. DEC. 13 — 2:30 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies	FRI. DEC. 13 — 2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 North West 19th Ave.	FRI. DEC. 13 — 1:30 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St.	FRI. DEC. 13 — 1 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South St.	FRI. DEC. 13 — 1 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	FRI. DEC. 13 — 2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	FRI. DEC. 13 — 2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	FRI. DEC. 13 — 2:30 P.M.



Cast of Thousands Starring

RAY MILLAND
BARBARA STANWYCK
BARRY FITZGERALD

with

GEORGE COULOURIS · ALBERT DEKKER · ANTHONY QUINN · FRANK FAYLEN

A **JOHN FARROW** Production • Directed by **JOHN FARROW**

Screen Play by Frank Butler and Theodore Strauss

Production Continues To Gain, 46 in Work; 20th-Fox Starts 3

Hollywood Bureau

Production continued to increase last week as seven films reached camera stages, and four went to the cutting rooms. At the weekend, the shooting index stood at 46, compared with the previous week's level of 43.

Most active among the studios was 20th Century-Fox, which launched three new films. The Tyrone Power starring vehicle, "Captain from Castile," went before cameras on location at Morelia, Mexico, with Henry King directing the Technicolor picturization of Samuel Shellabarger's novel. Lamar Trotti is producing, and the supporting cast includes Cesar Romero, John Sutton, Jean Peters, Lee J. Cobb and Alan Mowbray.

"Moss Rose," based on the novel by Joseph Shearing, co-stars Peggy Cummins, Victor Mature and Ethel Barrymore, with Vincent Price, Patricia Medina, Carol Savage and Felippa Rock. Gene Markey is the producer; Gregory Ratoff the director.

Perlberg Is Producing "The Big Heart"

William Perlberg is producing "The Big Heart," and George Seaton is directing. The cast includes John Payne, Maureen O'Hara and Edmund Gwenn.

Paramount's new enterprise is "Saigon," an adventure romance laid in the Far East, with Alan Ladd, Veronica Lake and Douglas Dick in top roles. P. J. Wolfson produces; Leslie Fenton directs.

Benedict Bogeaus began work on his latest production for United Artists release, "Christmas Eve." George Raft, George Brent and Randolph Scott have the leading male roles, while Joan Blondell and Virginia Field fill top feminine spots. Edwin L. Marin is directing.

"The Unfaithful," a story of a post-war marital adjustment starring Ann Sheridan, Zachary Scott and Lew Ayres, went before cameras at Warners, with Vincent Sherman directing and Jerry Wald producing.

Cavalier Productions, new firm headed by Robert Young, launched its initial film for Columbia release on location near Tucson, Arizona. Young is starred, with Marguerite Chapman in the leading feminine role opposite him, and Willard Parker in a top featured spot. Eugene Rodney is the producer; George Sherman the director.

On David O. Selznick's production program for 1947 will be "Sarah Bernhardt," a film biography of the late great actress; "Tess of the d'Urbervilles," Thomas Hardy classic, which will be filmed in Technicolor; "Little Women" and "Joan of Arc." . . . Joan Harrison, one of the industry's new feminine producers, has been signed to a long term contract by Universal-International. . . . Martin Gosch, formerly with Paramount, has joined Columbia as a producer.

Jerome S. Bresler, head of the short subjects department at MGM for the past 10 years, has resigned to accept a producer post at U-I. . . . Joan Crawford has been signed to a new seven-year acting pact at Warners. . . . Jack Wrather, currently producing "The Guilty" for Monogram, has purchased "Mine Forever," an original by R. A. Clifton, as the basis for his third independent production.

"Angel Face," a screen version of Jean C. Becket's *Saturday Evening Post* story, will be written and produced for RKO Radio by Lillie Hayward. Ten-year-old Sharyn Moffett is set for the title role. . . . Joseph Sistrom has been assigned to produce Deanna Durbin's next starring vehicle for U-I. . . . "Conspiracy," an original story written specifically for the screen by Vicki Baum, has been purchased by Vanguard Films, and assigned to Dore Schary for production.

Curtiz Productions Get Stars On Loan for "Unsuspected"

Michael Curtiz Productions, newly-organized unit releasing through Warners, have arranged to borrow Dana Andrews, Virginia Mayo and Kathy O'Donnell for top roles in "The Unsuspected," which will be the unit's initial production. Curtiz will direct, and Charles Hoffman will produce. . . . The King Brothers have purchased "Low Company," an original by Daniel Fuchs, which will be directed by Edward Blatt for release by Allied Artists through Monogram exchanges.

Producer Seymour Nebenzal has borrowed Jean Pierre Aumont from MGM to co-star with Maria Montez in "Atlantis," due to go before cameras late this month. . . . John Sutherland has been signed to produce "Love Lessons" for PRC. . . . "The Persian Cat," an original melodrama by John Larkin and Jerry Herwin, has been acquired by Warners as a starring vehicle for Humphrey Bogart and Lauren Bacall.

First of a list of story properties to be purchased by William Cagney for his production company is "Two Soldiers," by William Faulkner, regarded by many as a classic of contemporary American fiction. It will serve as a starring vehicle for Audie Murphy, most decorated veteran of World War II. . . . Steve Sekely's next production for Republic release will be "Fighting Madonna," an original by Frank Wisbar. Sekely will direct as well as produce the production.

Speers and Holloway Form Research Organization

Robert D. Speers and Bert W. Holloway, long prominent in studio publicity circles, have joined John C. Lee in formation of Executive Research, Inc., with branches in New York and Washington, D. C., to handle special research and public relations for motion picture companies. . . . Richard Conte has been assigned to a top role in "The Kiss of Death," which Fred Kohlmar will produce for 20th Century-Fox. . . . Frank Lovejoy, New York stage and radio star, has been signed to a long term contract by Story Productions, and will make his screen debut in "This Side of Innocence," a novel by Taylor Caldwell.

Warners Will Produce Shorts On Famous U. S. Landmarks

Warner Bros. will produce a series of six shorts featuring historic American landmarks. The films will be made as a result of the good reception given the "America the Beautiful" two-reel Technicolor subjects produced by Gordon Hollingshead for release in 1945-46. The first picture in the new group is called "Cradle of the Republic" and will cover the New England states. The second will take in the southeastern states. Cameras will start rolling on it in January. The series is directed by Carl Dudley.

Strike Curtails Release of Warner Short Subjects

Warner Brothers' short subject release schedule for December will be cut approximately in half, with only four black-and-white subjects available to all exchanges and the two-reel Technicolor subject, "The Last Bomb," to a few exchanges. Reason for this, according to the studio, is the coast strike, which has made it "impossible" to obtain delivery of Technicolor prints for the past several weeks. Black-and-white released during December are "So You Want to Save Your Hair," "So You Think You're a Nervous Wreck," "Alice in Movieland," and "Melody of Youth."

Good Picture Benefits the Entire Industry, Riskin Believes

Hollywood Bureau

When a producer—any producer—makes a good picture, it should be a matter for rejoicing among his fellow producers, according to Robert Riskin, who is currently filming "Magic Town," which he hopes will turn out to be very good indeed.

"Going to the movies is a habit," Riskin points out, "which can be established and maintained only by producing good pictures. When a man has seen a good picture last week, and another good one last night, he'll go to the movies again next week. If he's seen three poor pictures in a row, he won't.

"I can see no reason for envy or jealousy among Hollywood's picture-makers. If another producer makes a good picture, it can't possibly do me any harm, and may do me a lot of good. That's why I'm always delighted to hear that Goldwyn, Capra, or anyone else in Hollywood has made a good picture.

Likes to Go to Pictures

Then, with a boyish grin, he adds: "Besides, I like to go to the movies myself. And I like to see good pictures."

Mr. Riskin, from long experience, knows what makes a good picture. He has been actively associated with the industry since he was 17, and became an independent producer after serving a long apprenticeship in the writer ranks. His screen adaptation of "It Happened One Night," it will be recalled, won him an Academy Award in 1934.

"Magic Town," his present venture for RKO Radio, is a timely story about a middle-sized American town which pollsters of public opinion discover to be a perfect barometer of national thinking. When the fact becomes known, however, local pride and nationwide publicity cause an artificial boom which, in turn, renders the town useless as a testing-place. James Stewart stars in the role of a poll-expert posing as an insurance salesman, and Jane Wyman is the local girl with whom he falls in love. Others in the cast, which is being directed by William A. Wellman, include Wallis Ford, Ned Sparks and Jimmy Crane.

The assertion that local product is slipping behind foreign product in quality is dismissed by Mr. Riskin as "an old charge, and one without foundation. A great many of those making pictures today—producers, directors, writers, stars—are returned war veterans. They're not living in a dream-world, believe me. They've seen enough of human suffering to maintain a true-to-life attitude in their work. Hollywood product has nothing to fear from foreign competition."

Ventures a Prediction

As for the possible effect of new selling methods on the independent producer, Mr. Riskin confesses that he knows no more about it than anyone else. "There's only one prediction I'd venture to make," he says. "I think there will be fewer—and better—pictures made in Hollywood. There isn't enough talent around, in the first place, to make four or five hundred good films a year.

"In my opinion, it's the B product that will go by the board. The superior picture, made with care and craftsmanship, will continue to justify at the box office its high budget, a budget that may range from $500,000 to $5,000,000. And there will always be room for the low-budget picture—the picture made at a cost of $50,000 or $100,000. The picture whose budget is modest need make only a modest showing at the box office in order to return a profit to its producers.

But the in-between picture, whose cost is from $100,000 to $400,000—the picture that must get better-than-average grosses in order to show a profit, and which is not sufficiently high in quality to stand alone as A product—that type of picture, I believe, will in time vanish entirely from the Hollywood scene."

The trend of the future, Mr. Riskin feels, will be toward quality rather than quantity. "And you can't make quality pictures on an assembly-line basis," he observes.

Because he intends that his own productions shall be as fine as he can make them, Mr. Riskin plans to produce no more than two a year. "It takes time as well as talent to make a good picture. You can't do it in less than six months."

Mr. Riskin's next enterprise, tentatively titled "The Girl from Bogardus," is a comedy with a Cinderella theme, and is scheduled to start shooting in April of next year.

$208,000 Earned by Cohn During Year Ended June

Harry Cohn, president of Columbia Pictures Corporation, earned $208,000 during the fiscal year ending June 30, according to a report filed by the company with the Securities Exchange Commission in Philadelphia. Included in the amount was $26,000 due Mr. Cohn for services in the fiscal year ending June 30, 1943, figures representing gross pay from which income tax had not yet been deducted. Other large salaries listed are $139,083 for Alexander Hall, director, and $117,000 for Jack Cohn, executive vice-president of Columbia. The latter figure includes $13,000 for services rendered in 1943.

Schwartz Seeks Stories

Arthur Schwartz is in New York from Hollywood to line up stories for his own producing unit and is considering a dramatic vehicle as his first. He also has in project another stage play and intends dividing his future time between film production on the Coast and play production in New York. His last film was "Night and Day" for Warners.

Hoffberg Acquires Westerns

Hoffberg Productions has acquired the eastern territory reissue rights to the original Range Buster series which includes: "The Range Busters," "Trailing Double Trouble," "West of Pinto Basin," "Trail of the Silver Spurs," "The Kid's Last Ride," "Tumble Down Ranch in Arizona," "Wranglers Roost" and "Fugitive Valley."

COMPLETED

COLUMBIA
Blondie's Holiday
Stranger from Ponca City

RKO RADIO
Dick Tracy vs. the Claw

20TH CENTURY-FOX
Jewels of Brandenburg (Wurtzel)

STARTED

COLUMBIA
Three Were Thoroughbreds (Cavalier)

PARAMOUNT
Saigon

20TH CENTURY-FOX
Moss Rose
Captain from Castile
Big Heart

UNITED ARTISTS
Christmas Eve (Bogeaus)

WARNERS
The Unfaithful

SHOOTING

COLUMBIA
The Swordsman
King of the Wild Horses
Lady from Shanghai

ENTERPRISE
Other Love

MGM
Rich, Full Life
Love Story
Birds and the Bees
Undercover Maisie
Green Dolphin Street
To Kiss and to Keep
Romance of Rosy Ridge
Cynthia's Secret

MONOGRAM
Fall Guy
Drifting Through
The Guilty (Wrather)

PARAMOUNT
Blaze of Noon
Variety Girl

PRC
Red Stallion

RKO RADIO
Seven Keys to Baldpate
Out of the Past (formerly "Build My Gallows High")
Long Night (Hakim-Litvak)
Magic Town (Riskin)
Tarzan and the Huntress (Lesser)

REPUBLIC
Wyoming
Gallant Man
Nelson Eddy Production

SCREEN GUILD
Bells of San Fernando

20TH CENTURY-FOX
Forever Amber
Mother Wore Tights

UNITED ARTISTS
Vendetta (California)
Personal Column (Stromberg)

UNIVERSAL-INTERN'L
Time Out of Mind
Buck Privates Come Home
Egg and I

WARNERS
Dark Passage
My Wild Irish Rose
Woman in White
Deep Valley
Night unto Night

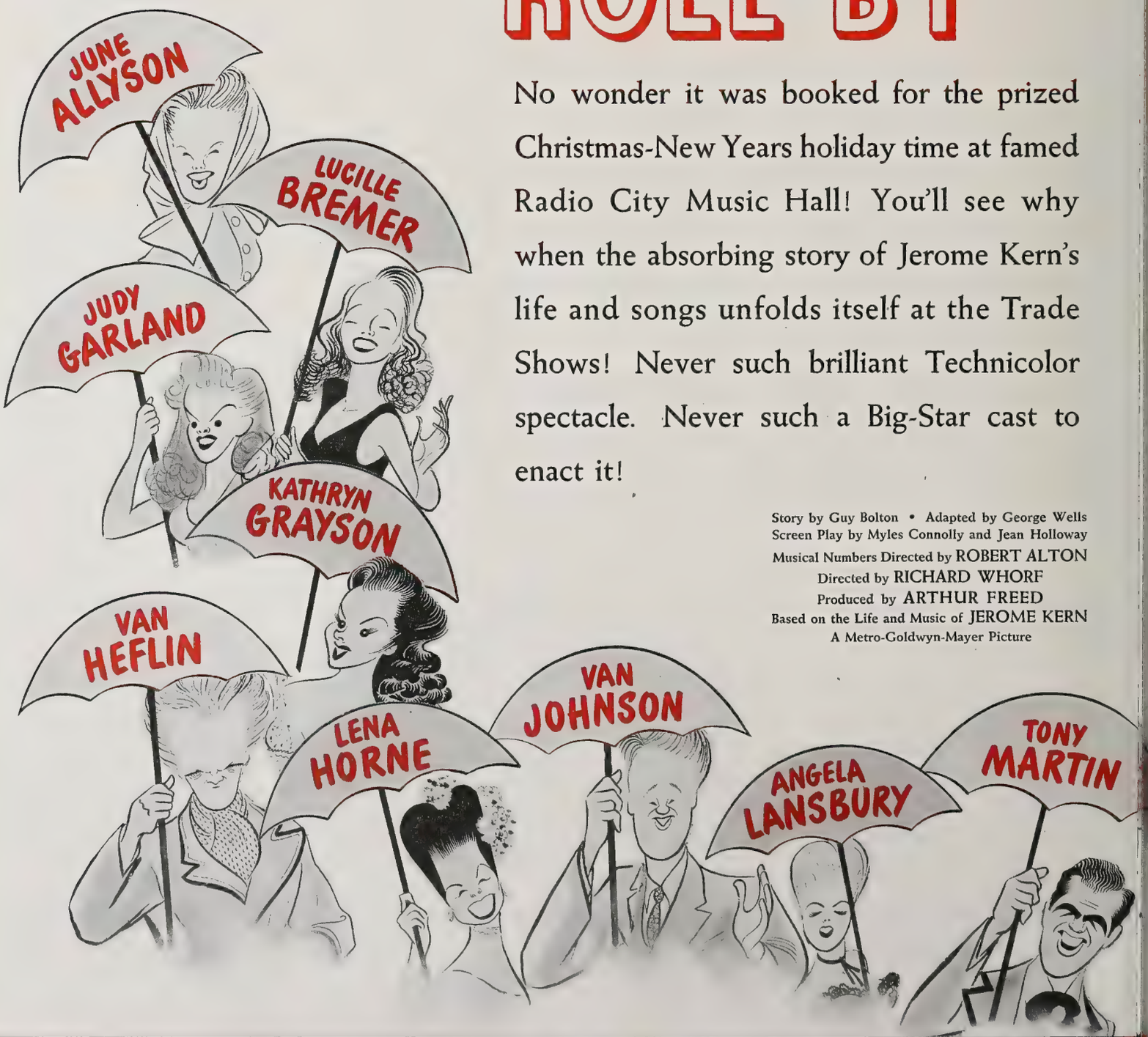
M-G-M PROUDLY INVITES YOU TO THE

Trade Showing

OF THE GREATEST TECHNICOLOR MUSICAL
THE WORLD HAS EVER SEEN

"TILL THE CLOUDS ROLL BY"

starring (alphabetically)



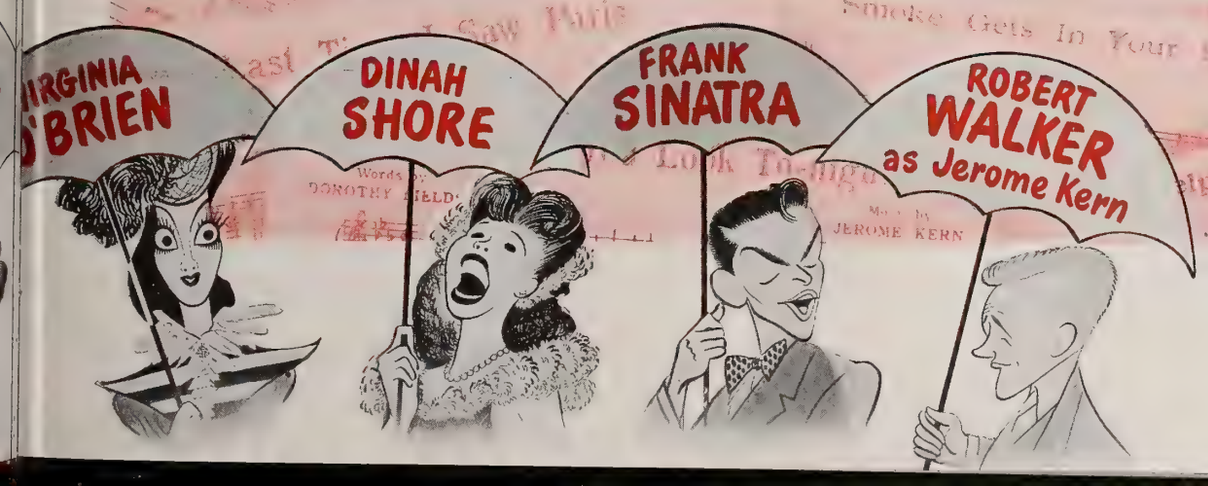
No wonder it was booked for the prized Christmas-New Years holiday time at famed Radio City Music Hall! You'll see why when the absorbing story of Jerome Kern's life and songs unfolds itself at the Trade Shows! Never such brilliant Technicolor spectacle. Never such a Big-Star cast to enact it!

Story by Guy Bolton • Adapted by George Wells
Screen Play by Myles Connolly and Jean Holloway
Musical Numbers Directed by ROBERT ALTON
Directed by RICHARD WHORF
Produced by ARTHUR FREED
Based on the Life and Music of JEROME KERN
A Metro-Goldwyn-Mayer Picture

YOU'LL HEAR ALL THESE GLORIOUS SONG-HITS AT THE

Trade Shows

ALBANY	**20th-Fox Screen Room, 1052 Broadway**	THUR. 12/12	*8 P.M.*
ATLANTA	**Paramount Screen Room, 154 Walton St., N. W.**	THUR. 12/12	*10 A.M.*
BOSTON	**M-G-M Screen Room, 46 Church Street**	THUR. 12/12	*10:30 A.M. & 2:15 P.M.*
BUFFALO	**20th-Fox Screen Room, 290 Franklin Street**	THUR. 12/12	*2:30 P.M.*
CHARLOTTE	**20th-Fox Screen Room, 308 South Church Street**	THUR. 12/12	*1:30 P.M.*
CHICAGO	**H. C. Igel's Screen Room, 1301 South Wabash Ave.**	THUR. 12/12	*1 P.M.*
CINCINNATI	**RKO Screen Room, 16 East Sixth Street**	THUR. 12/12	*8 P.M.*
CLEVELAND	**20th-Fox Screen Room, 2219 Payne Avenue**	THUR. 12/12	*1 P.M.*
DALLAS	**20th-Fox Screen Room, 308½ So. Harwood St.**	THUR. 12/12	*2:30 P.M.*
DENVER	**Paramount Screen Room, 2100 Stout Street**	THUR. 12/12	*2 P.M.*
DES MOINES	**20th-Fox Screen Room, 1300 High Street**	THUR. 12/12	*1 P.M.*
DETROIT	**Max Blumenthal's Screen Room, 2310 Cass Ave.**	THUR. 12/12	*1:30 P.M.*
INDIANAPOLIS	**20th-Fox Screen Room, 326 North Illinois Street**	THUR. 12/12	*2 P.M.*
KANSAS CITY	**Vogue Theatre, 3444 Broadway**	THUR. 12/12	*1:30 P.M.*
LOS ANGELES	**Ambassador Theatre, Ambassador Hotel**	Previously Trade Shown	
MEMPHIS	**20th-Fox Screen Room, 151 Vance Avenue**	THUR. 12/12	*1 P.M.*
MILWAUKEE	**Warner Screen Room, 212 W. Wisconsin Ave.**	THUR. 12/12	*1:30 P.M.*
MINNEAPOLIS	**20th-Fox Screen Room, 1015 Currie Avenue**	THUR. 12/12	*2 P.M.*
NEW HAVEN	**20th-Fox Screen Room, 40 Whiting Street**	THUR. 12/12	*2:30 P.M.*
NEW ORLEANS	**20th-Fox Screen Room, 200 South Liberty**	THUR. 12/12	*1 P.M.*
NEW YORK / NEW JERSEY	**M-G-M Screen Room, 630 Ninth Avenue**	Previously Trade Shown	
OKLA'MA CITY	**20th-Fox Screen Room, 10 North Lee Street**	THUR. 12/12	*1 P.M.*
OMAHA	**20th-Fox Screen Room, 1502 Davenport**	THUR. 12/12	*1:30 P.M.*
PHILADELPHIA	**M-G-M Screen Room, 1233 Summer Street**	THUR. 12/12	*11 A.M.*
PITTSBURGH	**M-G-M Screen Room, 1623 Blvd. of Allies**	THUR. 12/12	*2 P.M.*
PORTLAND	**B. F. Shearer Screen Room, 1947 N.W. Kearney St.**	THUR. 12/12	*2 P.M.*
ST. LOUIS	**S'Renco Screen Room, 3143 Olive Street**	THUR. 12/12	*1 P.M.*
SALT LAKE CITY	**20th-Fox Screen Room, 216 East First Street, So.**	THUR. 12/12	*1 P.M.*
S. FRANCISCO	**20th-Fox Screen Room, 245 Hyde Street**	THUR. 12/12	*1:30 P.M.*
SEATTLE	**Jewel Box Preview Theatre, 2318 Second Avenue**	THUR. 12/12	*1 P.M.*
WASHINGTON	**20th-Fox Screen Room, 932 New Jersey, N.W.**	THUR. 12/12	*1 P.M.*



PREVIEWS OF TRADE SHOWS



SYMBOLIC of the theme of "Secret Heart", MGM's production starring Claudette Colbert and Walter Pidgeon. The picture will be seen by theatremen December 11.



"THE TIME, THE PLACE, AND THE GIRL"—a scene from the Warner picture of that name, to be tradeshown December 9, and starring Dennis Morgan and Jack Carson.



ONE OF THE more gripping scenes in the Sol Wurtzel production, "Dangerous Millions", which Twentieth Century-Fox showed to exhibitors nationally November 29. It stars Kent Taylor, shown above at the right, and Dona Drake.

California Sets Plans for Centennial Celebration

Plans are now under way for the California Centennial Celebration to be held for three years from 1948-1950. The net benefit to the state is computed at approximately $360,000,000 and the estimated cost at about $11,000,000. An allocation is being made for a feature length film on the history of California, to be used for entertainment purposes and also for school instruction. Every county will have a show depicting its history.

Ruth Samberg to Century

Ruth Samberg, formerly with the Whitehall Pharmacal Company, has joined Century circuit's newly formed research and survey department.

Hold Down Cost On Boyd Films

Despite mounting costs and other problems pictures in the new Hopalong Cassidy series are being turned out in 90 hours and at a total cost no higher than in 1943, Lewis J. Rachmil, producer, and William Boyd, star of the Hopalong films, said in New York last week. The films are being released through United Artists at the rate of six a year, one every eight weeks.

The first five are finished, the sixth is in work. They are: "The Devil's Playground," in release; "Fool's Gold," "Unexpected Guest," "Dangerous Venture" and "Hoppy's Holiday." The Hopalong series was started in 1935. Mr. Rachmil was then art director. Later he became associate producer. In 1943 Mr. Boyd refused to make further films and the series died, only to be revived in 1945 by the new company which began releasing through UA early this month.

According to Mr. Rachmil and Mr. Boyd it is their aim to give the series family appeal and introduce it to larger houses. "The Devil's Playground" already has been booked in a number of Loew's theatres and opens at the Warner Capitol in Philadelphia shortly. For the first time the films are being booked on a percentage rather than a flat rental basis.

Although labor and other production costs have risen an estimated 60 per cent within the past two years, the Hopalong pictures cost $123,000 to produce. Seven days usually are spent on location and three for interior shots. Mr. Rachmil credits the elimination of front office red tape for keeping cost levels down. As soon as a good, low-budget color process becomes available, the series will be turned out in color, he said, but at present costs are high and facilities not available. Hopalong pictures are now playing in some 9,000 houses, it is said.

British Issue Catalogue Of 16mm Sound Films

The British Information Service has published its new 1946 catalogue of British official films. The 93 16mm sound films are indexed under such groupings as art and literature, child welfare, colonial development, education, history and geography, social planning, labor, and food and agriculture. A complete library of the films is kept by each of the nine Information Service offices in the United States.

Western Adventures Building

The San Antonio production company, Western Adventures, Inc., is planning to build a studio on Fredericksburg Road, about six miles from the city, as soon as supplies are available. The company is now preparing the second of its six musical Westerns starring Red River Dave McEnery. Duke Wayne is producing.

ALBANY

Thanksgiving Day gave a needed hypo to local business, which had been off in a very early pre-Christmas slump. The Palace played "Margie" and "Secret of the Whistler." The Strand, which frequently books a single feature, had "Never Say Goodbye." . . . The Mohawk, 900-car drive-in, opened last June by the Fabian circuit in a pooling arrangement with Neil and Harry Hellman, finally closed for the season. It was the latest outdoor darkening in history here. The Saratoga, also a Fabian-Hellman situation, closed six weeks ago. . . . The Mohawk is located midway between Albany and Schenectady. The Saratoga is at Lathams Corners.

Edward Minch, who rose to the rank of major in ordnance during five years of Army duty, is now assistant manager of the Strand, Albany. He was in the African and Mediterranean theatres. Warners have an ex-Army officer as assistant at the Ritz, too. He is Glen Davie, who came out of the service with the rank of captain. . . . Ray Moon, 20th Century-Fox New York City manager, and new district manager for Albany, and Sam Lefkowitz, Warner Pictures district manager, attended the Variety Club dinner at Jack's restaurant.

ATLANTA

Weather cool and clear but business is still good in some parts of Georgia, and in others business is off. . . . Exhibitors in the Atlanta area, a survey indicates, are determined to retain their present price scales as long as good business holds. . . . Special Saturday morning shows in Columbus, Ga., have proven so good that another theatre will have Saturday shows. . . . Fire destroyed the Earle theatre in MacClenny, Fla., owned by E. D. Chessman in Jacksonville. He will rebuild at once. . . . Cliff Wilson, formerly with Monogram and Columbia, in Memphis, has been made special sales representative for Kay Film Exchanges.

New changes for the Bijou Amusement Company, Nashville, Tenn., as follows: J. R. Rogers has replaced Don Hassler, resigned, at the Ritz in Wilmington, N. C. Clifford LaFrance is the new manager of the Ritz in Monroe, La. James Erwin is being transferred from Monroe, La., to the new Ritz in Rocky Mt., N. C. Syd Levy, present manager of the Ritz, will leave for a short vacation and after his return will take to the road as supervisor.

At the first meeting of the 1947 crew of the Atlanta Variety Club, the following were elected: Charles Durmeyer, chief barker; first assistant chief barker, Oscar Lam; second assistant chief, John Cunningham; dough guy, Walter Speigh; property master, Guy Brown. Jack Dumestre was reelected national canvasman, and clowns are E. E. Whitaker, Emory Austin, E. D. Martin, Foreman Rogers, Ike Katz and Mack Jackson.

BALTIMORE

Brownout plus future uncertainty of fuel due to coal strike made attendance dwindle for several days prior to beginning of week starting Thanksgiving Day, November 28, when on that day the public swarmed back into theatres. Outstanding is Mayfair with



"I've Always Loved You," playing its seventh week. Stanley opened very big with "Deception." Keith's opened fine with "Two Years Before the Mast," and had late features Wednesday at 12:04 midnight, and at 2.01 a. m. Thursday. "Margie" continued to draw strong at the New theatre. "Undercurrent" pulled big at the Century. "Lady Luck" started fine at the Hippodrome. The Little held "Adam Had Four Sons," for second week. Times and Roslyn opened big with the showing of "Bedlam," plus "Secrets of a Sorority Girl."

Loew's theatres, Century, Valencia and Parkway, through city manager William K. Saxton, with Hearst's *News-Post* and *Sunday American* and Station WBAL and Baltimore Community Fund, arranging sixteenth annual Christmas party for needy children with candy, toy, Santa Claus and film show, for Sunday morning, December 22. Walter Gettinger remains as manager of the Vogue, now changed to Laffmovie, and sold to New York and Boston interests. Governor H. R. O'Conor appointed 18 persons on committee to follow through on Government's order for brownout. New Nemo, remodeled from the old Nemo, opened Thanksgiving Day by Joe Walderman and Howard Savitz. Mr. Walderman is also booking for the new Madison, opened December 3, and operated by Harry Heyman. Mr. Walderman now operates the Monroe, Park, New Nemo, and books for the Madison.

WHEN AND WHERE

December 9-10: Theatre Owners of Oklahoma convention, Skirvin Hotel, Oklahoma City.

January 7: Television Broadcasters Association annual meeting, Waldorf-Astoria, New York.

January 22-23: Allied Motion Picture Theatre Owners of Western Pennsylvania 26th annual convention, William Penn Hotel, Pittsburgh.

January 26-28: Theatre Owners of North and South Carolina convention, Charlotte, N. C.

BOSTON

Arthur Moger, publicist at Warner Brothers, played Santa Claus again this year to many of the children of the Children's Hospital, taking four films out to the hospital to show to the little patients and then supplying some 400 gifts for the children. . . . Harry Browning, Chief Tub Thumper, announces that five new "Tubs" have been formed in cities in New England and the east. . . . Mr. and Mrs. Bert McKenzie—he is the veteran publicist for MGM in New England—have sold their home in Chestnut Hill and have moved to an apartment in Brookline. . . . Captain Harold Auten, representing J. Arthur Rank, was in town recently discussing new playdates on "Henry V" in this territory. The picture ended its record-breaking seven-month run here at the Esquire theatre December 4.

CHARLOTTE

Canova theatre at Conover, N. C., Catawba County, has this sign in the lobby: "Mothers, you can bring the babies; our cry room is now open for our patrons. . . . Harry Wayne has replaced Bobby Mock as booker at Warners. Bobby has been moved up to the contract department. . . . Grace Honeycutt has resigned from Warners to accept the position of booking clerk at PRC. . . . Joe Gins was in the Charlotte PRC booking office this weekend before leaving for Chicago, where he will be associated with J. Arthur Rank. He was formerly division manager for PRC. . . . H. A. Plater, manager of the Lincoln theatre, a house for Negroes, located in the heart of Charlotte's colored district, says that as soon as building restrictions permit, his theatre, which is operated by the Bijou Amusement Company out of Nashville, Tenn., will be enlarged and modernized, at a cost of $45,000. The Lincoln now seats 870. Plater, who has been in the business for 23 years, also supervises the 420-seat Savoy, another theatre in the Charlotte Negro district.

CHICAGO

Business slumped badly the first few days of the dimout, but picked up gradually until Thanksgiving, when all theatres reported very heavy business. Chicago theatre owners, for the most part, have enough coal to last them till New Year's Day. Undoubtedly, many will have to close if the coal strike is still on at that time. . . . The Woods theatre will charge a straight $1.80 for "The Best Years of Our Lives" when it opens this month. . . . The Variety Club, December 1, moved their headquarters from the Congress Hotel to the Continental Hotel on North Michigan Boulevard. Chief Barker Jack Rose says that when the clubrooms are completed they will house one of the finest tents in the entire country. . . . Word has been received here that two former Chicagoans, Meyer Levin and Herbert Klein, have produced a new picture in Palestine. Hebrew actors are starred in the film. . . . Christmas screen fare at Chicago Loop theatres will include "Blue Skies," "The Razor's Edge" and "The Jolson Story." . . . The current showing of "Margie" at the Oriental is reportedly the first time Class "A" product of 20th Century-Fox has ever been shown at the Essaness house.

(Continued on page 42)

FROM ONE COAST  TO THE OTHER

ALL THE SPLENDID REVIEWS OF AN APPLAUDING TRADE PRESS

"A remarkable portrait. Virtually flawless.
To insure ample financial returns." —*BOXOFFICE*

"Lamarr dynamic! Unfailing appeal to femme audience.
Film should be sure fire boxoffice!" —*DAILY VARIETY*

"An Academy nomination for Lamarr's work.
A performance that can be ranked with the best of them.
A signal achievement." —*HOLLYWOOD REPORTER*

"Set for top boxoffice." —*VARIETY*

"Absorbing. Should ride into better grosses." —*EXHIBITOR*

"Emotional red meat.
Potent exploitation material." —*MP HERALD*

"Dramatic and gripping. All-round satisfier." —*FILM DAILY*

"Lamarr in a standout portrayal.
Loaded with raw emotion." —*MP DAILY*



By the author of "LEAVE HER TO HEAVEN"...
and headed for the same outstanding grosses!

HUNT STROMBERG
presents
HEDY LAMARR
in
"The Strange Woman"
co-starring
GEORGE SANDERS · LOUIS HAYWARD
with
HILLARY BROOKE · GENE LOCKHART · JUNE STOREY · RHYS WILLIAMS
Produced by JACK CHERTOK Directed by EDGAR ULMER · Screenplay by HERB MEADOW
Based on the novel "The Strange Woman" by BEN AMES WILLIAMS

A Hunt Stromberg Production

Liberty Magazine—
"a woman with a past makes for a movie with a future"...*from* UA



CINCINNATI

Ginger Rogers, star of Universal's "Magnificent Doll," made a personal appearance at Keith's theatre Thanksgiving Eve to head a benefit performance for the War Nurses' National Memorial, at which stage personalities appearing at local night clubs also participated, among which were Patsy Kelly, Bert Wheeler, Hal Le Roy and Barry Wood. Admission was only by contribution of $5, $10 or $15 to the local chapter of the Memorial. The affair also featured a preview of "Magnificent Doll," which began an engagement at Keith's Thanksgiving Day as a territorial premiere at the formal reopening of the house, which has been remodeled and leased by Universal as the second in the string of "showcase" theatres. . . .

Industry members gave a testimonial dinner December 2 in the Variety Club quarters for Joseph J. Oulahan, who recently resigned as manager of the Paramount exchange here, to become district manager for the J. Arthur Rank organization, with headquarters at Baltimore. The committee consisted of Maurice White, chairman; William Bien, Edwin Booth, Harry David, James J. Grady and Alan S. Moritz. Mr. Oulahan, who started his career as a page in the Capitol in Washington in 1912, entered the film industry in 1912 with the Super Film Co., at Washington. . . . . The Cincinnati Variety Club, Tent No. 3, will hold its installation dinner in the club quarters, December 9, at which Irving Sochin, newly-elected chief barker and other officers for 1947 will be installed. . . . Edward Wheeler, formerly connected with Standard Film Company and Penn Film Service, covering Ohio, Pennsylvania and Illinois, has acquired the local franchise for Astor Pictures, and opened an office in the Film Building. . . . The Greater Cincinnati Independent Exhibitors Association will stage its annual party for film exchange personnel at the Netherland Plaza December 20.

CLEVELAND

Fine weather helped make fine business at the downtown first run theatres Thanksgiving Day. Results were above last year. Neighborhood houses less enthusiastic, report business only lightly in advance of last year. . . . "The Razor's Edge" will open Christmas Day for a continued run at the Allen theatre. Harry Weiss, 20th-Fox local publicity director, is staging a contest with a local modeling school, the winner to have a 20th-Fox screen test. Contest runs three months. . . . George Skouras, head of the Greek war relief, was out here this week speaking before groups in Akron, Canton and Toledo. . . . Joe Kenitz, former Universal branch manager, has been named United Artist city salesman by branch manager A. M. Goodman. . . . Robert Snyder this week celebrates the third anniversary of his opening the local Film Classics exchange with announcement that he will play 15 prints of "'Neath Canadian Skies" day and date in Cleveland December 15.

COLUMBUS

Dimout, which started Thanksgiving here, had little effect on patronage during the holiday weekend, all theatres reporting high attendance. Whether the dimout will have a long-range effect will be determined soon. After a three-day period in which theatre marquees and other illumination was on full blast, Mayor James A. Rhodes reluctantly agreed to institute the brownout after a conference with Civilian Production Administration officials. The mayor said that previous dimouts had saved little if any coal and that he believed the dimout would cause traffic accidents and encourage robberies. The mayor won his point that street lighting would not be dimmed.

"Undercurrent" was the week's leader at the Ohio with "Deception" doing well at the Palace. The Grand and Broad had holdover bills—"Nocturne" at the Grand and "Two Years Before the Mast" at the Broad. . . . The Gayety, which revived burlesque here after several years' lapse, failed to start its combination policy, which was to have included feature films. Booth equipment failed to arrive in time, and date for start of the combination policy has been indefinitely delayed. Meanwhile the stage show-only policy continues to good patronage. . . . Columbus was assured a television station within the next two years when the Federal Communications Commission last week granted the Crosley Broadcasting Corporation, Cincinnati, licenses to operate a station in Cincinnati and one here.

DENVER

Fine weather all week aided theatres. . . . Rocky Mountain Screen Club Christmas party for children December 22. . . . Poppers Supply moves to Film Row, 2147 Broadway, with Civic Theatres moving from there to next door, 2153 Broadway, forcing Hart Theatrical Decorating and Display to move to 925 Twenty-first St. . . . Earl Bell, Warner Bros. exchange manager, feeling better and back on the job after an attack of flu.

Robert Selig, assistant to president of Fox Intermountain Theatres, mentioned as candidate for annual distinguished service award of Denver Junior Chamber of Commerce. . . . Leonard S. Gruenberg, district manager RKO Radio Pictures, captain in Ned Depinet drive, leaves Denver in company with Harry Gittleson, assistant western division sales manager, to make complete tour of exchanges in U. S., Canada and Mexico in interests of drive. To be gone about six months. . . . Merhage Bros. and Philip N. Fidel open their new El Rio, Espanola, N. M. . . . Exhibitors from out of town seen on Film Row included Fred Hall, Akron, Colo.; Earl N. Campbell, Trenton, Neb.; George Nescher, Springfield, Colo.; Herb Gumper, Center, Colo., and R. D. Irvin, Kremmling, Colo.

DES MOINES

Iowa business rang up a record volume of $1,625,000,000 in retail sales in the year ended September 30. The unprecedented flow of dollars through the cash registers of the state produced $32,516,000 in sales tax. The gain for the year was more than 28 per cent. . . . Plans for the annual Variety Club shut-in party, to be held at the Paramount theatre here December 21, were announced last week. General chairman of the affair is Harry Hiersteiner. . . . The Lime theatre, Lime Springs, Ia., reopened November 22 under its new management, E. L. Owend and Joe Milner. The theatre has been redecorated and remodeled. . . . Work was started recently on the remodeling of the interior of the Corn theatre, Everly, Ia. . . . Robert R. Gray opened his Toy theatre in Alden, Iowa, recently. The interior has been redecorated and plans for additional seating capacity are being made. . . . The Lake theatre, Clear Lake, Ia., has a new plan of presenting semi-classical pictures on Saturday mornings for teen agers. "The Hoosier School Boy" and "Song of the Open Road" are two films scheduled for this new program. . . . Harry Herman, owner of the Firemen's theatre, New Hampton, Ia., has named Raymond Klenske assistant manager.

HARTFORD

Among the holdovers playing in Connecticut theatres: RKO Radio's "Notorious" and MGM's "Gallant Bess." . . . Connecticut Tax Commissioner W. W. Walsh announced last week that receipts from corporation business, unincorporated business, motor bus, amusement, beverage, cigarette, excise and inheritance division taxes totaled $2,004,945 for October.

Much talk has come up in this territory on the subject of a 1 P.M. Sunday opening for theatres in New Britain. A hearing has been scheduled for December 10 in that city. Last week, at the New Britain Council of Churches annual meeting, the proposal (of an earlier Sunday opening) was opposed. . . . Paul Purdy, manager of the Webb Playhouse, Wethersfield, has recovered from illness. . . . The E. M. Loew's Milford Drive-In has closed, after staying open well past the usual closing time. . . . Timothy M. Crowley, 89, for many years a prominent labor figure in Connecticut, died last week in Hartford. He was president of the Theatrical Foundation of Hartford, and also was a charter member and organizer of the Hartford Musicians Union. . . . The Strand in New Haven closed down for an afternoon and evening last week to complete renovations.

INDIANAPOLIS

There was no great stir in local film circles last week, as "The Killers" topped the new attractions with a tepid $13,000 at the Indiana. At Loew's "Angel on My Shoulder" drew only $12,000. . . . Downtown ex-

(Continued on following page)

(Continued from preceding page)

hibitors were more concerned about a no-parking ordinance going into effect December 1 than about the brownout, which people seem to be taking in stride. All main thoroughfares in the city center will be affected by the restriction, intended to relieve serious traffic congestion. Film men think it will drive more people to the neighborhoods. . . . George Dillon has resigned as branch manager for Film Classics here. Ralph Peckham, formerly with Columbia, is replacing him. Dillon has returned to New York. . . . Sam Schaipin, supervisor of exchanges for Warners, left Friday for Detroit after 10 days at the Indianapolis office. . . . The Variety Club will throw a party December 9 for L. J. McGinley, general sales manager of Prestige Pictures, and Ralph Iula and Irving Fendrick, who supervised the club's recent redecoration to the satisfaction of everybody. McGinley formly was Universal branch manager here.



KANSAS CITY

Attendance generally over the territory is reported sagging—a condition that has existed all autumn. The point made is that business has not gone back to the normal and expected level for winter, following the decline charged to the polio situation. Exhibitors and circuit men say that retail trade generally over the territory is below expectations; and similar reports come from business circles in Kansas City. The coal strike and resulting regulations have further depressed the public, it is said, and added to caution in spending. A report from an analyst of business December 1 indicated that the public is reducing sharply its purchases of luxury items—one index being the cancellation of orders for furs.

Thanksgiving theatre attendance in Kansas City was substantially larger than that for that day in 1945. All neighborhood theatres that usually hold matinees on such holidays did so November 28, with substantially better results than for their Thanksgiving holiday shows in 1945. . . . The dimout is being complied with generally, few infractions being reported or observed. Theatre attendance had not suffered up to the first week in December. Circuits generally gave no special instructions to managers—only requiring that local regulations be strictly complied with.

MEMPHIS

Very satisfactory business was reported by first runs. Closing of the football season Thanksgiving Day was followed by heavy weekend attendance at all theatres. Malco was doing a good business with "The Strange Love of Martha Ivers." Ritz kept the box office busy with "They Were Sisters." "Never Say Goodbye" followed "two terrific weeks" with "Deception" at Warners. State with "Undercurrent" and Palace with "Margie" reported brisk attendance.

Herb Kohn, Variety Club chief barker, announced Roy Acuff and his Grand Old Opera troupe would be presented by the club December 15 at Ellis Auditorium with proceeds going to the club's charities. . . . Mid-South exhibitors visiting on Film Row included: Roy Dillard, Dillard theatre, Wardell, Mo.; Bill Kroger, Shannon theatre, Portageville, Mo.; Moses Sliman, Lux theatre, Luxoria, Ark.! Dr. R. W. Johnson, Shelby theatre, Shelby, Miss.; Orris Collins, Capitol theatre, Paragould, Ark.

MINNEAPOLIS

"The Strange Woman" did the top business in an otherwise below-average week for Loop theatres. "Margie" did nicely in its third week; new business failed to draw the customers. . . . The RKO Orpheum is marking its twenty-fifth birthday with a general refurbishing and face lifting, the first since its grand opening. The project, which includes new painting, draperies, curtains and carpets, will cost between $50,000 and $60,000.

John Branton, film buyer for Minnesota Amusement Co., was elected chief barker of the Northwest Variety Club, succeeding A. W. Anderson, Warner branch manager. George Granstrom was named first assistant chief barker; Max Torodor, second assistant; Al Lee, treasurer, and Morris Steinman, secretary. . . . John J. Friedl, Minnesota Amusement president, announced that his company will join with Minneapolis independents in making audience collections for the Variety Club's Heart Hospital Fund. About 60 out-state independents already have started the collections. . . . Michael Gisi has purchased the Roxy at Bird Island, Minn. . . . B. J. Benfield and H. M. Schenecker, operators of the Lyric, Webster S. D., have signed a 10-year lease to operate a new theatre planned for the city. . . . Howard Amusement Company of Howard, S. D., has been sold by Martin Lee and John and Roger Schram to a Madison, S. D., buyer. Blair Bruce has made improvements at his Flaxton at Flaxton, S. D.

OKLAHOMA CITY

Griffiith's opened their new Boomer theatre at Norman last week. It's the fourth in that college city for the circuit and this one is right on the University of Oklahoma campus. . . . All eyes are on the annual state convention here December 9-10 with top notch speakers from over the state and nation scheduled for addresses. . . . Ray Hughes has opened his New theatre in Heaver, seating 350. . . . Galy Varnell is manager of the new May, Griffith neighborhood house here. . . . Screen Guild Productions, Inc., newest office on Film Row, at 709-10 West Grand. Carr Scott is the head man. . . . Ervin Holland latest on the staff of the Plaza here. . . . Claude York will handle western Oklahoma for PRC, and J. T. Upton the eastern half of the state. . . . Minor repairs are under way on the Tall Chief theatre at Fairfax. . . . Gene Johnson now in the shipping department at Monogram.

OMAHA

"Margie" was moved over to the Omaha from the Paramount in its second week, billed with "The Unknown," and scored best here with a $11,500 gross. . . . Jim McCann, MGM salesman at Des Moines, who used to be here, is working in the Omaha territory temporarily. . . . A. F. Mohler of the Colonial theatre, Hamburg, Ia., visited the Row for the first time in 17 years. He came to celebrate a birthday and made it a three-day stay. . . . Pat Jolly, Columbia salesman, has resigned to start his own business at Norfolk, Neb. . . . Warner Brothers will hold a Christmas party December 23. . . .Mayor Charles Leeman has promised no new city taxes at least until July. If something can't be worked out by then, "the only alternative will be an occupational levy," he said. . . . Cecelia Schmit, who spent 32 years with the Jewel theatre, Valentine, Neb., died after a lingering illness. . . . Fred Wupper now owns the Palace theatre, Clearwater.

PITTSBURGH

After two unsuccessful attempts to stage the affair because of striking hotel employees, the Allied Motion Picture Theatre Owners of Western Pennsylvania will hold their annual convention in the William Penn Hotel here January 22 and 23. Morris Finkel, president, is making an earnest request for all members to attend since there is much important business to be transacted. The election of officers will precede the banquet on the final day.

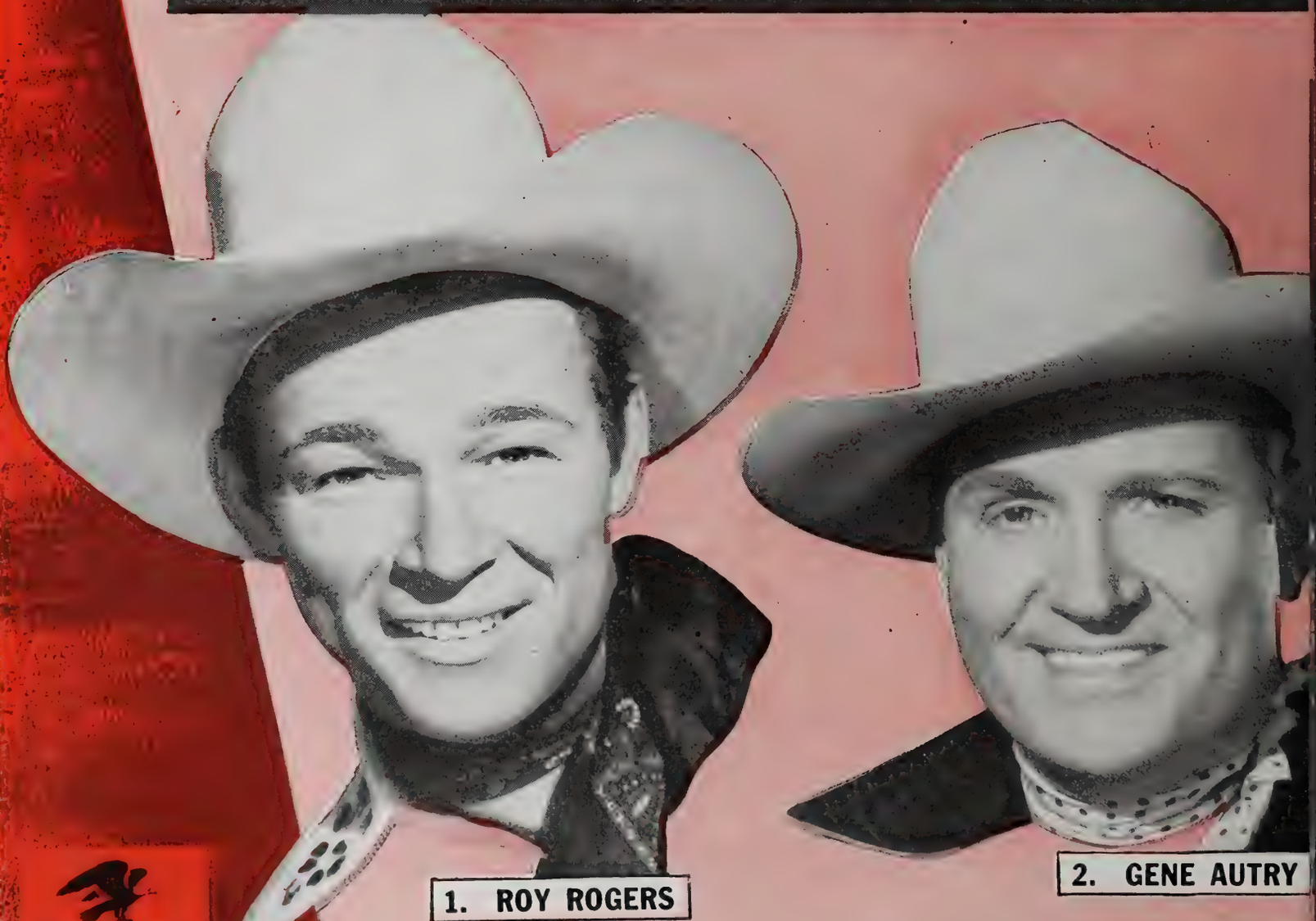
Joe Minsky has been named district manager for Eagle-Lion Pictures in the Pittsburgh-Philadelphia territory. . . . The father of Bill Brooks, the Paramount booking chief, died in Cleveland recently. . . . Russ Zebra, just out of uniform, has joined RKO as a salesman. Prior to entering the Army he was affiliated with Republic. . . . Richard L. Schuette, who joined MGM's exploitation staff last month, has been moved to the west coast. . . . Many of his Pittsburgh friends heard with regret of the death of Arthur Low in New York. He served for many years as treasurer of the Nixon theatre here. . . . All of the first run houses did excellent business at midnight shows on Thanksgiving eve.

SAN ANTONIO

The local independent attendance officer for the San Antonio schools says that many hundreds of children are absent from classes daily and can be found in theatres here. Theatre managers could help. There is no local ordinance to prevent the theatres from selling tickets to school children during school hours. . . . . Senor S. Silvas of Pearsall is erecting a new $17,000 house in that southwest Texas town. The New Silva theatre will seat 478. . . . Visitors included

(Continued on page 46)

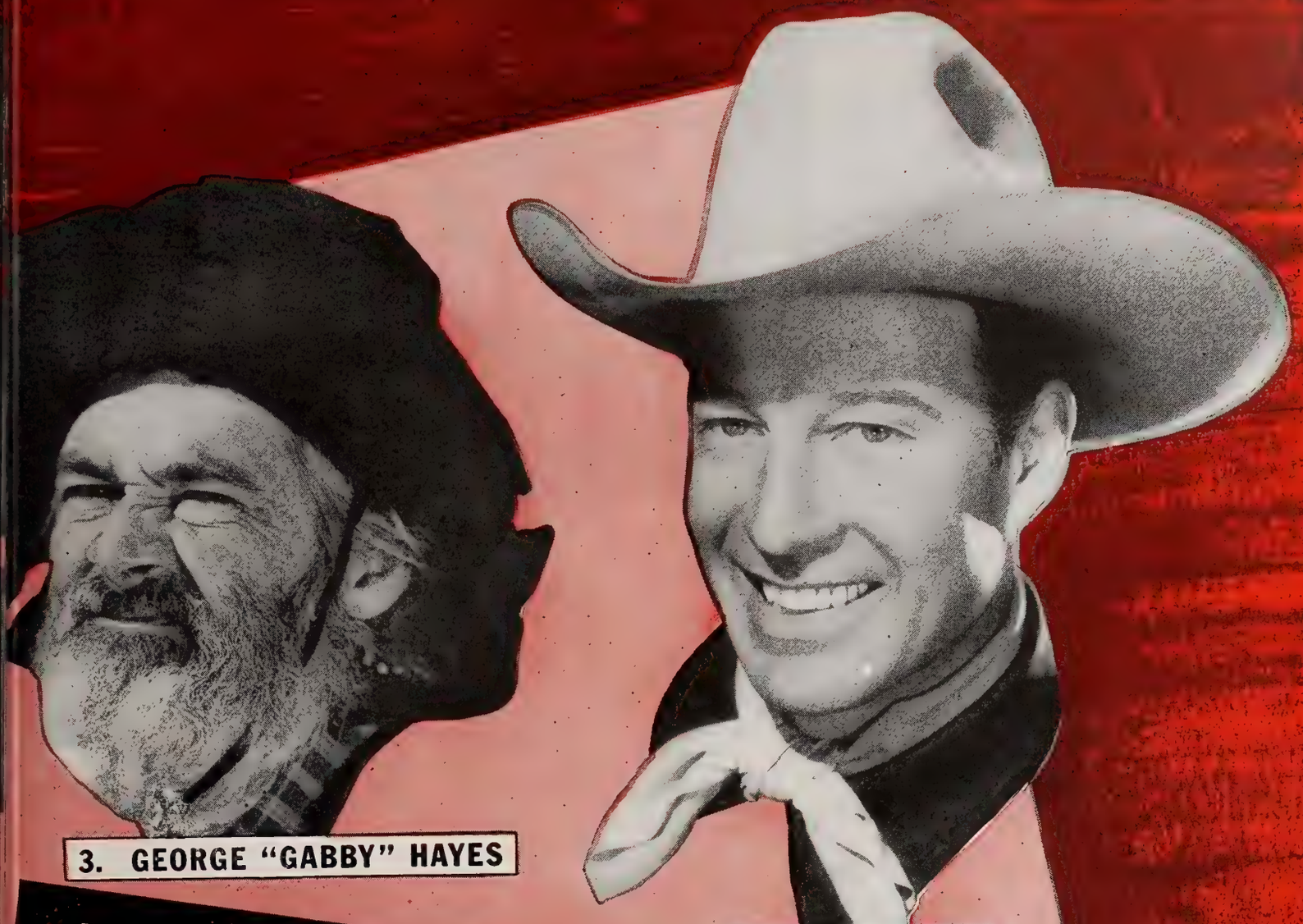
Again Republic dominates the western field!



1. ROY ROGERS

2. GENE AUTRY

REPUBLIC PICTURES



3. GEORGE "GABBY" HAYES

4. BILL ELLIOTT

BOXOFFICE BAROMETER POLL – 1946

WESTERN STARS

1. ROY ROGERS
2. GENE AUTRY
3. GEORGE "GABBY" HAYES
4. BILL ELLIOTT
5. WILLIAM BOYD
6. SMILEY BURNETTE
7. JOHNNY MACK BROWN
8. KEN MAYNARD
9. CHARLES STARRETT
10. SONS OF THE PIONEERS



10. SONS OF THE PIONEERS

Keep Your Box Office Eye on REPUBLIC!

(Continued from page 43)

Gus Mohme and his son, John, who flew in for a one day conference with local Clasa-Mohme exchange officials; Father Arthur Vallve, Catholic Parish, Martindale; Ernest Mollison, ex-Raymondville exhibitor, who is in the market for a Mexican house; Jose Garcia, Jr., National, Asherton; Mrs. F. R. Canas, Azteca, Harlingen; Mrs. E. R. Ruenes, San Benito; Gus Lavenant, Haydee, Dilley; Mr. and Mrs. Gerald Ebeier, Runge, and Mrs. W. W. Rucker, Rock theatre, Round Rock, Texas.

Adkins Lenoir Post No. 565, American Legion, made plans for securing a club for members, according to Commander Lynn Krueger, managing director of the Majestic theatre. Lee Roy Handley was made chairman of the committee to secure a place for a club. Motion Picture Theatre Operator Local No. 407 gave the post a $150 check to buy colors; the presentation was made by Charles Bruening, president of the union, and Eugene Mueller, treasurer.

ST. LOUIS

Coal strike dampened box office business. Only one first run managed to approach an average week's business. The only consolation was the way local papers played dimout effect on theatre row in midtown. . . . Harry C. Arthur, general manager of Fanchon & Marco, elected national canvasman from St. Louis tent of Variety Club. Brother Edward Arthur, assistant general manager, named chief barker; Sam Levin, first assistant; Tommy James, second assistant; Michael J. Riordan, property master, and Joe Ansell, dough guy. New officers to be installed December 13.

Towne, Inc., has been incorporated to carry on general real estate business. Officers include Jim Arthur, M. J. Riordan and Fred Joseph of the Fanchon & Marco organization, and company will headquarter at F&M's offices. . . . J. B. Presley's remodeled Globe theatre at Savannah, Mo., is about to reopen.

TORONTO

Toronto film fans had the choice of British features at four theatres with the Royal Alexandra, legitimate house, breaking into the film field for the presentation of "Theirs Is the Glory," at a 60-cent top. . . . After an extensive teaser campaign, "Caravan" played to good business at the Uptown, while the latest James Mason opus, "They Were Sisters," attracted his many followers to the Eglinton and Victoria. . . . Shea's theatre had the only holdover with "Centennial Summer," and the Imperial theatre came out with "Heartbeat," all doing average to good business in view of snow and Christmas shopping, the Ice-Capades at the big arena, and the Canadian championship football finale.

Everybody is still talking about the grand Canadian Picture Pioneers' ball at the Royal York Hotel which attracted 1,200 and was attended by many film stars. Proceeds helped to swell the Pioneers Benevolent Fund. . . . Marcus Loew's Theatres, Ltd., Toronto, financial statement for the year ending last August showed $92,093 net profit, compared with $67,216 for the preceding fiscal year, with working capital listed at $808,249. . . . The Kino theatre, Toronto, devoted to foreign films, has started a film festival, running into January, with a week each devoted to French, Jewish, Russian, Polish and Ukrainian product, interspersed with one week of Hollywood productions, and Christmas week to be devoted to children's programs. . . . The Federal Wartime Prices and Trade Board approved rental conditions for new product of Eagle-Lion Films of Canada and PRC to complete the list of booking groups.

President Paul L'Anglais of Quebec Productions Corporation announced that Walter Huston has been signed to appear in two Canadian pictures following completion of "The Fortress." . . . Paul Lukas has returned to Hollywood after completing his work in that first feature for L'Anglais. . . . Famous Players Canadian Corp. has announced from Toronto headoffice that plans have been prepared for a 2,000-seat theatre in Edmondton, Alta., with construction scheduled as soon as materials are available.



WASHINGTON

The only Washington holdovers in the downtown houses were "Notorious" at RKO Keith's, which is doing capacity business, and "Dead of Night," at the Hippodrome. New pictures opening for Thanksgiving were "Undercurrent" at Loew's Palace; "Never Say Goodbye" at Warners' Earle; "No Leave, No Love," at Loew's Capitol, and a reissue of "The Plainsman" at Warners' Metropolitan. Theatres are beginning to feel the effects of the brownout and the early Christmas shopping, although business is still good.

A special all-comedy film benefit was held November 29 at 10:30 A.M. at the Kaywood theatre under the sponsorship of the Washington Chapter of Hadassah. Proceeds went to establish pre-natal clinics and provide for child care in Palestine. Guests at the showing were youngsters from local orphanages and foster homes, whose tickets were paid for by Hadassah members. . . . Bill Fischer, booker at Columbia, assisted Gene Ford, Loew's Capitol, with the entertainment arrangements for the Variety Club annual dinner dance at the Mayflower Hotel November 23.

Now Screen Theatre

Redecorated and refurnished throughout, the former Academy of Music in Fall River, Mass., now is operating as a motion picture theatre. The academy is incorporated as Zeitz Theatres of Fall River, Inc.

Mexican Union Sues to Work on Feature Films

by LUIS BECERRA CELIS
in Mexico City

The National Cinematographic Industry Workers Union, Mexico's original film labor organization, is seeking court action, in the form of an injunction filed with the First District Court here, to obtain rights to work on features. President Manuel Avila Camacho ruled last year in the dispute over production jurisdiction between STIC and its rival, the Picture Production Workers Union, that STIC be allowed to work on shorts, newsreels and documentaries only, while the Production union could devote itself to features. The Production union is largely composed of players and is headed by Cantinflas, Mexico's leading comedian, and Jorge Negrete, Mexico's highest paid romantic actor.

▽

Closer relations between exhibitors in Mexico was announced as assured as a result of the fifth annual convention here, November 15-16, of the exhibitors' association. The following officers were elected: Antonio de G. Osio, president; Gabriel Alarcon, vice-president; Manuel Angel Fernandez, treasurer; Francisco Sumohano, secretary, and the following directors: Eduardo Garcia, Luis R. Montes, Luis Alfonso Calderon, Adolfo Lagos, Guillermo Santibanez, Manuel Quiroga and Arcady Boytler.

▽

Twentieth Century-Fox's "Leave Her to Heaven" established a new opening-day record November 9 at the Cine Alameda with a gross of $7,250. The picture then broke that record the next day, a Sunday, with a gross of $9,763.

Chicago Janitors Win $171,500 Back Pay

Approximately 800 janitors employed in metropolitan Chicago theatres received $171,500 in back pay under terms of the agreement signed November 21 by the building employees' union and theatre representatives. The new contract is retroactive to May 1, 1946, and runs to July 1, 1947. New minimum wages, based on a guarantee of a 44-hour week are $1.05½ an hour for female employees and $1.07½ for male workers. This is an increase of 18 cents an hour for men and 16 cents an hour for women.

Waters to Pittsburgh

Welden Waters, branch manager for Twentieth Century-Fox in Albany since January, has been transferred to a similar position at Pittsburgh, effective December 2. He is succeeded by Joseph Rosen, former metropolitan salesman for the company.

Predict Record Admission Tax Total for 1946

Washington Bureau

Admission tax collections will hit an all-time high this year, it is predicted here, with the Bureau of Internal Revenue's announcement that tax collections from amusement places for the first 10 months of 1946 have reached more than $368,000,000, just a little short of 1945's total of $375,306,000. Bureau experts predict that the 1946 12-month tax collections will climb more than $60,000,000 above last year.

September collections were the highest single month in history, amounting to $48,597,428, more than $6,000,000 above the previous high of $42,389,371 collected in September of last year. September collections were made in October and are called the "October Revenue Report."

Approximately 90 per cent of the admission tax collection is made from motion picture theatres.

While Treasury spokesmen decline to give a reason for the film industry's increase in business, it is believed here that the increase can be attributed to the fact that with the war over people work less overtime and have more time for evening entertainment. Also, approximately 12,000,000 men and women have ended their wartime service and are again patronizing their local theatres.

Compared with August of this year, the September collections, collected in October, were higher by more than $10,000,000. August, 1946, collections amounted to $38,559,000.

Soviet Again Attacks UN Film and Radio Budgets

At a meeting of Committee Five of the United Nations at Lake Success, N. Y., Monday, the Soviet Union again attacked the proposed budget for 1947 and motion picture and radio expense. Committee Five is concerned with the matter of administration and budget.

At a committee meeting early in October, Fedor T. Gusev, a Soviet representative on Committee Five, fought for the elimination of the UN's world information program and said: "We should draw world attention to ourselves by solving problems. The people expect achievements, not propaganda."

Monday's objections to film and radio expenditures were voiced by A. D. Voina of the Ukraine, and Vladimor S. Geraschenko of the Soviet Union. Mr. Geraschenko singled out items dealing with film services. Observing that $330,000 already was allotted to films and that the report told of seven more documentary films that were to be produced at a cost of $35,000 each, he said he could not understand the aim. The UN film and radio project was defended by Benjamin V. Cohen, chief of the pulic information division.

Four Reprints from MGM Will Not Include "Wind"

The number of reprints to be released by MGM during the coming year has been reduced to four, and it is now certain that David O. Selznick's "Gone with the Wind" will not be reissued in 1947, according to William Zoellner, head of Metro's reprint and foreign importation department. The first of the reissues, "Rage in Heaven," starring Ingrid Bergman and Robert Montgomery, has just finished a successful three-week run at the Capitol theatre in New York and has been released nationally.

The other films to be offered are "Boom Town," "The Great Waltz" and "Captains Courageous." Before it opened in New York, "Rage" had test runs in specially selected Loew's theatres. "Gone with the Wind" had been included in the original 12 reprints slated for release. However, Mr. Zoellner explained that because of the very tight Technicolor situation it would be impossible to obtain the necessary prints.

MGM is treating all of its reprints like new features. Campaigns and new advertising material and accessories have been prepared. All will be pre-tested at Loew's houses, as was done in the case of "Rage." They will be released from two to three months apart.

Pennsylvania AMPTO To Meet January 22, 23

The Allied Motion Picture Theatre Owners of Western Pennsylvania will hold their annual convention at the William Penn Hotel in Pittsburgh, January 22 and 23. William Finkel and William Blatt are co-chairmen. The annual banquet will be held on Thursday evening, January 23.

September's Film Dividends Triple Last Year's Figure

Film stock dividends reached an all-time high in September, amounting to $9,003,000, almost three times the sum paid by motion picture companies in September, 1945, it was reported this week from Washington. This figure forecasts one of the biggest years in history in this field, for industry dividend payments during the third quarter of 1946 have reached $12,008,000. Third quarter payments in 1945 amounted to only $5,002,000. September, 1945, payments were only $3,009,000.

RKO Votes Dividend

At a meeting of the board of directors of Radio-Keith-Orpheum November 29, a quarterly dividend of 30 cents per share was declared on the common stock payable January 2, 1947, to holders of record at the close of business on December 16, 1946.

GPE Sets Dividend

General Precision Equipment Corporation November 26 declared a dividend of 25 cents a share on the company's capital stock, payable December 24, 1946, to stockholders of record December 9, 1946.

ATA Is Planning To Appeal Denial Of Intervention

There was a brief and rather nervous scuffle in the New York District Court last week over the matter of the anti-trust suit and when and how to intervene in it.

Thurman Arnold, counsel for American Theatres Association, smarting under the decision of the three judges that ATA could not actively intervene in the case, last week announced that ATA intended to appeal this intervention decision to the Supreme Court since ATA is desirous of being party to the action when the court's decree decision is appealed—as it has been predicted it will be appealed—to the Supreme Court of the United States.

Conditional Appeal

However, said Mr. Arnold, the appeal for intervention was conditioned upon a couple of ifs: If the court insisted upon retaining its auction selling order and if the court's notation that intervention was denied could be interpreted as a formal order of denial. You can appeal from an order but not from a notation.

Last week the court explained one of those ifs. In a letter to ATA and the Conference of Southern Associations (whose appeal for intervention was also denied) the court informed the organizations that it did not intend to file any formal order until the decree was decided upon and filed.

If the court does not insist upon auction selling, or if, as Mr. Arnold put it, "we have persuaded the court to abandon its plan on auction selling we will have accomplished our aim and the denial of our right to intervene will be of no consequence."

As the matter stands now, according to ATA, that organization, and presumably CSA, will wait until the final decree is handed down before any decision is made on pressing for intervention.

The Department of Justice, which has consistently opposed exhibitor intervention, made known in Washington Tuesday it would object strenuously to ATA's appeal from the intervention denial. Attorneys at the Department asserted there was a "definite legal question as to whether such a court order can be appealed to the high court."

To Hold Auction Sales

Meanwhile, with auction selling still a matter of conjecture, a number of companies are planning to hold auction sales as outlined in the June 11 provisionary decree handed down by the District Court.

MGM, which began auction selling last summer in Philadelphia, has used the practice in "15 or 20 instances," according to William F. Rodgers, vice-president and general sales manager. Last week RKO Radio held auction sales in Cicero, Ill., it was reported.

Columbia Meet Reviewing New Sales Policies

Columbia home office executives, sales personnel and district and branch managers were attending a four-day sales meeting at the Drake Hotel in Chicago this week. The meetings opened Wednesday and were to continue through Saturday.

Scheduled for a discussion were a review of the operation of the company's new sales policy and an examination of what has been accomplished since its inception. During the meetings plans were also to be set for the nationwide distribution of "The Jolson Story," and distribution of "The Return of Monte Cristo," starring Louis Hayward and Barbara Britton; "Dead Reckoning," with Humphrey Bogart and Lizabeth Scott; "Johnny O'Clock," which stars Dick Powell and Evelyn Keyes, and "Mr. District Attorney," starring Dennis O'Keefe and Marguerite Chapman.

The home office representation to the Chicago meeting was headed by A. Montague, general sales manager, who is presiding, and included Rube Jackter, Louis Astor, Louis Weinberg, Irving Wormser, Maurice Grad, Leo Jaffe, George Josephs, H. C. Kaufman, Joseph Freiberg, Seth Raisler, Irving Sherman, Vincent Borelli, Irving Moross and Sidney Singerman.

District managers present at Chicago are Nat Cohn, New York; S. A. Galanty, mideast; Jerome Safron, western; Carl Shalit, Central; B. C. Marcus midwest; R. J. Ingram, southeast; J. Underwood, southwest; H. Rogovin, New England, and H. E. Weiner, eastern Pennsylvania and southern New Jersey.

Branch managers attending the meeting are: J. Bulwinkle, Albany; Phil Fox, Buffalo; George Roscoe, Charlotte; B. J. Lourie, Chicago; A. S. Moritz, Cincinnati; Oscar Ruby, Cleveland; H. C. Hill, Denver; M. Evidon, Des Moines; E. Hochstim, Detroit; W. Guy Craig, Indianapolis; T. Baldwin, Kansas City; W. G. Ball, Los Angeles; H. Chrisman, Memphis; H. Olshan, Milwaukee; H. J. Chapman, Minneapolis; T. F. O'Toole, New Haven; H. Duvall, New Orlearns; Saul Trauner, New York; C. A. Gibbs, Oklahoma City; Joe Jacobs, Omaha; A. Levy, Pittsburgh; J. R. Beale, Portland; C. D. Hill, St. Louis; W. G. Seib, Salt Lake City; L. E. Tillman, San Francisco; L. N. Walton, Seattle; B. Caplon, Washington; and Harvey Harnick, Toronto.

Brulatour Estate to Widow

Hope Hampton, the wife of the late Jules E. Brulatour, will receive a life income from one-half of his estate, it was revealed in New York Surrogate Court last week at the filing of the will. Upon her death the capital will go to the three children, who receive outright the other half of the estate in equal shares. Mr. Brulatour died October 26 in New York.

RKO Flat Rental Plan Praised by Exhibitors

A statement by Robert Mochrie, general sales manager of RKO Radio, to the effect that he would be glad to sell pictures in any situation grossing less than $700 per week on a flat rental basis, has come in for praise from Allied Independent Theatre Owners of Iowa and Nebraska. The statement was originally made by Mr. Mochrie to Bennie Berger, president of North Central Allied.

In a letter to Mr. Mochrie, Leo F. Wolcott, a director of AITO of Iowa and Nebraska, said: "In behalf of our organization and the many small exhibitors in Iowa and Nebraska, we wish to most highly commend and thank you for taking the lead with this far-sighted forward step, so important and pleasing to these many small theatres."

Mr. Wolcott said the move would do much to create goodwill for RKO, materially cut checking and other percentage costs and eliminate much of the distress of small exhibitors who do not gross enough to break even on percentage pictures.

New York Appellate Court Upholds "Outlaw" Ruling

The New York State Appellate Division last Friday unanimously upheld the Supreme Court ruling that had refused to compel three New York City theatres to exhibit "The Outlaw," Howard Hughes' film distributed by United Artists. There was no opinion. The three theatres had originally contracted with the distributor to open the picture on Broadway October 26, but cancelled the opening when New York's Police Commissioner and License Commissioner threatened prosecution and loss of license if the picture was shown.

United Artists then filed a petition with the State Supreme Court to enjoin the city officials from interfering with the opening and to force the theatres to live up to the terms of their contracts. Justice Carroll G. Walter's decision was in favor of the city and the theatres.

Last weekend in London, the County Council, following public complaints, ordered its inspectors to file a report concerning the 60-by-30-foot cutout of Jane Russell, star of "The Outlaw," erected on the London Pavillion where the film had been booked. The cutout had been termed "a trifle revealing."

Warner Brothers Names New Foreign Managers

The appointment of three branch managers in foreign countries has been announced by the Warner Brothers home office in New York. W. Wedesweiler, formerly a member of the company sales staff in Brisbane, Australia, has been promoted to branch manager in Bangkok, Siam, succeeding J. R. Lambert, resigned. Douglas J. Granville, succeeding I. Rosenfeld, has been named manager in Chile, and Pedro A. Pietri has been appointed manager of the Santo Domingo branch, replacing I. Seralles.

England Favors Johnston Plan, Carr Declares

Eric Johnston's proposal for an International Film Council has been received "most favorably" in England, but the impetus for its organization will have to start in America. This is the opinion of E. T. Carr, joint managing director of the Rank Organization's General Film Distributors, who, freshly arrived from England, met the trade press in New York Friday and praised the Motion Picture Association president as a "highly intelligent man who made a great impression in England."

Mr. Carr reported the Rank Organization will produce between 25 and 30 features in the 1946-47 season, most of which, if not all, will be distributed in America. Universal will distribute a minimum of 12 and Eagle-Lion from five to 10.

Of American pictures in England, Mr. Carr said that for the past 12 months they had been out-grossed by British pictures. "But let me state forcibly," Mr. Carr hastened to add, "this is not because the British pictures are British."

Approximately 95 per cent of all features shown in Britain are sold on a percentage basis with the figure reaching 50 per cent and perhaps more. Rentals and admissions have been unfrozen in England and will soon be in the same condition in Canada.

Included in the Rank films to be brought over soon are "Great Expectations," which Mr. Carr "honestly and sincerely" believes "will make theatre history," and the Command Performance feature, "Stairway to Heaven," which attracted such a mob at its debut, Mr. Carr genially exaggerated, that "50 per cent of the people attending were almost killed."

Following the interview, Mr. Carr left for California to confer with Nate J. Blumberg, Leo Spitz and William Goetz, of Universal, and with Bryan Foy and Arthur Krim of Eagle-Lion.

Dub 11 for Germany

Eleven American-made pictures have been approved for showing in the U. S.-occupied zone of Germany, according to an announcement from the Motion Picture Export Association. The films are being dubbed in German studios. They are "You Can't Take It With You," "Keys of the Kingdom," "Ziegfeld Girl," "The Adventures of Mark Twain," "Jane Eyre," "Laura, "Shop Around the Corner," "Lost Angel," "Random Harvest," "Suspicion" and "The Major and the Minor."

Pictorial Expands

Pictorial Films, Inc., New York, producers of 8mm and 16mm home and educational motion pictures, is now producing industrial films. First on the new schedule is a two-reel subject for Dry Imperator Champagne.

So They Like 'em Tough!



"Neither Bette Davis nor Ida Lupino, who go in for portraits of ruthless, wicked females, ever were quite as ruthless or wicked as DECOY."
—N.Y. JOURNAL AMERICAN

"Her action throughout is so rough and tough that the girl in 'Double Indemnity' would seem like a lily in comparison"
—HOLLYWOOD REPORTER

"Seldom has there been such a cold-blooded vamp and murderess. She could find her way home by the string of corpses she leaves."
—LOS ANGELES TIMES

JEAN GILLIE
the screen's new Five-Alarm Fire unveils her talents in MONOGRAM'S

DECOY

"PACKS A WALLOP!"
— BOXOFFICE

"YOU'LL GO A LONG WAY TO BEAT THIS ATTRACTION AT ANY MONEY!"
— HOLLYWOOD REPORTER

"A REAL SHOCKER! 3 STARS!"
— N.Y. DAILY NEWS



MONOGRAM presents

DECOY

"Really super"
. . . LOUELLA PARSONS

A BERNHARD-BRANDT PRODUCTION

starring **JEAN GILLIE**

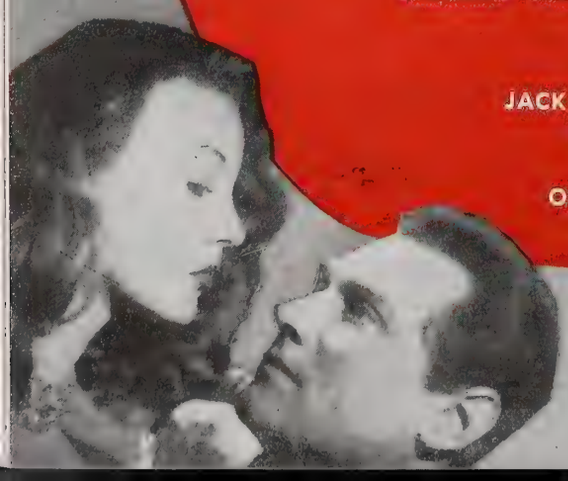
EDWARD NORRIS

with

ROBERT ARMSTRONG • SHELDON LEONARD

HERBERT RUDLEY

Produced by
JACK BERNHARD and BERNARD BRANDT
Directed by JACK BERNHARD
Screenplay by NED YOUNG
Original Story by STANLEY RUBIN



MONOGRAM PC PICTURES

HELD OVER!

NEW YORK
CHICAGO
BOSTON
DETROIT

French Studios May Produce 100 This Year

by MAURICE BESSY
in Paris

France's production for 1946 is expected to total 100 features, a figure not reached since before the war, when between 110 and 120 features were produced annually.

Business sources estimated the industry will take a loss of a little over $4,200,000 on those 100 features, which will cost more than $16,800,000 to produce.

Cost of production here has risen sharply. In 1939 it cost about 2,500,000 francs for an average picture. Today it costs 10 times as much to produce the same picture—approximately 25,000,000 francs or about $210,000.

Domestic gross for the 100 features is estimated at 10 billion francs, of which no more than one billion or a billion and a half francs will go to the producers. Taxes, the exhibitors' percentage and the costs of production will take more than the rest, putting the industry in the hole.

It is known that an increase in admission is now impossible as increases were levied only last October 1. The only hope of the industry would be in a reduction of the heavy taxes on gross receipts, but, due to the difficult situation of the State Treasury, such hopes are not allowed at present. Taxes would take three billion of the estimated 10 billion in gross receipts for the 100 features.

Eight American films have been released in Paris first run theatres since November 1, together with one British picture, "Brief Encounter"; one Italian picture, "Rome, Open City," and a French feature produced in Italy. The American pictures are "Fantasia," "Destry Rides Again," "Conflict," "The Magnificent Ambersons," "Palm Beach Story," "You Belong to Me," "All This and Heaven Too" and "Mrs. Miniver."

∇

Electricity has been severly cut here, which is a serious blow to French exhibitors and producers. Since November 20, each French region and main town has been divided into three sectors, with each sector deprived of electricity for two consecutive days—from 7:30 A.M. one day to 7:30 P.M. the next day. The current, however, is turned on at nightfall on the currentless days for private homes and shops. Motion picture theatres are allowed to start their afternoon performances on those days at 5:30 P.M.

20% for Chicago Union

A 20% raise was granted to Chicago Laboratory Technicians, Local 780 (IATSE-AFL) taking effect Monday, December 2. Gene Atkinson, business manager of the union, concluded the agreement in individual contracts with the laboratories. Some 170 technicians are covered by the raise.

Admission and Reel Taxes Proposed in Vermont

Two taxes having a direct bearing on the motion picture industry as new sources of revenue for Vermont have been recommended by the Commissioner on State Government and Finance. The first proposal is an admission tax of 10 per cent on all entertainment ticket sales, estimated to yield $225,000 annually, and the second is a motion picture reel tax of 50 cents for each showing of each reel of film. This tax is estimated to bring an additional $182,500 to the state yearly.

British Product Gains in Holland

by PHILIP DE SCHAAP
in Amsterdam

One year ago Eagle-Lion Film-Maatschappij N. V., representatives of the J. Arthur Rank circuit, started its activities in Holland and within a very short time this company has grown to be one of the most popular film distributors in Holland. The British picture is much more popular here now than it was before the war. Quality has improved and English actors are well known. Pictures such as "2,000 Women," "Madonna of the Seven Moons," "Blithe Spirit" and "The Seventh Veil" belong to the most successful group of box office films ever played here and a long run is expected for "Brief Encounter." The Tuschinski circuit has started to show "Caesar and Cleopatra."

Much of the Eagle-Lion success is due to the enormous enthusiasm, vitality and energy of the company's manager, Job Weening, who has a very successful career in the Dutch film trade behind him. He started in the industry 25 years ago with Nebima, a former distributing office. Later he joined the staff of Paramount's branch office and finally became assistant manager of that company. He was with Paramount until the start of the war. In 1944, in Belgium, he participated in SHAEF activities for Holland and in 1945 he joined Eagle-Lion and founded its branch office here.

Eagle-Lion has helped fill the product needs of Dutch theatres in a period when film stock was very limited. American pictures will reappear on the Dutch market in January of 1947, but no real competition is expected for Eagle-Lion, as this company will release the type of British product that found its own kind of public.

Lambert Filmack Ad Head

The appointment of Stanley Lambert as advertising director of the Filmack Corporation has been announced by Irving Mack sales manager, in Chicago. Mr. Lambert who will assume his new duties immediately, will be in complete charge of the company's advertising department, which is to be enlarged to handle both special trailers and the forthcoming prevue trailer service.

Court Rules Lea Anti-Petrillo Act Unconstitutional

Judge Walter J. La Buy in the United States District Court in Chicago Monday ordered dismissal of the Government's criminal suit against James Caesar Petrillo, president of the American Federation of Musicians, ruling that the Lea Act, more commonly known as the anti-Petrillo bill, was unconstitutional. The suit was filed June 13 in a criminal information after Petrillo called a strike against Station WAAF, Chicago, after it had refused to hire additional turn-table operators. The act makes the attempt to force a radio station to hire more employees than necessary a crime.

Judge La Buy in his ruling said that the law violates the first amendment of the constitution by its restriction upon freedom of speech by peaceful picketing, also the fifth and 13th amendments by its restriction upon the employment of labor, as well as the fifth by arbitrary classification between employees and employers, and between broadcasting and other communication industries.

The judge said it was within the province of Congress to enact legislation which might overcome any alleged evils sought to be corrected by the Lea Act but indicated that he considered the present bill indefinite and uncertain "in the definition of a criminal offense."

United States Attorney J. Albert Woll said the Government would appeal. The appeal, it is expected, would go directly to the United States Supreme Court.

After the verdict Mr. Petrillo said, "Thank God for the Federal Courts where they preach and practice democracy, where they say that the constitution applies to musicians as well as to the National Association of Broadcasters and where they say that the Congress can't discriminate against 200,000 musicians."

Disney Productions' Net Estimated at $196,000

The net income of Walt Disney Productions amounted to approximately $196,000 for the fiscal year ended September 28, 1946, according to a report based on preliminary unaudited figures from Roy O. Disney, president. The net income for the year was 26 cents per share on the 652,840 common shares outstanding after provision for preferred dividends accumulated during the year but not paid. During the 1945 fiscal year the net income amounted to $350,532. The lower earnings for 1946 were in line with forecasts made a year ago. As predicted at that time no income was received in the 1946 fiscal year from the new Walt Disney features, "Make Mine Music" and "Song of the South." However, there is every indication that these pictures will make a substantial contribution to earnings during the next year, Mr. Disney said.

MPA TITLE BUREAU PROVES ITS VALUE

Independents Swell Ranks of Members to 46; Unit Operating Since 1925

The post-war increase in the number of independent producers has considerably swelled the ranks of the members of the Motion Picture Association title registration bureau. Today 26 MPA members and 20 non-members avail themselves of the service. Applications from 12 more have been received.

The bureau was established in 1925 by member companies of the association. Its purpose is four-fold: To protect valuable rights in motion picture titles; to establish a priority system in the use of titles; to avoid similarities and the resulting expense and litigation, and to judge titles on the basis of their moral suitability and the accepted standards of good taste.

Bureau Value Proved

Since its inception the large number of titles filed and the resultant increase in identical or similar selections has proved the value of the bureau on the industry. Its files bulge with records of some 41,500 released pictures. Here is the only complete record of shorts and features produced by the American industry since the year 1900. In 1937 the MPA called on all of its member companies to furnish a complete list of pictures. As a result, wedged in between recent releases, there are cards listing films like Vitagraph's "Adele's Wash Day," or "An Alpine Echo," both made in 1909.

Registered in the unreleased file are about 13,500 titles. This number remains fairly constant, but has shown a tendency to rise during the post-war period. Approximately 3,300 new titles are filed with the bureau every year. Cross-reference cards and song listings as well as voluminous correspondence copies occupy more than 20 cabinets.

The rules under which the bureau operates appear simple on the surface, but are actually complex and varied. Titles fall into two categories—original and copyright. Each company has a quota of 100 names for its unreleased productions. The short subjects quota permits 200 titles and the number of songs that can be registered is unlimited. The companies have the right to register titles for all of the copyrighted material they buy.

May Ask Permanent Protection

In addition, they have the right to claim permanent protection for all titles based on permanent material as well as for 250 originals. Released pictures are automatically protected for four years following the date of their first showing. Copyright means protection for 28 years.

Once he has registered an original title a producer is assured of at least one year's protection. If no other companies have asked for the same name his rights are extended automatically. If there are other companies waiting for the same title, the producer can obtain a six-month extension. Following that period, production on the picture has to have started if no one else is to use the same title.

Every day the registration bureau sends out a complete report to all of its members, listing the titles that have been submitted.

The bureau itself has no power to enforce its rules, but Margaret Ann Young, head of the MPA title registration section, says all members act within the organization's self regulatory spirit.

British Represented

Among the MPA non-members who have signed the title agreement are: David O. Selznick Productions, Edward Small Productions, Story Productions, General Motion Picture Corporation, Mark Hellinger Productions and Diana Productions. British producers whose pictures are being released in the United States also are represented.

As is the case with all organizations with voluntary membership, coverage of the industry is not complete. This was demonstrated recently in the case of "Kilroy Was Here." General Motion Pictures Corporation had the title registered with the bureau. but Astor Pictures announced it would go ahead with a production under the same title.

There is nothing much the bureau can do in such a case except to inform the company using a title in violation of the priority list that another producer already has registered the name. All the majors abide by the bureau's rules and the smaller companies usually realize that it is to their advantage to do likewise. It is not clear whether the registering agreement is binding under law.

A number of small companies, not members of MPA or the title bureau, submit their choices to the MPA for the production code seal. The title-registration section is kept informed of these registrations.

Settle by Arbitration

Disagreements on title rights or cases of similarity are settled either by the companies themselves or through arbitration. Through the bureau's daily reports the companies are kept informed about each other's production plans. The report takes the broad view of similarities. If, however, a company feels that an announced title is too similar to the registered name of one of its own films, it has the right to protest within seven days. The other company then must answer the protest within seven days.

Disagreements of this kind usually are settled by the companies themselves, with the title bureau informed of their talks. From three to four hundred protests are launched every year. An average of only five a year cannot be settled and are submitted for arbitration. It often happens that companies eliminate disagreements by signing waivers to title rights.

Arbitration cases are heard by the 13 members of the title committee, headed by Adolf Schimel of Universal, or by a three-man board. In the latter case each company selects its representatives and the two men then choose the third member of the committee. One of the cases submitted for arbitration concerned the titles "Cluny Brown" and "Casanova Brown." The committee ruled that they did not constitute a case of harmful similarity. The group ruled that there was harmful similarity in the case of "No Surrender" and "Never Surrender."

Imports Are Up In Puerto Rico

by REUBEN D. SANCHEZ
in San Juan

During the first half of 1946 Puerto Rico imported 2,822,318 feet of feature film with an estimated value of $64,067 and motion picture equipment valued at $53,152.

New 35 mm sound projectors were imported to be used in new theatres that are being opened throughout the island and to replace equipment which has been worn out since the beginning of the war. New 16mm projectors were imported for the expansion of several of the major American producers' 16mm circuit.

Feature imports reflect a large increase over imports for the first half of 1945 due to better shipping conditions and because several of the producers are now serving the Virgin Islands, Haiti, the Dominican Republic and Venezuela directly from San Juan.

The number of performances has been increased in the first run houses in the metropolitan area of San Juan because of the quality of product shown—including "Gone With the Wind," "To Each His Own" and "The Lost Weeeknd."

Seek New Trial Date In Seattle Action

Immediate action to obtain a new trial date is to be taken in Seattle in the case of Theatre Investing Company against eight producing-distributing companies, National Theatres and others would be taken by the plaintiffs, following the dismissal of the case because of a "hung" jury. The suit began October 9 with the plaintiffs asking $518,-235 for damages, charging that the defendant companies had acted to set admission scales and denied the licensing of some product. Theatre Investing and Venetian further seek to break up an alleged monopoly in the ownership of Seattle theatres and in the distribution of films. The defendants denied all charges.

Spain-Argentine Deal Calls for Film Exchange

by NATALIO BRUSKI
in Buenos Aires

Spain and the Argentine have reached a commercial agreement looking to free interchange of motion pictures and various publications, but the situation still remains one-sided. Spanish pictures may be exhibited and exploited here in the Argentine because legislation does not forbid it, but Argentine producers will not be able to introduce their product in Spain because the laws of that country, although allowing for exhibition and exploitation of Argentine product, enforces the freezing of monies earned by those pictures.

The agreement reached is, in part, as follows:

"Article 28: The Governments of Spain and Argentina shall take the necessary measures in order to warrant and expand the interchange of: books, magazines, newspapers and other publications and motion pictures.

"Article 29: Until the time that the above purposes are consolidated by means of special agreements, both Governments will do whatever necessary so that the importation, exploitation, exhibition and taxation of books, other publications and motion pictures produced in one country and introduced in the other, enjoy the maximum facilities approved by their respective legislatures."

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There are rumors within the industry here that an act has been presented for the consideration of Congress whereby the number of houses to be handled by one exhibitor shall not exceed three. Sometime ago a similar measure was being considered regarding the owners of chain stores. However, nothing is known of the final outcome of that act. Should this rumor on theatre ownership become a fact, it will certainly have a depressing effect in local motion picture circles as there are several theatre circuits in the country which are made up of more than 130 houses.

Appoint Six Field Aides To New MGM Sales Unit

Six special field representatives have been appointed for the newly created reprints and importation division of the MGM sales department, headed by William B. Zoellner, it was announced last weekend. Prior to undertaking their assignments the representatives met Monday and Tuesday at the Astor Hotel, New York, when Mr. Zoellner discussed sales policy. The six are: Major Harry W. Miller, Metropolitan New York, headquarters at New York exchange; Lafayette B. Butler, southern division, Atlanta; John L. Kelley, midwest, Minneapolis; Sam S. Davis, west coast, Los Angeles; Emanuel M. Woronov, eastern, Buffalo; Louise Marks, central, Cleveland.

RKO Offering Program of 16mm in Latin America

RKO Radio is offering a program of Spanish and Portugese titled pictures and 16mm features and shorts in the Latin American market. Currently the company is planning to release six French pictures superimposed with Spanish and Portugese titles throughout South America. These will be supplemented by Rene Clair's "Golden Silence," now in production at the company's Paris studio, and by John Steinbeck's "The Pearl," produced at RKO's Churubusco studios near Mexico City. Additionally, about 50 features and 50 shorts are available in 16mm, according to Jack Osserman, RKO's Latin American supervisor. These, too, will have superimposed titles, dependent on the territory. RKO is most active in 16mm distribution in Cuba, Peru, Colombia, Chile and Argentina.

16mm Newsreel Bogota Success

Columbia's only 16mm newsreel theatre, the Newsreel Panamericano in Bogota, is successful and the establishment of a second such house, possibly running children's shows only, is planned, according to Alberto Barriga, part-owner with Jaime Rey of the Circuito Cinematografico San Gelman. Mr. Barriga is in New York for product and equipment.

The 200-seat theatre which opened September 25 on a continuous 12-hour daily basis, is in competition with Bogota's many 35mm houses, but it shows no features. The show lasts a little over an hour and includes the British-made Olympic News, an RKO newsreel, a short of the RKO "Today and Tomorrow" series, a Sportscope and a cartoon. "We had to include the British reel to give our audience a more balanced picture," Mr. Barriga explained. "Our reels are changed once a week. It was tough sledding at the start, but now we are getting films regularly."

RKO provides most of the 16mm reels for the newsreel theatre as well as for the five houses outside Bogota. The company makes its latest features available on narrow gauge. Pictures are sold on a percentage basis. Most of the 16mm feature houses are situated according to a mileage arrangement so as not to interfere with established 35mm operators. They operate on Thursdays, Saturdays and Sundays only. Colombian audiences like action pictures, Mr. Barriga said. Spanish language pictures from Argentina and Mexico are very popular, but very rarely available in 16mm. Some French pictures now are playing in Bogota theatres.

Moore, Ruff Switch Posts

The appointment of John Moore as Paramount branch manager in Boston, replacing Edward W. Ruff, who will succeed him as Albany branch manager, was announced Tuesday by Charles M. Reagan, vice-president in charge of distribution.

Seeking to Apply Price Ceilings in Brazil Theatres

by I. A. EKERMAN
in Rio de Janeiro

Subject of high industry interest in Brazil, especially in Rio de Janeiro and São Paulo, is the attempt to put a ceiling on admission prices. In Rio ceiling already are in effect. Prices there used to be 44 cents, 32, 17, 12, 6. New ceilings set by the committee are: 32 cents, 23, 17, 12.

The admission increase has been the cause of much discussion in certain sections of the press which was in favor of ceiling prices on the ground that films are a necessary commodity and that previous prices were too high. Another section of the press, countered that pictures could no be considered an essential commodity, especially in view of the fact that admission prices cover a wide range and that nobody is compelled to go to a 44-cent theatre, but that the same films can be seen in neighborhood houses at 17 cents. It was argued further that more than 20 per cent is deductible for taxes and that, considering increases in the price of practically everything—notably the essential commodities which skyrocketed to more than 500 per cent over former prices—admission prices with their 40-50 per cent increase were still one of the things showing a relatively minor increase.

An interesting case is that of a theatre owned in Rio who charged six cents and felt no need to increase his price. With the new ceilings he may have to charge 12 cents. There is little doubt that ceilings are bound to cause a reduction in box office receipts and that eventually they will affect the interest of people in new business and its development. This freezing-in of the business is going to hit not only theatre owners, but also will mean that there is not going to be any building of new theatres and rebuilding of old ones. Many capitalists feel that the reduction of admission prices will hit Brazilian production also because producers will be discouraged by the 25 to 30 per cent reduction they now foresee.

Franconi Combines Texas Exchange Organization

In a complete reorganization of his exchange setup, John L. Franconi, franchise holder in Texas for Screen Guild and Film Classics, has combined all releases under one exchange system, using the name Screen Guild Productions of Texas. Mr. Franconi's force has been augmented by L. M. Lovelace and B. A. McGuiness as bookers. Former Film Classics of Texas and Screen Guild salesmen, heretofore separate sales forces, are now unified and reassigned to smaller areas, with J. M. Reynolds in Dallas, Connie Recher in West Texas and Don Clark in central-south Texas.

Milan Exhibitors Plan Group to Aid Industry

by ARGEO SANTUCCI
in Rome

The idea of forming an organization to develop and support the Italian industry was discussed at a recent meeting of exhibitors in Milan. Italian exhibitors would supply part of the capital by subscribing two per cent of their daily gross income.

Under this plan it is estimated the capital of the organization would reach one billion lire, or about $4,400,000, in three years. The Secretary of State for the motion picture industry has approved the project.

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A committee of representatives of the Soviet motion picture industry has toured Italy. The committee viewed production in the most important Italian studios. Heading the group was Mr. Sergius Budiaev, general manager of the Sovexportfilm all over the world. Other members were: Miss Tamara Makarova, Russian star of "The Teacher," "The Oath" and other Soviet films; Mrs. Veriko Angiaparidze, well known Russian stage and screen star; Mr. Mitchell Ciaurelj, one of the top directors in the U. S. S. R.; Nicolaj Kriukov, musician, and Leonida Kosmatov, Russian cameraman.

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Guiseppe Croce has been appointed general manager of the E. N. I. C. by the board of directors of the company. Stefano Giacheddu has been named advisor to the company.

Importation of 4,500,000 meters of film stock has been scheduled. Of this total 3,200,000 meters are to come from the United States, 800,000 meters from England and 500,000 from France. The material already had been portioned out to the different companies when it was learned that, for the moment it would be possible to import stock only from France. No currency is available to pay for the rest of the importations now.

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The Italian paper *Il Globo* says Italy now is in a condition to export a certain amount of goods. They are said to include cameras, projectors and motion picture apparatus.

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Lady Sarah Churchill will have a leading part in the picture "When in Rome," to be shown in Italy under the title "Premio Di Roma" ("Award of Rome").

Wheeler Gets Astor Franchise

Edward A. Wheeler, previously connected with the American Standard Film Company and the Penn Film Service, covering Ohio, Pennsylvania and Illinois, has acquired the franchise for Astor Pictures in the Cincinnati area. Mr. Wheeler has opened an office in that city from which he will also operate as local representative for the Avanda Company with a lobby display service.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 27—Famed Mt. Cassino Abbey to be rebuilt out of ruins of war. . . . More countries become members of UN. . . . Futuristic banking. . . . Farming by radio. . . . Sheep get clipped. . . . Santa Claus time. . . . Art for swim suits. . . . Sports: boxing, hunting, skiing.

MOVIETONE NEWS—Vol. 29, No. 28—Rescue epic in Alps air crash. . . . The Normandie's last mile. . . . Army vs. Navy. . . . Penn vs. Cornell.

NEWS OF THE DAY—Vol. 18, No. 225—Latest films from Palestine. . . . Rebuilding Mt. Cassino Abbey. . . . Hollywood Yule greetings. . . . International slugfest. . . . Bill Stern's All-American team.

NEWS OF THE DAY—Vol. 18, No. 226—Army vs. Navy. . . . Alpine rescue. . . . Voyage of doom for the Normandie.

PARAMOUNT NEWS—No. 28—Entire reel devoted to All-American football round-up.

PARAMOUNT NEWS—No. 29—Normandie's last voyage. . . . Nation's top ribbers kid Eisenhower. . . . Army vs. Navy.

RKO PATHE NEWS—Vol. 18, No. 30—Strikers riot at Allis-Chalmers. . . . Nazis on trial for war murder of 335. . . . Auto phone brings calls to motorists. . . . Salvaged tanker aids west coast lumber mills. . . . U. S. books exhibited in Czechoslovakia. . . . Paris sees wheelbarrow wedding. . . . School kids tour Banff by bike.

RKO PATHE NEWS—Vol. 18, No. 31—Alpine plane crash rescue. . . . Army vs. Navy.

UNIVERSAL NEWSREEL—Vol. 19, No. 559—Animals rescued from snow. . . . Santa visits Hollywood. . . . Flood threatens Rome. . . . Oregon State sinks Oregon. . . . Lybia kids return home. . . . Nazi generals on trial. . . . President Wilson launched. . . . Aviation in the news.

UNIVERSAL NEWSREEL—Vol. 19, No. 560—Air rescue in Alps. . . . Army vs. Navy.

Three Clearance Pleas Filed With Arbitration Tribunals

Three cases have been filed with the American Arbitration Association against MGM, Paramount, RKO Radio, 20th Century-Fox and Warners. Claiming that clearance granted to six Dubuque, Ia., theatres is "arbitrary, excessive and unreasonable," Leo Bennis of the Capitol in Dubuque has asked the Des Moines tribunal for reduction or elimination of clearance which favors the Grand, Orpheum, Avon, State, Strand and Varsity theatres.

Lloyd Bridgham, owner and operator of the Harbor at York Harbor, Me., in a complaint filed with the Boston tribunal, maintains that the 14-day clearance to which his theatre is subject after first run in Portsmouth, N. H., is "unreasonable" and is seeking a reduction.

Also filed in the Boston tribunal is a request for elimination or reduction to a "reasonable period" of pictures shown at the Island theatre, Portsmouth, R. I. The theatre is owned and operated by Orville O. Smith.

Plan New Allied Unit For Denver Territory

A new unit of Allied States in the Denver territory is planned by John Wolfberg of the Broadway and Vogue theatres, Denver. Mr. Wolfberg, who attended the Allied national convention in Boston, is sending personal letters to independent exhibitors in the area and has reported that most of the responses thus far received from exhibitors favor the formation of the unit.

India Riots Ruin Business for All Bombay Houses

by Bombay Correspondent

The political unrest in India with its attendant riots has paralyzed the exhibition branch of the film industry here with cinemas showing foreign pictures losing at least 30 per cent of their business since the middle of August, and houses showing Indian films between 50 and 60 per cent of their business.

Production, too, has been similarly and severely affected. Almost all the studios in Bombay and Calcutta, where the political riots developed most seriously, were completely deserted for several weeks.

As the troubles are not yet over and as the film industry has been hit hard nobody at present can forecast the future of the Indian industry, although small concerns may be wiped out of existence and major companies may have to face severe financial crises.

Despite this, however, during the first nine months of the current year film companies with an aggregate capital of about $20,000,000 were launched. During 1944 and 1945 those new companies formed had an aggregate capital of only $10,000,000.

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The report of the Indian industry's mission sent to Europe and America with the approval and support of the Indian Government has been released.

The 90-page report suggests that in order to put the country's industry on a stable and progressive basis the Government should take the initiative in organizing and centralizing the industry. The mission further urges the Government to take the initiative in the manufacture of raw film and motion picture equipment and recommends the establishment of a Central Academy and Research Institute for which the Government should supply sufficient funds. The last recommendation made is that urging the Government to use motion pictures as a vehicle for combating anti-Indian propaganda and for creating better understanding and sympathy for the rehabilitation of the country.

The mission has expressed its thanks for cordial reception it received in the United States.

Mayer, Burstyn To Release Three Indian Features

Arthur Mayer and Joseph Burstyn will release three Indian films produced and directed by V. Shantaram, currently visiting New York. The features are "Shakuntala," based on a mythological romance; "Story of Dr. Kotnis," reportedly the only Indian film ever made in the English language, dealing with a war theme, and "My Home Is in the Hills," a comedy. Shantaram's wife, Jayashree, plays the lead in both "Shakuntala" and "Dr. Kotnis."

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

RENEGADES: Evelyn Keyes, Willard Parker—Very good for our trade. We experienced better than average business. Played Wednesday, Thursday, Nov. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SING WHILE YOU DANCE: Ellen Drew, Robert Stanton—Used on my double feature program and it was O.K. Played Friday, Saturday, Nov. 15-16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THROW A SADDLE ON A STAR: Ken Curtis, Adele Roberts—Seemed to please, but it didn't have enough action for my weekend patrons. Good draw. Played Friday, Saturday, Nov. 8, 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Metro-Goldwyn-Mayer

BOYS' RANCH: James Craig, Jackie Jenkins—A good picture for children, adults and box office. "Butch" Jenkins is a natural. Played Monday, Tuesday, Nov. 18, 19.—Charles T. Thompson, Grove Theatre, Blooming Grove, Texas.

BOYS' RANCH: James Craig, Jackie Jenkins—Listed only as a program picture, this proved a distinct hit at our box office, doing the best Friday and Saturday business since we played "Courage of Lassie" in October. The story is thoroughly satisfactory to a family audience and we played it up for all it is worth. It is worth looking at beforehand and it may prove to be what it was for me, a sleeper. Played Friday, Saturday, Nov. 1, 2.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HOLIDAY IN MEXICO: Walter Pidgeon, Lana Turner—An expensive production without much story structure. A lot of talking in some places about absolutely nothing. A fine cast, wonderful Technicolor, and costumes, and there is lots and lots of music. Business was exceptionally good, comparing favorably with all other top hits this season from the same studio. This is a puzzling business. Played Thursday-Saturday, Nov. 7-9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

UP GOES MAISIE: Ann Sothern, George Murphy—A good little picture but it should have been double billed. In my section it had little draw. It seemed to be well liked by those who attended. Played Friday, Saturday, Nov. 1, 2.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

Monogram

DECOY: Jean Gillie, Edward Norris—Another series of the better Monograms with a new star, Jean Gillie. I would say this is better than the average mystery drama. It has slightly better than average draw. Played Monday, Tuesday, Nov. 18, 19.—L. Brazil, Jr., New Theatre, Bearden, Ark.

JOE PALOOKA, CHAMP: Joe Kirkwood, Elyse Knox—Good weekend fare. This is worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

MONSIEUR BEAUCAIRE: Bob Hope, Joan Caulfield—Bob Hope ordinarily does business here, but this one was a flop. The reasons: the title and costume picture, and a weak supporting cast. My patrons want Hope in modern dress and modern story. Played Wednesday, Thursday, Nov. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MONSIEUR BEAUCAIRE: Bob Hope, Joan Caulfield—Why is it that a costume picture flops in most small towns? The people who came into Gray to see "Monsieur Beaucaire" thoroughly enjoyed it. Played Wednesday, Thursday, Nov. 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MONSIEUR BEAUCAIRE: Bob Hope Joan Caulfield—This should just about finish Hope in pictures. I know after this picture exhibitors will lose hope. Opened average on Sunday and broke a house record on Monday. A record that no one stayed for the second show. Better have a dark house and stay on good terms with your friends. Played Sunday-Tuesday, Nov. 17-19.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

O. S. S.: Alan Ladd, Geraldine Fitzgerald—Alan Ladd is very popular here. The war background held the attendance down, but it was well received and the suspense mounts all along. Geraldine Fitzgerald is very good. Played Monday, Tuesday, Nov. 11, 12.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PRC

GREAT MIKE, THE: Robert Henry, Stuart Erwin—A great little horse picture that drew very well. Seemed to be well liked. Played Tuesday, Wednesday, Nov. 12, 13.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

RKO Radio

CRACK-UP: Pat O'Brien, Claire Trevor—This proved to be the poorest attraction for me. While it is well acted and has a good story the title definitely has no draw. This really proved a crack-up at the box office. There are too many murder and terror pictures. Most people are getting tired of this type now. Played Friday, Saturday, Nov. 15, 16.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

DICK TRACY: Morgan Conway, Anne Jeffreys—There was nothing new or novel about this, but it was not bad and it contained plenty of action. Played Friday, Saturday, Nov. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SING YOUR WAY HOME: Jack Haley, Anne Jeffreys—Used on top half of a weekend double bill. Business was off, but the audience reaction was good. Played Friday, Saturday, Nov. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

STEP BY STEP: Lawrence Tierney, Anne Jeffreys—This is a good action picture which pleased all who came. It will please if you can get them in. Played Tuesday, Nov. 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce—The Tarzan pictures always do wonderful business and my patrons look forward to seeing them. I always see many new faces when I show these pictures. Played Wednesday, Thursday, Nov. 20, 21.—George Clanton, Daw Theatre, Tappahannock, Va.

TILL THE END OF TIME: Dorothy McGuire, Guy Madison—A fine cast of young people in a tightly knit story of understandable characters. This one went to town for us, rolling up a fine Sunday and Monday gross, doing the best business in four weeks. The young girls are simply crazy over the Madison boy and, of course, Dorothy McGuire is already established with all our fans. Played Sunday, Monday, Nov. 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WITHOUT RESERVATIONS: Claudette Colbert, John Wayne—"Without Reservations" is an extremely good comedy and will be well liked by all who see it. Miss Colbert's performance is expert and among her best. Played Wednesday, Thursday, Nov. 20, 21.—Charles T. Thompson, Grove Theatre, Blooming Grove, Texas.

Republic

EARL CARROLL'S SKETCHBOOK: Constance Moore, William Marshall—A surprise. It seemed to please my Sunday patrons. Played Nov. 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GLASS ALIBI: Paul Kelly, Anne Gwynne—A little program picture which is not strong enough to stand alone. Played Friday, Saturday, Nov. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OREGON TRAIL: Sunset Carson, Peggy Stewart—This hit an all-time top for us at the box office. Mary Carr, famous character actress, plays the part of a tough, frontier woman, who knows life in the raw. Her performance gives extra laughs and punch to the picture. Played Friday, Saturday, Nov. 22, 23.—Charles A. Thompson, Grove Theatre, Blooming Grove, Texas.

RAINBOW OVER TEXAS: Roy Rogers, Dale Evans—The question is how can a small town do without Roy Rogers? You may have Gene Autry, but give me Roy Rogers. His pictures, with their great supporting cast, continue to be tops with us. Played Friday, Saturday, Nov. 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—This is a good musical show, but not nearly as good as "State Fair." Business was average. Played Sunday, Monday, Nov. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IT SHOULDN'T HAPPEN TO A DOG: Carole Landis, Allyn Joslyn—Used on my weekend double bill program and it is very good entertainment. Played Friday, Saturday, Nov. 8, 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—An exceptionally well acted picture that drew very well. I wish there were more good pictures in this category. Play this one, if you haven't done so already. Played Tuesday, Wednesday, Nov. 5, 6.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne—You won't need much advertising to bring them in on this one. It is a natural. Just mention Glenn Miller's orchestra and you will have your house packed. Played Saturday, Oct. 2.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—20th-Fox rates tops when it comes to Technicolor musicals. It is very refreshing. It appeals to young and old alike. A good small town picture. Played Wednesday, Thursday, Nov. 13, 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—Very nice musical. A little light and very thin plot, but it will do top business and will please. 20th-Fox knows how to make box office musicals. June Haver has a good way to go before she equals the queen of all, Miss Betty Grable. Played Sunday-Tuesday, Nov. 17-19.—George Clanton, Daw Theatre, Tappahannock, Va.

United Artists

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—They came out for this, but I don't know why.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DEVIL'S PLAYGROUND, THE: William Boyd, Andy Clyde—If your theatre plays Westerns, this is a must. It is the first one I have seen without a singing cowboy. Andy Clyde's antics more than make up for the lack of music. This will leave your audience pleased and satisfied. Hold it for two days, if

(*Continued on following page*)

(*Continued from preceding page*)

you can. Played Friday, Nov. 1.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

MR. ACE: George Raft, Sylvia Sydney—Another Sunday attraction that pleased. Raft fans were expecting him to be plenty tough, but they were pleased with this new role. Played Nov. 17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

YOUNG WIDOW: Jane Russell, Louis Hayward—No one around here seemed excited over the showing of this picture with the star of the "Outlaw" (which we haven't played). It satisfied a fair midweek attendance which failed to attract any young people. Played Wednesday, Thursday, Oct. 30, 31.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

DARK MIRROR, THE: Olivia de Havilland, Lew Ayres—Had a great many good comments on this one. Nobody should have much trouble about filling the theatre with this one. Played Wednesday, Thursday, Nov. 6, 7.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

NIGHT IN PARADISE, A: Merle Oberon, Turhan bey.—This was a very pleasing picture that proved surprisingly interesting. Unfortunately not enough of our people thought so. Played Sunday, Monday, Nov. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

DECEPTION: Bette Davis, Paul Henreid — The picture has some good points if you have a big crowd of classical music lovers present. But, for all-around entertainment, no. Many walkouts and plenty of sag at the box offce the second day. Played Wednesday, Thursday, Nov. 13, 14.—Robert E. Nicholson, Alsec Theatre, Kodiak, Alaska.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Joan Leslie—They didn't break any records here, but it did send everyone out thoroughly exhausted from laughing. Business was satisfactory. Played Sunday, Monday, Oct. 27, 28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Joan Leslie—Very good comedy with a surprise ending that will fool all the know it alls. Played Monday, Tuesday, Nov. 4, 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Short Features

Metro-Goldwyn-Mayer

SPORT STICKLERS: Pete Smith Specialties—A good audience reel with a laugh here and there. It held the interest of all throughout.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NORTHWEST HOUNDED POLICE: Technicolor Cartoons—Good for many laughs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

SNEAK, SNOOP AND SNITCH: Animated Antics Cartoon—A reissue cartoon in black and white which looked its age.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

OH, PROFESSOR, BEHAVE: Leon Errol—The professor is a woman and stops to visit Mr. Errol while his wife is away. You can imagine the rest. Our audience were amused, but said, "silly."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE HOUSE I LIVE IN: Special—One of the very best. A must for every theatre.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

Twentieth Century-Fox

FANTASY OF SIAM: Movietone Adventures—A traveltalk which will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE ELECTRONIC MOUSE TRAP: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WINNING THE WEST: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WORLD FOOD PROBLEM: March of Time—Average March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Short Product in First Run Houses

NEW YORK—Week of December 2

CAPITOL: The Johnstown Flood. ***20th Cent.-Fox***
Feature: Undercurrent ..... MGM

CRITERION: Best in Show. ***Columbia***
Champagne Music ***Universal***
Feature: The Time of Their Lives..... Universal

GLOBE: Fair and Warmer. ***Warner Bros.***
Desi Arnaz ***Warner Bros.***
Feature: The Chase..... United Artists

HOLLYWOOD: Goofy Goofers. ***Warner Bros.***
Battle of Chance. ***Warner Bros.***
Feature: Deception ..... Warner Bros.

PALACE: Bowling Fever. ***RKO***
Feature: Song of the South..... RKO

RIALTO: Ben Hogan. ***RKO***
Donald's Double Trouble. ***RKO***
Rodeo Romeo ***Paramount***
Feature: Dick Tracy Versus Cueball..... RKO

RIVOLI: The American Cop. ***20th Cent.-Fox***
The Snow Man. ***20th Cent.-Fox***
Feature: My Darling Clementine.... 20th Cent.-Fox

ROXY: Jail Break. ***20th Cent.-Fox***
Sons of Courage. ***20th Cent.-Fox***
Feature: The Razor's Edge..... 20th Cent.-Fox

STRAND: The Last Bomb. ***Warner Bros.***
Okay for Pictures. ***Warner Bros.***

King of the Everglades. ***Warner Bros.***
Feature: Never Say Goodbye..... Warner Bros.

WINTER GARDEN: Sampson Junior. ***Universal***
Feature: The Notorious Gentleman..... Universal

CHICAGO—Week of December 2

GARRICK: Jasper's Derby. ***Paramount***
Feature: My Darling Clementine... 20th Cent.-Fox

GRAND: Melody Time. ***RKO***
Feature: Nocturne ..... RKO

ORIENTAL: Hi Li. ***Columbia***
Feature: Margie ..... 20th Cent.-Fox

PALACE: Popular Science, No. 8. ***Bondy***
Feature: Magnificent Doll..... Universal
Feature: Slightly Scandalous..... Universal

ROOSEVELT: Rhapsody Rabbit. ***Warner Bros.***
Feature: Cloak and Dagger..... Warner Bros.

STATE-LAKE: Mousemerized Cats ***Warner Bros.***
Feature: Deception ..... Warner Bros.

UNITED ARTISTS: Racehorses Are Born ***Paramount***
Feature: No Leave, No Love..... MGM

WOODS: Ten Pin Magic. ***Columbia***
Feature: The Dark Mirror..... Universal

Warner-Vitaphone

CINDERELLA'S FELLER: Blue Ribbon Hit Parade—A good two-reel Cinderella musical in Technicolor. It is a reissue, but worth playing again.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE BIG SNOOZE: "Bugs Bunny" Specials—Not up to the "Bugs Bunny" standard.—W. Lee Beckley, Center Theatre, Grundy Center, Iowa.

Children's Library Set For Six RKO Theatres

The Children's Film Library, sponsored by Eric Johnston, president of the Motion Picture Association, and the 10 distributors, will unreel at six New York area RKO theatres beginning December 28 and continuing for 10 weeks of Saturday morning shows. The six theatres, selected by Sol A. Schwartz, vice-president and general manager of RKO Theatres, are: Twenty-Third Street, Manhattan; Kenmore, Brooklyn; Midway, Forest Hills; Madison, Ridgewood, N. J.; Fordham, the Bronx, and Proctor's, Mount Vernon. Each screening will feature one of the Children's Library subjects and 10 color cartoons. The features to be shown are "Rebecca of Sunnybrook Farm," "Anne of Green Gables," "Midsummer Night's Dream," "Young Tom Edison," "The Poor Little Rich Girl," "The Prince and the Pauper," "Anne of Windy Poplars," "Two Thoroughbreds," "The Human Comedy" and "Barefoot Boy."

Sell Three Texas Houses

The sale of three theatres owned by Dr. L. J. Montague in Edinburg, Texas, to C. A. Richater of Corpus Christi for approximately $300,000 has been announced.

Palestine Gets First 16mm Film

by IBRAHIM ZEIN
in Jaffa

For the first time in Palestine the 16mm field is being taken seriously. MGM has imported a number of 16mm pictures and RKO will do the same. Merchants have imported 16mm equipment from Egypt which was left there by the various armies and most of the Jewish colonies are using this equipment.

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The Arab Bureau of Jerusalem has begun the production of propaganda pictures, which will be released through the Bureau in Europe.

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Egypt has released its first picture to contain color. The picture is "Ma'arouf, the Shoemaker," which has its last reel in color.

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The Edison theatre in Jerusalem has changed its policy and now offers first runs. Inaugurating the program was "The Seventh Veil," which has played to a record-breaking $6,400 first week gross. The theatre formerly played third runs and Westerns or serials.

Joins Modern Screen

Carl Schroeder has joined the staff of *Modern Screen* magazine as editorial consultant and special contributor. For the past 10 years he has been with Triangle Publications, where he edited several magazines, including *Screen Guide*.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Wear Your Whiskers

Two years ago, when the war was critical and nearing its great climax, a frenzy of activity prevailed among theatre managers to bring some measure of comfort and cheer to hospitalized servicemen.

Doubtless, this Christmas, thousands of those heroes, now recovered, will be remembering the kindness of the townspeople and the local theatre manager whose appeal for gifts and whose ingenuity made possible a telephone call to the home folks.

We were thinking of the customary Christmas Eve drop in business and the hundreds of servicemen who are still in hospitals. Maybe, on that night, the opportunity to see a motion picture in the local theatre would be a welcome diversion to them. Maybe, a few score of citizens with private cars would welcome the chance to bring the boys over to the theatre and return them after the show; and, maybe, a few public-spirited merchants would supply the ingredients for a follow-up party on the stage or in the lounge. Then, if the theatre patrons contributed enough gifts to go around, the boys would have a happy remembrance and a happier Christmas.

Everyone in town would undoubtedly like to help. It remains for the theatre manager to organize the job—something he is eminently qualified for.

There are just about two weeks left before Christmas.

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Trainees

For comparative purposes, it should be interesting to note the result of the training courses which several circuits instituted during the past year for managerial aspirants.

From Lou Hart, Schine group manager from Gloversville, N. Y., who visited us last week, we learn that the first group of post-war managers recently completed a training course with that circuit. Of eight managers who were graduated, three show exceptionally high promise, says Mr. Hart, and the others qualify satisfactorily.

The Schine trainees were selected from among hundreds of candidates who had no previous theatre experience. The circuit paid them a regular manager's salary during the entire course.

From Jack Braunagel, who has already trained eight managers for Northio theatres, Cincinnati, we learn that all of this group have been assigned. When the three trainees now undergoing the course graduate, the circuit manpower needs will be fully satisfied.

Some of the Northio graduates have been most active in the Round Table lately. There is nothing to indicate that their exploitation is the work of novices.

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St. Louis vs. Lewis

Every time we have a national crisis it gives us special opportunity to observe the theatre manager's ingenuity at work.

Overcoming the current dimout, Anthony Peluso, manager of the Fox theatre in St. Louis, has a mobile gasoline-powered generator floodlighting his theatre which is now the brightest spot in the city.

The generator is mounted on a truck parked opposite the theatre. The floodlights also illuminate the traffic cop stationed at the corner. That is what gave Mr. Peluso his cue for obtaining permission from city officials for his "bright idea".

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Come See Us Sometime

Winter's first icy blast blew over our city this past week to remind us that many fortunate people will soon be following the birds to the warmer climes.

Despite the fact that most theatre people take their vacations during the summer months, circumstances frequently delay the manager's intermission from his work schedule. From experience we know that many of them will be using the pre-Christmas period to make up for the summer exigency; and, being the great attraction that it is, New York will be their destination.

We hope that when they do come here they will find an hour to come in and give us the opportunity to get acquainted or to renew the old acquaintanceship.

The welcome mat is out the year 'round for showmen the world 'round.

— CHESTER FRIEDMAN

EXPLOITATION SUGGESTIONS



Members of theatre staff in 1946 model roadster provided effective ballyhoo on "Janie Gets Married" for N. W. Lofthus, manager of the California theatre in Santa Barbara.



"Courtin' in the Ozarks, 1904 style" reads the banner, left, on this old fashioned vehicle used by L. C. Clark to promote "Partners in Crime" at the Bucklen theatre, Elkhart, Ind.



Calendar with playdates marked off against an attractive park background was created by L. Wicker, assistant manager of Century's Elm theatre in Brooklyn. Device helped to impress patrons on coming hit, "Till the End of Time".



Bill Briscoe, manager of the RKO Grand, Chicago, built this attractive lobby display to announce opening of "Nocturne". Lobby piece is patterned after original newspaper layouts designed by Harry Mandel, RKO theatre publicity head.



To exploit "Smoky" at the Regal, Wilkinsburg, Pa., manager Morty Haas had two girls dressed as cowgirls riding around town with banners announcing the date.



Delle Stith, manager of the Rainbow theatre, Marion, S. C., located a local youth with collie dog resembling Lassie. Appropriately bannered, the couple provided good street ballyhoo for "Courage of Lassie".

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

MAGNIFICENT DOLL (Universal): This is an historical romance based on the life of Dolly Madison. Suggested is a citywide "Magnificent Doll" beauty contest. This type of contest should interest the local newspaper because of its circulation-building and human interest aspects. Three approaches are suggested: (1) Hold a contest to find the girl with the nearest resemblance to Ginger Rogers, star of the picture. (2) Promote an outright "Magnificent Doll" beauty competition. (3) Arrange to have the local newspaper conduct a search for a "Magnificent Doll". The paper's photographer could cover local night clubs, schools, etc., for candid shots of attractive girls. The paper could run art on five contestants daily, together with blanks for readers' vote on their choice.

Arrange with a department store to offer a complete wardrobe for the winner. Have it prominently displayed well in advance in a special window. Get other merchants to cooperate with prizes and have the winner "crowned" on your stage to complete the promotion.

The historical background lends itself to extensive school exploitation. Contact history department heads for their cooperation in arousing interest with an essay contest on Dolly Madison's life and times or on Aaron Burr, patriot or traitor. The contest also will pave the way for posters on school bulletin boards.

Sell merchants the idea of tying in with the title in a page of cooperative newspaper ads. Start early on this idea by contacting your newspaper display ad head for his cooperation. Arrange for displays to be used in the Public Library and in book stores.

LITTLE MISTER BIG (Metro-Goldwyn-Mayer): "Butch" Jenkins, star of "Boys' Ranch", makes his latest appearance on the screen as "Little Mister Big". An exploitation campaign on this picture could center around a citywide contest to discover a local "Little Mister Big". Base your competition on photographic resemblance or physical doubles, or both.

Exploit the contest through radio, newspaper and theatre. Advertise it with a page of cooperative store ads. Promote merchandise as prizes for the winner and runners-up. Plan your campaign to interest mothers and fathers, teachers, clergy and civic officials. Add little and interesting touches to contest stories. Mention that "Butch's" pets are two cats, nineteen polliwogs, one frog, six caterpillars and two snails.

Start a "Butch" Jenkins fan club. Formulate your own rules and qualifications for membership. The springboard for the club could be the "Little Mister Big" citywide contest. Every kid has a nickname. That suggests a "Butch" nickname competition. Offer prizes for the most unique, most appropriate, most original or distinctive, etc. Ask local kids to give reasons why they are so designated.

The picture is based on the book, "Army Brat", published by Coward McCann. Contact lending and public libraries on the chance that you might be able to make cooperative arrangements.

Attractive Lobby Display Exploits "Two Worlds"

An eye-arresting lobby display was used by manager Alec Reid to exploit "Men of Two Worlds" at the Plaza Cinema, Southfields, London, England. Native shields held up by spears were placed on each side of the ticket booth. A still from the picture was placed in the center of each shield. A frame bearing the title and stars was placed over the booth. Reid arranged window displays, consisting of examples of African art and stills from the picture, in shops.

Displays, Teaser Ads Sell Attraction for Wolf

Manager Tom Wolf used a lobby display a false front and teaser ads, all based on the "Wanted" angle, to exploit "Badman's Territory" at the State theatre, Bellevue, Ohio. Because of small lobby space, Wolf utilized a mirror flanked with six 11x14 inch display frames. Two large signs reading: "See them all in action in one picture, etc.," rounded out the attention-getting display. A small sign reading: "Wanted—Bill Dalton" was hung just outside the box office. It drew many inquiries and was a good come-on for closer scrutiny of the exploitation in the lobby. The teaser ads were run in various spots in the local newspaper for three days in advance.

Movie Title Contest Plugs Anniversary of Sound

A newspaper contest drew attention to manager Bob Bachman's celebration of Warner Bros.' 20th anniversary of talking pictures at the Indiana theatre, East Chicago, Ind. The tieup was arranged with the *Calumet News*. Scenes from old-time pictures were scattered throughout the paper, with readers required to list the titles of the pictures on an entry blank. Guest tickets were awarded for the first 25 correct answers.

Scores on Radio With "Strange Woman" Tieup

The advance campaign for the opening of "Strange Woman" at Loew's in Dayton, Ohio, was highlighted by a novel "Find the Strange Woman" contest promoted in conjunction with radio station WING by H. W. Reisinger, manager of the theatre.

The tieup was sponsored by local merchants who underwrote the cost of a 45-minute program every day for six days. Cash prizes were awarded daily to persons who identified the "strange woman" among the broadcast audience.

Circus heralds made up by the theatre were paid for and distributed by the cooperating merchants, which helped to publicize the promotion and the picture.

Reisinger set window displays with department stores, jewelry shops and beauty salons. Extensive publicity breaks were the result of a telephone interview with Hedy Lamarr, star of the picture, and the editorial staff of the Dayton *News* and *Herald*.

Heralds Attract Kids for All-Cartoon Show

Three thousand heralds were distributed by manager Charles Newton to publicize an all-cartoon show at the Capitol theatre, Whiting, Ind. They were passed out to children leaving school and at the theatre. An attractive display, featuring cutouts of "Mickey Mouse" and other cartoon characters, was set up in the lobby two weeks in advance and moved to the front of the theatre day of opening.

Sets Page Ad with Sears

Photographs of the wonder horse, Bess, visiting the local Sears Roebuck store, were incorporated by the store in a full page cooperative newspaper ad to tie-in with "Gallant Bess" at the Auburn theatre, Auburn, N. Y. The ad appeared in the *Citizen-Advertiser*. Manager Ben Dargush arranged the tieup.



TOP EXPLOITATION SPARKS "JOLSON"

A wealth of newspaper publicity, extensive radio promotion and tieups attracted city-wide attention to the mid-West premiere of "The Jolson Story" at the Palace theatre in Cincinnati, Ohio. The campaign was arranged by manager Erwin Bock and Nathan Wise, director of advertising and publicity for RKO Theatres in Cincinnati, with assistance from Columbia field men under the direction of Harry MacWilliams, director of exploitation.

Teaser ads were scattered throughout newspapers, starting five weeks in advance and climaxed by eye-arresting two-color ads in the three local newspapers. In addition, stories with art were planted daily.

Radio Tieups Worked

Radio had a lion's share in the promotion of the playdate, with spot announcements and program tieups on stations WSAI, WCPO, WCKY and WKRC. A Jolson whistling stunt was worked with WKRC. The station used two 15-minute programs for several days, one in the morning and one in the afternoon, featuring a Jolson song. The first person heard whistling the tune the day following the program, at a certain designated spot in the downtown area, received a cash award.

In order to reach the bobby sox crowd, an invitation was tendered to the editors of all high school papers in Cincinnati and northern Kentucky to attend a private screening of the picture. WCPO sent equipment to the screening room to record a round table discussion which was broadcast later.

A tieup was arranged with WKRC, in which the station distributed 55,000 four-page miniature magazines through drug and grocery stores in addition to a mailing list. Three-quarters of a page of the magazine was devoted to "The Jolson Story." At a special luncheon and card party of the Women's Auxiliary of the Shriners, the Jolson records were played, passes offered as door prizes and a 40x60 used at the affair.





The picture was the basis of a fashion show held by Mabley and Carew. Large announcement cards were used on easels on the stage in the store. With each change of dress, the song title was changed by a page girl. Attractive cards, plugging the playdate, were passed out to people attending the show.

Colleges Cooperate

Another tieup was arranged with two local colleges, the University of Cincinnati and Xavier University. A Jolson trophy was presented to the two rival football captains in the center of the field at the start of their game. The presentation was made by returned veterans from the schools and broadcast over the public address system to a crowd of 25,000.

Through an arrangement with the Revlon dealer, samples of the company's widely advertised Ultra Violet Powder and a corsage were given to the first 100 women attending the opening of the picture. A tieup was made with the Lux Soap distributor for 500 streamers.

A 21-inch cooperative newspaper ad was promoted with the Fair store. The ad was repeated four times. Other co-op ads were set with Rollman's, Pogue's and McAlpin's. The latter company ran four co-op ads, with each ad inspired by a song hit from the picture. Hotel and night club bands were given orchestrations of the music, with a plug for the film.

Approximately 40 window tieups were promoted, including 10 set with music stores. Mayor Garfield Stewart proclaimed the period of playdate as Jolson Week. A 40x60 blowup of the proclamation was used facing a prominent building in downtown cincinnati (See cut at left).

Travel Creates Selling Pattern For "Brazil"

Effective and widespread use of a trade ad put an unusual light on the campaign set by Paul Glase, manager of the Embassy theatre, Reading, Pa., for the playdate of "The Thrill of Brazil." In every window display which he arranged, Paul used copies of the trade ad and was apparently more than justified, judging by the favorable comments he received.

Another fine display was set with the Reading Travel Bureau, on the main square. The owner used posters on Brazil travel along with the trade ads, stills and credit card furnished by the theatre. A tie-up was set with Zeswit's Music Stores for window space in their two shops. The recording of "A Man Is a Brother to a Mule," hit tune of the film, was highlighted, along with the ad, credit card and stills. Two other windows were obtained.

Interior Displays Set

Large, attractive overhead displays were arranged for at the Kresge and Woolworth 5 and 10 cent stores.

Five thousand programs, heralding the coming of the film, were distributed for two weeks preceding the opening. 160 trolley and bus cards were placed inside the town transportation conveyances.

In the theatre lobby, a special cut-out illuminated six-sheet was put on display for two weeks prior to opening, along with various 40x60's and 30x40's.

All three local radio stations, WRAY, WEEU and WHUM, carried publicity on the film, in addition to spot announcements. The three stations also gave special reviews after the opening and a participation program dealing with the picture was broadcast over WEEU.

Trenton Nut Shop Tieups

For the picture's opening at the Capitol theatre, Trenton, N. J., manager Henry Scholl and publicist William Kane tied in with local nut shops, which featured Brazil nuts and elaborate displays plugging the theatre. The shops also provided nuts, which were enveloped and distributed to theatre patrons, carrying playdate imprint.

The Trenton Travel Bureau also cooperated with diplays featuring Brazil and tie-in credits for the picture. Music tieups were set centering about the theme song from the film production.

Additional window displays were garnered from the Goldberg Store, Stacy Trent and Hildebracht hotels, Trenton High School, Laurenceville High School, Savoy Restaurant, and other merchants. One angle which was exploited was the Max Factor makeup items, which contributed to several fine counter displays.

Newspaper breaks were landed in the *Teutonian, Trenton Times* and the Rider College and high school papers.

Arkell Creates Good Will With Talent Quest

An amateur talent competition arranged by manager A. W. Arkell created a wealth of good will for the Regal Cinema, Walham Green, England. Advertising, apart from announcements on the theatre screen, was accomplished by word-of-mouth only. The whole town got behind the scheme.

All the prizes, which included items such as a silver cake stand, lady's handbag, electric iron, electric stove, permanent hairwave appliance, table lamp, train ride to the coast, wine, cigarettes, chocolates, etc., were promoted from local tradesmen in return for acknowledgements on the screen.

The word-of-mouth publicity was highly effective with no fewer than 432 entries received. Auditions were held every morning the week before opening to select suitable competitors for the week of the competition. Ten acts were presented each night of the week.

The contest final was held on Friday of the week. The British film star, Garry Marsh, was master of ceremonies and presented the prizes. Competitors who failed to win a prize were given complimentary tickets to the following week's performance.

Cooper Turns Out Town for World Premiere of Short

Manager Max Cooper turned out the town for the world premiere of the short subject, "Hobo Hound," at the Cove theatre, Glen Cove, N. Y. Glen Cove is the home of "Butch," the 250-pound Saint Bernard dog who stars in the film. In addition to special advertising taken by local merchants in the *Echo* to exploit "Hobo Hound," the premiere received a front page break in the New York *World-Telegram* and other newspapers. "Butch" was presented from the stage by Don Goddard, radio news commentator for WMCA.

Page Ad Exploits School Rally

Fourteen local merchants and clubs paid for a full page ad to publicize a school football rally at the Pontiac theatre, Ogdensburg. The ad was promoted by manager Bill Brownstein.



GIVES APPLES TO THEATRE PATRONS

A unique idea, put into effect by manager Ed Purcell, garnered a good deal of newspaper publicity and good-will for the Strand theatre, Staunton, Va. Purcell gave away an apple to every patron attending the theatre on the Thursday of National Apple Week. To exploit the unique giveaway, Purcell arranged an attractive display of some of Augusta County's and Shenandoah Valley's finest apple products, with eye-appealing signs and taste-tempting bushelbaskets of fine Virginia apples. The apples were promoted from local growers. The theatre was awarded a certificate by the Staunton-Augusta Chamber of Commerce in recognition of the prize-winning display.

Hits High Note For "Music"

A coloring contest and a jitterburg competition gave impetus to the campaign for "Make Mine Music" at the Golden Gate theatre, San Francisco, Cal. The promotions were arranged by RKO publicist Helen Wabbe.

The coloring contest was sponsored by the San Francisco *News* with cash prizes and theatre passes awarded to winners. The tieup netted generous column and art space, including an eight-column banner headline. The jitterbug competition was held on the stage the night before closing. It was publicized by a trailer, with a lobby display, on school bulletin boards, and newspaper ads.

The playdate was plugged on George Rugge's "Ballroom of the Air" program over KYA, Les Malloy's 1260 Club daily over the same station, Vic Paulsen's KSAN record program and Frank Cope's broadcast over KJBS. The picture also was mentioned on Bill Baldwin's "Breakfast on Nob Hill" program and his afternoon record hour over KSFO.

Screens "Strange Woman" For Officials, Critics

Manager Milton Kaufman held a midnight screening for Navy officials, Internal Revenue officers, merchants and critics to publicize his playdate of "The Strange Woman" at the State theatre, Norfolk, Va. A week before opening, Joe Brown and his Radio Gang broadcast over WRVA from the stage of the State with the program dedicated to the picture. Amateur performers received prizes ranging from nylon hose to electric toasters. Norfolk dealers contributed the prizes. A 40x60 blow-up of Hedy Lamarr was spotted in the front window of Woolworth's. Twenty-four sheets were posted in 25 locations.

McCoy Promotes Canine Contest For "Lassie"

A city-wide dog contest highlighted the campaign for "Courage of Lassie" at the Miller theatre, Augusta, Ga. Manager P. E. McCoy arranged a tieup with the city's playgrounds and the Augusta *Chronicle* for the competitions. There were three classifications, the most attractive "mutt," the most attractive thoroughbred, and the dog most resembling "Lassie."

The *Chronicle* contributed considerable news features and art displays to stir up the interest among youngsters. The newspaper's photographer attended most of the preliminary judgings, taking action shots which later appeared in the paper.

Park officials set up a large banner display around the park each day where the eliminations were being held. Special display boards announcing the contest, listing prizes, etc., were set up at recreation centers and in the theatre lobby. The recreation commission also distributed throwaways from house to house.

The finals of the contest were heid on the stage opening night. A bronze dog trophy was awarded to the three winners in their respective groupings. Guest tickets served as consolation prizes.

An attractive dog-house was set up well in advance for a lobby display. The dog-house caused much comment. It was given to a lady from the stage for her husband as a gag.

Tieup with Firestone in Waltham Sells "Lassie"

A highly advantageous tieup with the local Firestone store was arranged by manager William Hartnett to exploit "Courage of Lassie" at the Embassy theatre, Waltham, Mass. Firestone bought 300 tickets for a special children's showing of the picture. Each child who brought an old tire to the store received a guest ticket to the showing. Firestone ran a cooperative newspaper ad on the showing and also used a window display a week in advance.



Press and Radio Exploit "Doll" World Premiere

An extensive campaign highlighted by the personal appearance of Ginger Rogers, star of the picture, launched the world premiere of "Magnificent Doll" at the Palace theatre in Chicago.

Manager Lou Mayer officially launched his campaign with the appearance of Miss Rogers in Chicago 10 days before the opening. The actress was introduced to motion picture critics and other newspaper representatives at a special screening of the picture. All Chicago newspapers devoted considerable publicity to the premiere on a stagger basis.

In conjunction with the premiere, the ABC network program "Ladies Be Seated" with Johnny Olsen as master of ceremonies, was broadcast from the stage of the Palace over 200 stations from coast-to-coast, launching a key city "Magnificent Doll" identification contest. The competition will be repeated for other key city openings.

Five Chicago models, wearing the original gowns worn by Ginger Rogers in the picture, were hostesses at the premiere. A fashion preview of the gowns was held at the Palace a few days in advance of the opening for newspaper coverage.

A 600-line cooperative newspaper ad was arranged with Kay Daumit, cosmetician, on the day before the opening. Royal Crown Cola posted eighty 24-sheets, bannered 30 trucks and distributed 4,000 window and tack cards.

Boy Scout Tieup Aids Short

A tieup with the local boy scouts was arranged by manager Burns Ellison to exploit the short subject, "Men of Tomorrow," at the Columbus theatre, Columbus, Neb. Announcements were made at all Boy Scout meetings. The short was run during the first three days of the Community Chest drive, with the Chest committee cooperating by urging all to see the picture.



Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

J. A. ACHNER
Star, Wandsworth, London, Eng.

IVAN ACKERY
Orpheum, Vancouver, B. C.

T. S. ALDWORTH
Regal, Bracknell, Berks., Eng.

BOB BACHMAN
Indiana, East Chicago, Ind.

MORT BERMAN
Orpheum, Springfield, Ill.

ANN BONTEMPO
Loew's, Jersey City, N. J.

BOB BOWMAN
Latonia, Oil City, Pa.

CARROLL BRADLEY
Forest, Forest Park, Ill.

H. SPENCER BREGOFF
Palace, Staten Island, N. Y.

CHARLES BREWER
Clay, Green Cove Springs, Fla.

BILL BROWNSTEIN
Pontiac, Ogdensburg, N. Y.

W. E. CASE
Picture House, Monmouth, Mons., England

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Loew's Poli, Hartford, Conn.

FRED W. CURTICE
State, San Jose, Calif.

GEORGE DARANSOLL
Granby, Norfolk, Va.

BEN DARGUSH
Auburn, Auburn, N. Y.

A. M. DAVIDSON
Plaza, Victoria, B. C.

CARL DICKERSON
Strand, Ogdensburg, N. Y.

TOM EDWARDS
Ozark, Eldon, Mo.

ARNOLD GATES
Stillman, Cleveland, Ohio

M. C. GLENDY
La Salle, La Salle, Ill.

MICKEY GOLDEN
Vogue, Vancouver, B. C.

ALICE GORHAM
United Detroit, Detroit, Mich.

BOB GUSTAFSON
Fox, La Porte, Ind.

LEO HANEY
Lido, Maywood, Ill.

HELEN HOLLISTER
Gateway, Kenosha, Wis.

BOB HYNES
Criterion, Oklahoma City, Okla.

E. F. JOHNSON
St. George's Hall, York, Eng.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

ROBERT KAUTZER
Kerredge, Hancock, Mich.

GENE KISTNER
Forsythe, East Chicago, Ind.

JOHN E. LAKE
Savoy, Luton, Beds., England

NORMAN W. LOFTHUS
California, Santa Barbara, Calif.

G. S. LOMAS
Plaza, Gloucester, England

HAROLD B. LYON
Des Moines, Des Moines, Ia.

W. RAY McCORMACK
Roxy, La Porte, Ind.

P. E. McCOY
Miller, Augusta, Ga.

D. V. MacCROSSEN
Sherman, Milwaukee, Wis.

G. B. MARKELL
Capitol, Cornwall, Ont., Canada

JACK MATLACK
Broadway, Portland, Ore.

E. D. MILLER
Orpheum, Elkhart, Ind.

JOHN MISAVICE
Ritz, Berwyn, Ill.

ARTHUR S. MURCH, JR.
North Shore, Gloucester, Mass.

WILLIAM NEWMAN
Olympia, Cardiff, Wales, Eng.

C. E. NEWTON
Capitol, Whiting, Ind.

LOUIS NYE
Hoosier, Whiting, Ind.

THOMAS PACEY
Garrick, Winnipeg, Canada

A. G. PAINTER
Center, Oak Ridge, Tenn.

GEORGE PAPPAS
Roxy, Peru, Ind.

A. G. M. PECK
Victoria, Dursley, Glos., Eng.

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

W. A. POPHAM
Tivoli, Saskatoon, Sask., Canada

FRANK L. PRATT
Paramount, Portland, Ore.

ED PYNE
Keith's 105th St., Cleveland, Ohio

ALEC REID
Plaza, Southfields, London, Eng.

HARRY ROSE
Majestic, Bridgeport, Conn.

DAVE ROSEMUND
Rialto, Winnipeg, Canada

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

WILLIS SHAFFER
Fox Orpheum, Atchison, Kansas

EWAN S. SHAW
Pier, Bognor Regis, Sussex, Eng.

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

NAT SILVER
Strand, Lowell, Mass.

C. T. SPENCER
Capitol, Hamilton, Ont., Canada

DELLE STITH
Rainbow, Marion, S. C.

MICHAEL STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

FRED TICKELL
Capitol, Fort William, Ont., Can.

ARTHUR TURNER
Parsons, Parsons, Kansas

EMIL UHRIN
Vic, East Chicago, Ind.

JACK VAN LLOYD
Weis, Savannah, Ga.

ERIC V. WALLS
Clifton, Gt. Barr, Birmingham, Eng.

ERNIE WARREN
Elgin, Ottawa, Ont., Canada

DENNIS WATSON
Oak Bay, Victoria, B. C., Canada

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

ALAN WILLIAMS
Majestic, Rochester, Kent, Eng.

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATE WISE
RKO Palace, Cincinnati, Ohio

ARTHUR WOLFSON
Rex, Salford, Lancs., England

JAY WREN
Paramount, Newark, N. J.

Tieups With Air Forces for Date On "Last Bomb"

A tieup with the Army Air Forces gave impetus to the extensive campaign put on for the Southwest premiere of the short subject, "The Last Bomb," at the Majestic theatre, San Antonio, Texas. The campaign was arranged by manager Lynn Kruger and Jack Chalman, advertising and publicity manager for the Interstate Circuit in San Antonio.

Contingents from three air fields, Randolph, Kelly and Brooks, paraded through downtown San Antonio to the Majestic, with the entire street blocked off by city police and a detachment of Military Police. A display of equipment, including searchlights which could be seen 25 miles away, was set up in front of the theatre. There also was a demonstration of Radar and other devices.

A broadcast over radio station KABC preceded the performance. The speakers included Lt. Col. William Hensley, district attorney-elect of Bexar County, Brig. Gen. George Bradley, Brig. Gen. B. C. Lockwood, Jr., and Col. S. T. Smith, who perfected medical protection for Stratosphere flyers.

The radio campaign was amplified to include 15 spot announcements daily over all local stations for four days in advance of opening and during most of the week's run. Four publications issued by the three air fields also plugged "The Last Bomb."

Star's Appearance Aids Lake's "Lisbon" Date

The personal appearance of David Farrar, star of "The Lisbon Story," materially aided manager John E. Lake's campaign for the picture at the Savoy Cinema, Luton, Bedfordshire, England. Farrar was introduced from the stage of the Savoy and also visited the Vauxhall Motors, Ltd., for a tour of the works. The visit to the motors company was a great success as the star took off his coat and operated the various car presses to the delight of employees.

For "Quiet Weekend," Lake arranged an essay writing contest. Patrons were invited to send in essays on "What is your idea of a 'Quiet Weekend?'" Cash prizes and guest tickets were awarded to the winners from the stage.

Fenety Promotes Co-Op Ads For Saturday Kiddie Shows

Through a tieup with a dry cleaning establishment, manager J. Warren Fenety promoted several cooperative newspapers ads to stimulate business for his Saturday morning kiddie shows at the Kent theatre, Moncton, New Brunswick, Canada. Lee Moore's ran the ads and offered free admission for the Saturday shows to any kid bringing in 10 wire coat hangers. The merchant also gave out prizes to children bringing in the most hangers and free dry cleaning service to the parents of the children winning the prizes. Cards were inserted in comic books to publicize the serial, "Hop Harrigan."

Showman Who is Awake on Job Proves It During "Big Sleep"



Accompanying a recent promotion is a letter from Derrick M. Edenborough, who says he is a "screwball." Edenborough is manager of the Union cinema at Luton, Beds., in England. He attributes his title to his readiness to do anything which will help sell his theatre attractions, a trait which is fairly common among alert showmen.

The "Luton Lunatic" recently used the ballyhoo depicted above to exploit "The Big Sleep." The body reclining in blissful slumber belongs to Edenborough. An amplifier emitting deep snores interspersed with announcements on the picture gave audible proof to local citizens that "seeing is believing."

The enterprising manager visited a nearby football game, which engaged 20,000 onlookers with his ingenious promotion. Business against strong opposition was exceptionally good, reports Edenborough, and the rest he enjoyed refreshened him for a bigger and stronger attack on patron resistance to theatre attendance.

Heralds Publicize Contest For "Smoky" Playdate

Manager Philip Katz distributed 2,000 heralds, inviting patrons to submit the longest lists of words they could make from the letters in "Smoky," for the playdate on the picture at the Kenyon theatre, Pittsburgh, Pa. Guest tickets were the reward. An additional 2,000 heralds were passed out, half each by a grocer and a candy company. The weekly program featured the "Smoky" engagement on the cover.

Holds Show for Paper Carriers

A special performance of "Courage of Lassie," held for carriers of the Denver *Post*, resulted in a four-column cut of the boys standing under the marquee of the Orpheum theatre, Denver. Manager W. T. Hastings arranged the screening and also a parade of the boys immediately preceding the show.

Anniversary Week Tied-in With "Beaucaire" Date

Manager Borge Iverson tied-in his exploitation on "Monsieur Beaucaire" with the 13th Anniversary Week celebration of Tri-States Theatre Corporation at the Fort theatre, Rock Island, Ill. Special anniversary pennants and sashes were on display in the lobby one week in advance and in front of the theatre during the week of celebration. A 21-foot long banner was strung across the street in front of the theatre. A 24-sheet, showing the heads of Bob Hope and Joan Caulfield, was used on a corner building. Anniversary pennants also were used on a road block near the theatre.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
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729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
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SHOWMEN PERSONALS

THE MOVIES ALSO ARE IMPORTANT

In this day of precipitous issues and in this hour of extreme stress, it is a good thing to know that in a free country the people can still find some solace and relaxation in a truly democratic art form—the motion picture.

Most motion pictures are designed primarily for entertainment, but this in itself does not mean that they do not carry some social point of view or contain some cultural value.

It is the purpose of Universal-International Pictures to primarily entertain the motion picture audiences of America. At the present time we point with pride to a very fine psychological drama entitled "The Dark Mirror," which stars Olivia de Havilland and Lew Ayres, and which was produced by Nunnally Johnson and directed by Robert Siodmak.

We commend to you the motion picture "The Dark Mirror".

Maurice A. Bergman, eastern director of advertising and publicity for Universal-International, recently decried the lack of originality in motion picture advertising. Here is an original advertisement which appeared about two weeks ago in one of New York's newspapers, designed not alone to promote the company's "Dark Mirror" but also stresses the importance of motion pictures as entertainment and relaxation. Mr. Bergman means what he says.

Plugs Special Merchant Show

Announcements were read over the public address system two weeks in advance to exploit a merchant-sponsored Gala Shoppers' Matinee at the Sherman theatre, Milwaukee, Wis. The various merchants involved in the tieup used hand-lettered window cards to advertise the matinee. The special show was thought up by manager Don MacCrossen.

Displays Exploit Double Bill

Manager Fred W. Curtice played up Rita Hayworth and Paulette Goddard, stars, respectively, of "Gilda" and "Kitty," with lobby and front of the theatre displays to exploit the double bill at the State theatre, San Jose, Cal.



In New Posts: Otto Esposito, manager, Capitol theatre; Harry Foster, Liberty; both in Bridgeport, Conn. David L. Yates, city manager, Interstate, Vernon, Texas. Jimmie Allard, manager, Wilshire theatre, Dallas, Texas.

William E. Featherly, Colonial, Albany, N. Y. Bill Powelson, Capitol, Steubenville, Ohio. Ben Zimmerman, Studio, Philadelphia, Pa. Jack Meyer, Vine, Cleveland, Ohio. Gordon Clemmons, Texan, Houston, Texas. Jack L. Ball, Port, Port Lavaca, Texas.

J. Weir, Roxy, Regina, Saskatchewan, Canada. Bill Roland, Weslin and Grand, Massillon, Ohio. Ray Brown, Jr., Falls, Cuyahoga Falls, Ohio. Tim C. Cleary, Colonial and Eagles, Wabash, Ind. Robert Filson, Arcadia, New Bethlehem, Pa.

Wedding Bells: Marvin Krass, manager of the Dix theatre, Detroit, Mich., to Ruth Stern.

Junior Showmen: Nancy Adair, born to Mr. and Mrs. John Wolfberg in Denver, Colo. Father is manager of the Broadway theatre there.

Birthday Greetings: James G. Jones, Clarence D. Talbott, William B. Savits, Hugh G. Martin, James G. Davis, Adolph H. Buehrig, Dick William, E. J. Brisbard, William C. Gallagher, Mark R. Chartrand, Lawrence L. Landy, Charles H. Edwards, Ben Greber.

Barney De Vietti, Walter R. Pyle, Theodore Z. Halmi, Clarence Moss, Albert M. Nutter, Lester Immerman, E. V. Peck, Raymond Schreiber, Arthur G. Miller, John F. Pival, Frank H. Bell, Henry C. Zipperian, Harry E. Miller, John E. Duffus, George Hoag.

Martin Rothenstein, William Brown, Benjamin J. Javellana, John A. McNulty, Robert I. Boudrow, Theodore George Ehrsam, Harry H. Shaw, Ralph Aversa, H. Lisle Kreighbaum, A. J. Menard, E. William Sparr, Melvin R. Katz, Hibbard A. Henderson, Mearia Woods, J. B. Brady, Ray M. Butterfield, Francis N. Andary, Davis S. Gantz, Bert Silver, Ben G. Tisdale.

Behrens' First Managerial Job in Milwaukee

New to the ranks of the Round Table membership is Walter A. Behrens, manager of the Jackson theatre in Milwaukee, one of the Fox Wisconsin circuit.

Walter is a graduate of Kohler, Wisc., high school and graduated University of Wisconsin's special course in stage lighting, scene painting and design and costuming. Before his induction as a theatre manager, he was stage manager, actor, operated 6mm roadshows and was a projectionist.

When he was 12 years old, Walter was bitten by the theatre bug and used to help out with the cleaning at the Sheboygan, Wisc., theatre. He was born in Sheboygan in 1912, is married and the Jackson is his first assignment as a theatre manager.

Canadian Theatreman Had Five Years in Air Force

Despite the fact that he has been in show business for only two years, Gordon Bentley Markell as manager and advertising manager of the Capitol theatre in Cornwall, Ont., already finds it so interesting that he is determined to stay in it. Gordon is working for his father who owns the Capitol and Palace theatres in Cornwall. He spent five years in the C.A.A.F. as pilot during the war and married a war bride in Scotland.

Mails Teaser Postcards

One hundred post cards from Marge were sent out addressed to men for the engagement on "Do You Love Me" at the Gem theatre, Petersburg, Va. When the recipients used the telephone number listed on the postcard, the theatre cashier informed the callers that Marge would arrive on Sunday in "Do You Love Me" at the Gem theatre. The idea was thought up by manager John Vaughan.

Ties In Short with Boy Scouts

A special screening for boy scouts and their buddies drew attention to manager Jim Barnes' engagement of the short subject "Men of Tomorrow" at the Warner theatre, Memphis, Tenn. Barnes sent post cards to boy scouts inviting them to be his guests at the showing and to bring a buddy along with them.

Arranges Tieup for "Mr. Ace"

An effective tieup with the local De Wolfe News Agency helped to exploit manager Boyd Sparrow's engagement on "Mr. Ace" at Loew's theatre, Indianapolis, Ind. The agency distributed three hundred 14x17 cards, tying-in the pocket edition of the book with the picture. The cards were distributed to newsstands, drug stores, etc.

PECAN



PLEASURE

"FROM SOUP TO NUTS!"

Whether you are an executive, manager, cashier, ticket-taker, projectionist, or engaged in any other branch of the motion picture industry, STERNBERG PECANS can solve your Christmas gift problems.

Prices prepaid in the Continental United States, and subject to changes according to regulations.

3 Lbs.—$4.50; 5 Lbs.—$7.45; 10 Lbs.—$14.50.

STERNBERG PECAN COMPANY

DEPARTMENT "S" - - - - P. O. BOX 193

JACKSON, MISSISSIPPI

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SHADOW OF A WOMAN (WB)

First Report:

Total Gross Tabulated	$122,800
Comparative Average Gross	101,600
Over-all Performance	120.8%

BOSTON—Fenway 93.2%
(DB) Of Human Bondage (WB)
BOSTON—Paramount 93.1%
(DB) Of Human Bondage (WB)
BUFFALO—Teck 100.0%
CINCINNATI—RKO Albee 159.7%
(SA) Vaudeville
CLEVELAND—RKO Palace 134.1%
(SA) Vaudeville
DENVER—Paramount 113.4%
(DB) Bowery Bombshell (Mono.)
MINNEAPOLIS—Gopher 111.7%
PITTSBURGH—Warner 104.6%
(DB) Deadline at Dawn (RKO)
SALT LAKE CITY—Utah 117.6%
(DB) The Verdict (WB)

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WHITE TIE AND TAILS (Univ.)

First Report:

Total Gross Tabulated	$198,000
Comparative Average Gross	199,500
Over-all Performance	99.2%

BALTIMORE—Keith's 84.0%
BOSTON—Boston 103.1%
(SA) Vaudeville
CLEVELAND—RKO Palace 121.9%
(SA) Vaudeville
KANSAS CITY—Esquire 79.2%
KANSAS CITY—Uptown 75.0%
LOS ANGELES—Guild, 1st week 135.1%
(DB) Wife of Monte Cristo (PRC)
LOS ANGELES—Guild, 2nd week 90.9%
(DB) Wife of Monte Cristo (PRC)
LOS ANGELES—Ritz, 1st week 92.9%
(DB) Wife of Monte Cristo (PRC)
LOS ANGELES—Ritz, 2nd week 70.8%
(DB) Wife of Monte Cristo (PRC)
LOS ANGELES—United Artists, 1st week . 114.6%
(DB) Wife of Monte Cristo (PRC)
LOS ANGELES—United Artists, 2nd week . 79.2%
(DB) Wife of Monte Cristo (PRC)
PHILADELPHIA—Earle 103.6%
ST. LOUIS—Fox 97.1%
(DB) Wanted for Murder (20th-Fox)

•

NO LEAVE, NO LOVE (MGM)

Final Report:

Total Gross Tabulated	$842,700
Comparative Average Gross	840,100
Over-all Performance	100.3%

ATLANTA—Loew's Grand, 1st week 139.1%
ATLANTA—Loew's Grand, 2nd week . . . 108.7%
BALTIMORE—Century, 1st week 137.3%
BALTIMORE—Century, 2nd week 93.4%
BOSTON—Orpheum, 1st week 101.5%
BOSTON—Orpheum, 2nd week 91.9%
BOSTON—State, 1st week 93.2%
BOSTON—State, 2nd week 67.3%
CHICAGO—United Artists, 1st week 152.3%
CHICAGO—United Artists, 2nd week 132.8%
CHICAGO—United Artists, 3rd week 113.2%
CHICAGO—United Artists, 4th week 105.5%
CINCINNATI—RKO Capitol, 1st week . . . 141.6%
CINCINNATI—RKO Capitol, 2nd week . . . 80.0%
CINCINNATI—RKO Capitol, 3rd week . . . 61.1%
CLEVELAND—Loew's State 86.9%
CLEVELAND—Loew's Stillman, MO 1st week 87.9%
INDIANAPOLIS—Loew's, 1st week 113.5%
INDIANAPOLIS— Loew's, 2nd week 69.5%
KANSAS CITY—Midland, 1st week 125.8%
(DB) So Dark the Night (Col.)
KANSAS CITY—Midland, 2nd week 85.7%
(DB) So Dark the Night (Col.)
LOS ANGELES—Belmont, 1st week 109.1%
LOS ANGELES—Belmont, 2nd week 80.4%
LOS ANGELES—Egyptian, 1st week 101.3%
LOS ANGELES—Egyptian, 2nd week 77.7%
LOS ANGELES—Fox-Wilshire, 1st week . . 132.7%
LOS ANGELES—Fox-Wilshire, 2nd week . . 91.1%
LOS ANGELES—Los Angeles, 1st week . . 98.8%
LOS ANGELES—Los Angeles, 2nd week . . 57.0%
NEW YORK—Capitol, 1st week 105.4%
(SA) Les Brown's Orchestra, Henny Youngman
NEW YORK—Capitol, 2nd week 96.1%
(SA) Les Brown's Orchestra, Henny Youngman
NEW YORK—Capitol, 3rd week 85.4%
(SA) Les Brown's Orchestra, Henny Youngman
PHILADELPHIA—Boyd 112.3%
ST. LOUIS—Loew's State, 1st week 123.1%
(DB) Shadowed (Col.)
ST. LOUIS—Loew's State, 2nd week 106.5%
(DB) Shadowed (Col.)
ST. LOUIS—Loew's State, 3rd week 58.4%
(DB) Shadowed (Col.)
TORONTO—Loew's, 1st week 122.7%
TORONTO—Loew's, 2nd week 97.9%

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NOBODY LIVES FOREVER (WB)

Final Report:

Total Gross Tabulated	$766,200
Comparative Average Gross	710,400
Over-all Performance	107.8%

BALTIMORE—Stanley, 1st week 63.6%
BALTIMORE—Stanley, 2nd week 54.5%
BOSTON—Metropolitan 111.9%
(DB) Affairs of Geraldine (Rep.)
BUFFALO—Buffalo 97.4%
(DB) Little Iodine (UA)
CHICAGO—Chicago 119.8%
(SA) Vaudeville
CINCINNATI—RKO Palace 101.3%
CINCINNATI—RKO Shubert, MO 1st week . 109.0%
CLEVELAND—Warner's Hippodrome, 1st week 107.1%
CLEVELAND—Warner's Hippodrome, 2nd week 66.6%
INDIANAPOLIS—Circle 72.3%
(DB) Shadow of a Woman (WB)
KANSAS CITY—Orpheum 75.6%
(DB) Vacation in Reno (RKO)
LOS ANGELES—Warner Downtown, 1st week 145.0%
LOS ANGELES—Warner Downtown, 2nd week 104.7%
LOS ANGELES—Warner Hollywood, 1st week 178.9%
LOS ANGELES—Warner Hollywood, 2nd week 97.0%
LOS ANGELES—Warner Wiltern, 1st week . 173.3%
LOS ANGELES—Warner Wiltern, 2nd week . 88.8%
MINNEAPOLIS—RKO Orpheum 134.2%
NEW YORK—Strand, 1st week 144.1%
(SA) Lionel Hampton's Orchestra
NEW YORK—Strand, 2nd week 113.1%
(SA) Lionel Hampton's Orchestra
NEW YORK—Strand, 3rd week 96.7%
(SA) Lionel Hampton's Orchestra
OMAHA—Paramount 87.3%
PHILADELPHIA—Mastbaum, 1st week . . 161.1%
PHILADELPHIA—Mastbaum, 2nd week . . 106.6%
PHILADELPHIA—Mastbaum, 3rd week . . 87.3%
PHILADELPHIA—Arcadia, MO 1st week . 86.3%
PITTSBURGH—Stanley 112.2%
PITTSBURGH—Warner, MO 1st week . . . 99.0%
PITTSBURGH—Ritz, MO 2nd week 75.7%
SALT LAKE CITY—Utah 121.8%
(DB) Little Miss Big (Univ.)
SALT LAKE CITY—Studio, MO 1st week . 96.1%
SAN FRANCISCO—Fox 101.2%
(DB) G.I. War Brides (Rep.)
SAN FRANCISCO—State, MO 1st week . . 84.0%
(DB) G.I. War Brides (Rep.)
ST. LOUIS—Ambassador 82.1%
(DB) Night Train to Memphis (Rep.)

Glucksmann in Uruguay Marks Forty Years

by PAUL BODO
in Montevideo

The history of motion pictures in Uruguay is as inseparably linked to the activities of Bernardo Glucksmann as Argentina's motion picture history is linked to his brother, Max Glucksmann. Two weeks ago friends of Bernardo, pioneer of exhibition and distribution in Uruguay, celebrated his 40 years with the industry. Festivities and free shows for school children lasted a week and culminated in a mammoth dinner attended by 700 guests, including the Uruguayan Secretary of State, the mayor of Montevideo, and other high government authorities.


Bernardo Glucksmann

Starting in the industry in 1905 in Buenos Aires, the Glucksmanns expanded rapidly. In 1918 they were operating 12 theatres in Montevideo and had opened houses in several province towns. Before the advent of sound Casa Glucksmann was distributing for MGM, Paramount, Universal and RKO.

Today Bernardo Glucksmann, for some years now independently established, is the most substantial exhibitor in Uruguay. He is president of Cinematografica Glucksmann and United Cinema, Ltd., operating the largest and most important circuit both in the Uruguayan capital and in the province towns. Crurently Mr. Glucksmann is planning the construction of five new houses.

The day after the closing festivities, news came from Buenos Aires of the death of Max Glucksmann.

▽

Cine Metro, MGM's fashionable first run house specializing in the exhibition of dubbed pictures, departed recently from its original policy of presenting only American product and screened a Mexican film starring Jorge Negrete. The theatre, which has shown some Twentieth Century-Fox and Warner Brothers product, has signed a deal with Ariston International Pictures for the exhibition of Argentine pictures.

▽

A strike of bus drivers is seriously affecting business here. Only a few months ago a strike of streetcar workers almost paralyzed traffic for 50 days, at huge loss to showmen.

▽

Nicholas Napoli, head of Artkino, distributor of Russian films, has arrived in Montevideo, but no announcement has as yet been made on the number of Russian pictures to be released here. Those released last season were well received.

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San Francisco Women Form Film Colony Club

Under the leadership of Paula Grubstick, acting president, the Film Colony Club in San Francisco has resumed activities. The group, which represents several hundred girls employed in theatre offices, film exchanges and affiliated industries, suspended activities during the war.

The club plans to rent offices and club rooms in a centrally located building, and will also engage in local civic betterment movements and tendering aid to European and Filipino children.

Possibilities of establishing similar Film Colony Clubs throughout the country are being explored. The club is also affiliated with the Federation of Women's Clubs. The first meeting, November 8, will be a buffet dinner party at the offices of the California Theatres Association.

Western Hemisphere Films Handling French Product

Western Hemisphere Films, Inc., has been organized, and established offices in New York City to distribute French films in North and South America. The company is headed by Emil Bourcourt, president, and Maurice Lev, general manager. They will import 18 French pictures, editing and titling them in English in New York. The first of the series is "Clandestine," glorifying the role of the American G. I. in the liberation of Paris. It will be shown in New York in December.

Legion of Decency Reviews Six New Productions

The National Legion of Decency reviewed six new productions this week, approving all but one. In Class A-II, unobjectionable for adults, were "Lady in the Lake," "Man from Morocco," "The Razor's Edge," "San Quentin" and "The Time, the Place, the Girl." "The Verdict" was placed in Class B, objectionable in part, because of "light treatment of marriage; suggestive lines; suggestive dance."

Hold Service for Frisch, Randforce Treasurer

Funeral services for Louis Frisch, 58, treasurer of the Randforce Amusement Corporation, were held Sunday at Garfield Temple, Brooklyn. He died November 29, following a long illness. Mr. Frisch was for many years a partner in theatre operations with Sam Rinzler. The Frisch and Rinzler Randforce Circuit operates about 40 theatres. Previously he had been an executive of Fox Metropolitan Playhouses, Inc. He was a member of Picture Pioneers. He is survived by his widow and two daughters.

J. C. Peters

J. C. Peters, 54, owner of the Blakely, Blakely, Ga., died November 27 in Asheville, N. C., following an illness of several months. He is survived by his wife and son.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
SERVICE DATA
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Love Laughs at Andy Hardy

***MGM*—Andy Hardy Yarn**

Time seems to have changed neither the Andy Hardy character nor the success formula on which the Hardy-family series has been built in the past. Audiences who have enjoyed Andy's romantic adventures should be pleased by his latest picture, which serves as vehicle for Mickey Rooney's first screen appearance following his stint in the Army. The film is about on a par with most of its predecessors.

Rooney is his usual juvenile self, aided by some really good dialogue and a number of riotously funny scenes. In general the picture follows the line laid down in earlier installments of the series, making allowance for Andy Hardy's increased maturity.

Following his discharge from the army, Andy comes home to his family, ably and feelingly portrayed by Lewis Stone as Judge Hardy, Fay Holden as Mrs. Hardy and Sara Haden as Aunt Milly. He announces that he will go back to college for a degree. Meanwhile, his parents discover that the boy is in love with a girl on the campus and is thinking of getting married. Andy leaves for the campus, but just before he gets ready to propose, the girl, played by Bonita Granville, tells him that she is about to be married.

Disappointed, Andy goes home and announces he is through with school. However, one of the heart-to-heart talks with his father make him see things in a clearer light and he reverts to his old self with his interest in the opposite sex revived. Highlight of the film is a scene showing Andy doing a fast jitterbug number with a girl twice his size. Willis Goldbeck directed.

Seen at the MGM exchange projection room. Reviewer's Rating: Good.—Fred Hift.

December release. Running time, 91 min. PCA No. 11830. General audience classification.
Andy Hardy .....Mickey Rooney
Judge Hardy .....Lewis Stone
Aunt Milly .....Sara Haden
Kay Wilson .....Bonita Granville
Lina Romay, Fay Holden, Dorothy Ford, Hal Hackett, Dick Simmons, Clinton Sundberg, Geraldine Wall, Addison Richards

Sioux City Sue

***Republic*—Autry Returns**

Gene Autry comes back to the screen in a top-notch musical Western. This is a polished production complete with a good story and a pleasing musical score. The cowboy singer has ample opportunity to exhibit his very special talent and bright personality which have won the acclaim of audiences all around the land. This comeback production has caliber, scope and a splendid mixture of audience appeal elements happily associated with the name of Autry.

In addition to the title song, "Sioux City Sue," which is repeated throughout the film, there are numerous other Western songs. The musical numbers presented by Autry, assisted by the Cass County Boys, are top-hole. The songs in the film include, "Some Day You'll Want Me to Want You," "Yours," "Ridin' Double," "You Stole My Heart," "Chisholm Trail" and "Great Grand Dad."

As the story opens, Lynne Roberts, as a talent scout in search of a singing cowboy, finds Gene Autry, a cattle rancher, and offers him a contract. He agrees to go to Hollywood if there is a part for his horse, Champion. Autry doesn't know that they want to use his voice in an animated cartoon. After the preview, Lynne Roberts is upset when Autry is annoyed and resigns. She goes to Autry's ranch and works as a cook. Later, the Hollywood producers, when looking at a screen test of Autry, decide that he is a natural for a Western performer and they want him to sign a contract as a film star. After a succession of misunderstandings, Autry realizes Miss Roberts is sincere and signs a contract to play in a musical Western.

Autry and Miss Roberts, giving better than satisfactory performances, are supported by Sterling Holloway, Richard Lane and Ralph Sanford. For fans desiring action, there are exciting scenes, including a cattle stampede.

Armand Schaefer was the associate producer and Frank McDonald, the director. Olive Cooper's original screenplay is very good. Reggie Lanning's photography, especially of the outdoor sets, is of superior quality.

Seen at the home office projection room. Reviewer's Rating: Very good.—M. R. Y.

Release date, November 21, 1946. Running time, 69 min. PCA No. 11831. General audience classification.
Gene Autry .....Gene Autry
Sue Warner .....Lynn Roberts
"Nellie" Bly .....Sterling Holloway
Richard Lane, Ralph Sanford, Ken Lundy, Helen Wallace, Pierre Watkin, Cass County Boys and Champion

The Return of Monte Cristo

***Columbia*—Romantic Drama**

Louis Hayward and Barbara Britton star in this Monte Cristo adventure, which is an Edward Small production. A good story with tense and exciting situations is presented by a competent cast under the direction of Henry Levin. A tale, based on the Alexander Dumas character, Edmond Dantes, Count of Monte Cristo, is presented in a manner which should hold the audience's attention. This is the type of film to satisfy film-goers seeking adventurous entertainment.

Edmond Dantes, played by Louis Hayward, learns he is the rightful heir to the Monte Cristo fortune. When he attempts to claim his inheritance he is confronted by a group of men who have forged documents to make Barbara Britton an heiress. The young lady is ignorant of the scheme. Hayward is sent to Devil's Island but escapes and returns to revenge the wrongs he suffered. He is successful in making the group of men confess their evil intent and wins the love of the young lady.

George Macready, Una O'Connor, Henry Stephenson and Steven Geray give good performances in supporting roles. George Bruce and Alfred Neumann wrote the screenplay, which was based on the original story by Curt Siodmak and Arnold Phillips. Grant Whytock produced. The musical score by Lucien Moraweck, under the direction of Lud Gluskin, is good and is an important factor in setting the mood of the film.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, December, 1946. Running time, 91 min. PCA No. 11990. General audience classification.
Edmond Dantes .....Louis Hayward
Angele Picard .....Barbara Britton
Henri de la Roche .....George Macready
Una O'Connor, Henry Stephenson, Steven Geray, Ray Collins, Ludwig Donath, Ivan Triesault, Jean Del Val, Eugene Borden, Crane Whitley, John Cory

Dangerous Millions

***20th Century-Fox - Wurtzel* — Melodrama**

Kent Taylor and Dona Drake are the principals in a piece about double-dealing in the Orient, a melodrama studded with stabbings, shootings and skullduggery.

A shipping magnate with a nasty sense of humor and a fervid imagination conceives a plan for testing the worth of his prospective heirs, none of whom he has ever seen. He summons them all to China, and thereafter lays snares, both psychological and physical, in the path of each unfortunate contender. At the end, finding none of them worthy, the magnate dismisses them all, though to Taylor he promises grudgingly financial backing for an airline.

All in all, it is a wonder that the heirs, portrayed by Tala Birell, Konstantin Shayne, Rex Evans and others, don't turn on their disagreeable relative and disembowel him. Except for the somewhat unsatisfactory finish, however, the picture carries sufficient entertainment value, and James Tinling's direction keeps the suspense at a high level.

The film is a Sol Wurtzel production, on which Paul Wurtzel was associate producer, and Sherman Harris production manager.

Previewed at the Chinese theatre, Hollywood, where a matinee audience appeared reasonably content. Reviewer's Rating: Average.—Thalia Bell.

Release date, December, 1946. Running time, 69 min. PCA No. 11905. General audience classification.
Jack Clark.....Kent Taylor
Elena .....Dona Drake
Tala Birell, Leonard Strong, Konstantin Shayne, Robert H. Barrat, Rex Evans, Rudolph Anders, Otto Reichow

San Quentin

***RKO Radio*—Melodrama**

The story line of the screenplay by Lawrence Kimble, Arthur Ross and Howard Green gets a bit fuzzy at times, as though the gentlemen couldn't quite make up their minds whether to attempt a socially significant film about prison reform, or a straight cops-and-robbers melodrama, and decided to settle for the latter.

Lawrence Tierney, in the role of an ex-con-

vict gone straight, carries most of the acting load. As one of the founders of the Prisoners' Welfare League, he comes back from the wars to find that the League is in disrepute, since a notorious bank robber has used it as a shield for his escape from San Quentin. Tierney, determined to vindicate the league, tracks down the escaped robber with the aid of his friend Joe Devlin, also cast as an ex-convict.

Barton MacLane, portraying the bank robber, leads the two friends a merry chase for quite some time, but all's well that ends well, and the picture's close sees the League restored to good standing, and Tierney to the arms of his bride-to-be.

Martin Mooney produced under the executive supervision of Sid Rogell, and Gordon M. Douglas directed.

Seen at the studio. Reviewer's Rating: Average.—T. B.

Release date, not set. Running time, 66 min. PCA 11889. General audience classification.
Jim .....Lawrence Tierney
Nick .....Barton MacLane
Marian Carr, Harry Shannon, Carol Forman, Richard Powers, Joe Devlin, Tony Barrett, Lee Bonnell, Robert Clarke

Betty Co-ed

Columbia—Campus Musical

This college musical features Jean Porter as Betty Co-ed, and the music of Jan Savitt and his orchestra. This film will find its greatest appeal to teen-agers who are interested in campus life, including youthful romances and the workings of a sorority.

Miss Porter, who recently played opposite Robert Walker in "What Next, Corporal Hargrove?" displays her musical talent. She is supported by Shirley Mills, as the sorority's president; William Mason, as the co-eds' delight, and Rosemary La Planche, as one of the college students.

Jan Savitt and his orchestra play as Miss Porter sings "You Gotta Do What You Do" and "Put the Blame on Mame." They also play Mozart's "Kleine Nacht Musik" in jive tempo.

Miss Porter, as the college freshman, interrupts her career as a carnival singer and enrolls at Upton College. There she encounters the snobbery of the sorority, but after the sorority is reorganized on democratic principles, she is invited to become a member. The colleeg sponsors a contest to name the most popular girl in the college, and Miss Porter wins the title "Betty Co-ed."

Sam Katzman produced, and Arthur Dreifuss directed. The director and George H. Plympton wrote the original screenplay.

Seen at a New York projection. Reviewer's Rating: Average.—M. R. Y.

Release date, November 28, 1946. Running time, 71 min. PCA No. 11992. General audience classification.
Joanne Leeds .....Jean Porter
Gloria Campbell .....Shirley Mills
William Mason, Rosemary LaPlanche, Kay Morley, Jackie Moran, Jane Isbell, Edward Van Sloan, George Meader, Patsy Moran, Ray Bennett, Jan Savitt and his orchestra

Sweetheart of Sigma Chi

Monogram—College Stuff

The songs by Phil Regan, the hot boogie by the Slim Gaillard Trio, the piano playing of Frankie Carle, and the seven song numbers put by in the course of its 75 minutes, give selling value and entertainment sparkle to this college story based on an old familiar plot—the one about the gangsters who try to frame an athletic contest, this time a crew race—which detracts somewhat from the total effectiveness of the project, but not from the musical interludes, of which there are seven. It's better, all in all, than most items in its category.

The scene is a small college, and surrounding area, and the screenplay by Michel Jacoby deals at first with the romances current on the campus, but gets down finally to the arrival of a couple of gamblers who used to know the owner of the local soft-drink night club and who pressure him to fix things so the home crew will lose the upcoming boat race. This deep, dark design is thwarted when the coxswain of the home crew plugs with a rabbit's foot the hole cut in the bottom of the shell by the gamblers, but it's really the music in the picture that counts.

The production is by Jeffrey Bernhard, and it was directed by Jack Bernhard.

Previewed at the Forum theatre, Los Angeles, to a midweek audience which appeared pleased with the music and took the rest as it came. Reviewer's Rating: Average.—William R. Weaver.

Release date, December 21, 1946. Running time, 75 min. PCA No. 11445. General audience classification.
Lucky Ryan .....Phil Regan
Betty Allan .....Elyse Knox
Paul Brito, Ross Hunter, Tom Harmon, Paul Guilfoyle, Anne Gillis, Edward Brophy, Fred Colby, Alan Hale, Jr., William Beaudine, Jr., Fred Datig, Jr., Slim Gaillard Trio, Frankie Carle and orchestra

Carmen

Superfilm—Seduction and Banditry

Produced by Christian Jacque, "Carmen" is another in the long list of screen adaptations of the Prosper Merimee novel of 1845, rather than an enactment of the opera into which it was made some 30 years later.

In the title role is Viviane Romance, a talented French actress who has appeared in many recent imports from France. She has the role of a seductive Gypsy Jezebel of old Spain who flirts, loves, lies and cheats her way into the hearts of men. In supporting roles are Jean Marais as "Don Jose," the dishonored soldier who turns bandit because of "Carmen," and Lucien Coedel as "Garcia" the cold and ruthless highwayman who vies for the affections of "Carmen" and loses his life.

Primarily it is a picture of adventure and romance which has been beautifully photographed by Ubaldo Arata in the colorful mountains of Italy and in parts of France. The picture is further highlighted with a musical score from Georges Bizet's operatic adaptation of the story which contains many of the compositions long familiar to those who have been seen or heard the opera.

Although the dialogue is in French, satisfactory English subtitles have been added.

Reviewed at the Ambassador theatre in New York. Reviewer's Rating: Good.—George H. Spires.

Release date, November 26, 1946. Running time, 102 minutes. Adult audience classification.
Carmen .....Viviane Romance
Don Jose .....Jean Marais
Garcia .....Lucien Coedel
Adrino Rimoldi, Elli Parvo, Marguerite Moreno, Mario Gallina, Lucien Bertheau, Polidor, Nicola Maldacea, Jean Brochard, Bernard Blier, Anna Lelli, Anna Arena

Silver Range

Monogram—Western

The budget of the Western is humble, and its requirements are few. The second fact counterbalances the first, and therefore there seems no good reason why Charles J. Bigelow, who supervised the latest Johnny Mack Brown Western should have failed to fill more adequately the simple needs of his prospective audience.

Brown, as a range detective, takes part in an adventure similar to many he has experienced before. With his partner, Raymond Hatton, he exposes and brings to justice a band of smugglers who have been bringing silver across the Mexican border illegally. It takes a lot of time and talking to do it, and comparatively little action.

Jan Bryant, as the daughter of a rancher kidnapped by the smugglers, gives the impression that she would have been happier in a different profession. Lambert Hillyer directed, and J. Benton Cheney wrote the original screenplay.

Seen at the Hitching Post theatre, Hollywood. Reviewer's Rating: Fair.—T. B.

Release date, November 16, 1946. Running time, 53 min. PCA No. 11869. General audience classification.
John .....Johnny Mack Brown
Tucson .....Raymond Hatton
Jan Bryant, I. Stanford Jolley, Terry Frost, Eddie Parker, Ted Adams, Frank LaRue, Cactus Mack

School for Secrets

Two Cities: G.F.D.—Boffins

In search of those widened audience horizons of which Eric Johnston preaches, Two Cities' Filippo del Giudice here submits another of those "unusual" exhibits. Being deficient of the orthodox ration of love interest, bobbysoxers may not go in a big way for the piece. But persons who normally do not frequent motion picture theatres will flock to it, once they hear of the film's manifold merits.

The picture tells in quasi-documentary fashion the tale of the invention and development of radar, Britain's greatest scientific contribution towards the winning of the war and for the safe landings of all aircraft in peace.

But it's documentary with a difference. It's gay, adventurous, witty. It has, in short, pretty well all it takes for the intelligent film-goer.

Before the shooting started but when every informed person knew that was inevitable, Whitehall got very worried about the possibility of night bombings, in particular how the presence of hostile aircraft in the skies over Britain might be detected. Accordingly, a choice gathering of "Boffins"—Royal Air Force slang for scientists—was sequestered in a country town and ordered to get on with the job. "School for Secrets" shows how they did not only that but also arrived at a means of pinpoint bombing in darkness.

Nor were the Boffins content with theorizing. They went on commando raids and parachute expeditions just to see for themselves how their gadget worked. The story of their achievement makes an exhilarating picture woven with wit and distinction by 24-year old author-director Peter Ustinov.

Mr. Ustinov chose not only his story but his actors with commendable grace. Ralph Richardson, Raymond Huntley, John Laurie are the head Boffins. Their work is a delight. There are also pleasant acting submissions from Richard Attenborough and Marjorie Rhodes; the latter being Britain's character woman Number One. A film to be seen and savoured.

Seen at the Odeon, Leicester Square, London, press show. Reviewer's Rating: Good.—Peter Burnup.

Release date, not set. Running time, 108 min. British adult audience classification.
Professor Heatherville .....Ralph Richardson
Professor Laxton-Jones.....Raymond Huntley
Dr. McVitie .....John Laurie
and Ernest Jay, David Tomlinson, Finlay Currie, Norman Webb, Michael Hordern as the Boffins
Jack Arnold .....Richard Attenborough
and David Hutcheson, Patrick Waddington, Cyril Smith, as the RAF.
Mrs. Arnold .....Marjorie Rhodes
Mrs. Watlington .....Pamela Matthews

La Symphonie Pastorale

(Pastoral Symphony)
Films Gibé—Psychological Drama

Designated as the best French film at the Cannes International Film Festival, this adaptation of a short piece by the famous French author, Andre Gide, deals with a Protestant clergyman of a small village in the Alps (probably in Switzerland), where he lives with his wife, and his four children. Once he finds a lonely blind girl and takes her to his house, where he educates her. When grown up, the girl, "Gertrude," shows to be very pretty and unknowing all of sin and ugliness of the world. The minister, more and more interested in Gertrude, does not realize that he is in love with her, while, on her side, she thinks she loves him. After an operation, she recovers her sight and finds that she actually loves Jacques, the minister's eldest son. The minister refuses to permit her and Jacques to marry and in despair for having destroyed the happiness of the whole family, she commits suicide by throwing herself in a river.

This stirring but depressing story is aided essentially by the splendid acting of Michele Morgan as Gertrude (for which she was noted at Cannes as the best international film actress) and by the beautiful photography of Armand Thirard with location scenes in the Swiss mountains. Jean Delannoy's artistic and re-

served direction gives the film a slow tempo. Pierre Blanchar as the minister, and Line Noro, as his wife, overact, but Jean Desailly shows intelligence and simplicity. There are in the film some moments of high emotion.

Seen at the Marignan-Pathe theatre, Paris, at an ordinary afternoon show. Reviewer's Rating: Good for foreign specializing halls.—MAURICE BESSY.

Release date, not set. Running time, 115 min. Adult audience classification.
Gertrude ..... Michele Morgan
The Minister ..... Pierre Blanchar
His wife ..... Line Noro
Jacques ..... Jean Desailly
Louvigny, Andrée Clément, Rosine Luguet

Beauty and the Bandit

***Monogram*—Cisco Adventure**

With unruffled, almost swaggering calm, the Cisco Kid goes through another series of adventures in which he courts death, makes dashing love and brings retribution to the oppressors of the poor. With Gilbert Roland in his accustomed role as Cisco, aided by Martin Garralaga, Frank Yaconelli and Ramsay Ames, the film is on par with the predecessors in the series.

Roland this time has to pit himself against the craft of a female bandit. But before the final reel has run its course, he not only has her tamed, but also brings out the hidden nobility in her. In between are songs, shooting, comedy and drama.

Charles S. Belden fashioned the original screenplay and it is one in which the kiddies' faith in Cisco will remain undimmed. The direction by William Nigh places stress on action. Scott R. Dunlap produced.

Seen at the New York theatre on Broadway, where the Western regulars greeted it with approval. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, November 9, 1946. Running time, 77 min. PCA No. 11978. General audience classification.
Cisco ..... Gilbert Roland
Valegra ..... Martin Garralaga
Baby ..... Frank Yaconelli
Ramsay Ames, Vida Aldana, George J. Lewis, William Gould, Dimas Sotello, Felipe Turich

Don Ricardo Returns

***PRC*—Romantic Drama**

The setting of this film is Southern California during the time of the Spanish rule. Fred Coby as Don Ricardo and Isabelita as Dorotea play the principal characters. It is a formula subject in the limited budget class.

Don Ricardo returns to his lands and finds his cousin stealing his wealth. The scheming cousin wanted the world to believe that Don Ricardo was dead, but Dorotea, who loved him, awaited his return. Don Ricardo returned in the guise of a peon and awaited the opportunity to take revenge. The hero wins the duel and the cousin is imprisoned for his offenses.

J. S. Burkett produced and T. O. Morse directed. Jack Dewitt and Renault Duncan wrote the screenplay.

Seen at the New York theatre, where a midday audience seemed mildly interested. Reviewer's Rating: Fair.—M. R. Y.

Release date, November 5, 1946. Running time, 63 min. PCA No. 11940. General audience classification.
Don Ricardo ..... Fred Coby
Dorotea ..... Isabelita
Paul Nerolan, Anthony Warde, Martin Garralaga, David Leonard, Claire Du Brey, Michael Vizaroff

Appassionata

***Saga Films*—Classical Music Drama**

A Swedish film produced by Lux Film, Stockholm, this was directed by Olof Molander and features Viveca Lindfors, a Swedish discovery currently in Hollywood and under contract to Warners.

The picture likely will find a market in art houses and even there its success will be due to the excellent classical-music offerings rather than to plot and actors. The picture labors under several handicaps. Conforming with European standards, it is talky and lacks action. In addition the subtitles do not appear sufficiently often to insure continuity. Miss Lindfors proves a capable actress.

The classical music themes which effectively serve to underline the story are among the film's strongest assets. Parts of Beethoven's "Appassionata" sonata as well as melodious passages from his fifth and seventh symphonies recur frequently both as part of the story and in the background. Several Chopin numbers, played by the Polish pianist W. Witkowsky, are woven in.

The plot deals with a famous pianist who, after attacking one of his wife's friends in a jealous rage, is sent to prison. After being released he retells the story of their love and marriage. When he finds out that his pupil is in love with his wife, he makes a concert comeback and then takes his own life.

Seen at a New York projection room. Reviewer's Rating: Fair.— F. H.

Release date, November 16, 1946. Running time, 93 min. General audience classification.
Maria ..... Viveca Lindfors
Dahlhoff ..... George Rydeberg
Erik ..... Alf Kjellin
Hellenius ..... Georg Funquist

Wild West

***PRC*—Western with Music**

PRC's sagebrush stalwart, Eddie Dean, aided by Cinecolor and supported by a screenplay that bubbles with standard excitement and derring-do, is seen to good advantage here. Lending him a helping hand in the exploits against villainy are his horse, Flash, Al Larue and Roscoe Ates.

Dean, in the story, is interested in setting up a telegraph line, but the outlaws of the town object. With the coming of this infant of science, they figure, their illegal actions would be brought to a halt. So the Indians are stirred up against this "evil lightning" and general skulduggery is unleased. After a series of adventures that are spiced with some minor sleuthing and punctuated with gun battles and fist fights, the criminals are rounded up and delivered into the hands of justice.

Some of the songs sung by Dean in less tumultuous moments are "Ride on the Tide of a Song," "Journey's End," "I Can Tell by the Stars," and "Elmer, the Knock-Kneed Cowboy."

Conspicuous in his performance is Al Larue as a whip-wielding toughie on the side of the law. As for the feminine angle, it is held up by Louise Curry and Jean Carlin.

Robert Emmett Tansey directed and produced from Frances Kavanaugh's original screenplay.

Seen at a New York projection room. Reviewer's Rating: Fair.—M. H.

Release date, December 1, 1946. Running time, 73 min. PCA No. 11791. General audience classification.
Eddie Dean ..... Eddie Dean
Soapy ..... Roscoe Ates
Stormy ..... Al Larue
Robert "Buzzy" Henry, Sarah Padden, Louise Currie, Jean Carlin, Lee Bennett, Terry Frost, Warner Richmond, Lee Roberts, Chief Yowlachie, Bob Duncan, Frank Pharr, Matty Roubert, John Bridges, Al Ferguson, Bud Osborne

Paris Frills

***Leo Cohen*—Love and Death**

A plunge into melodrama and pathos is taken in this new import from France, titled "Paris Frills" for a reason not too evident from the story. Nevertheless, the picture, in its category, is a good one, and will have its allure for "art patrons." As a special attraction for the women, an endless procession of shimmering gowns pass in parade, this permitted by the fact that a great house of fashion in Paris furnishes the background.

Involved in the story is a philandering young man, played by Raymond Rouleau, who toys with many a fair maiden's heart, never to take any seriously. However, a time comes when love really smites him. Unfortunately for Rouleau, she is already affianced to his best friend.

After the emotional conflicts are cleared away, they are resolved down to this: should she marry the reliable fiancee whom she doesn't love, or should she elope with the dashing dress designer with whom she's infatuated. She resolves to do neither, a hard decision for Rouleau, from which he finds salvation in a dramatic exit from life.

Micheline Presle, in the feminine lead, is a fetching actress of impressive skill. Jacques Becker, who also directed "It Happened at the Inn," has endowed many scenes with memorable touches. English subtitles are supplied.

Seen at the 55th Street Playhouse, New York, where the French film patrons registered approval. Reviewer's Rating: Good.—M. H.

Release date, November 24, 1946. Running time, 123 min. General audience classification.
Micheline ..... Micheline Presle
Clarence ..... Raymond Rouleau
Gabrielle Dorziat, Jean Chevrier, Francoise Lugagne

The Genius and the Nightingale

***Superfilm*—Drama with Music**

From the Italian film studios has come a heavily emotional drama of a beautiful singer who makes an unfortunate marriage, then finds herself buffeted by an ironic fate, with frustration and melancholy her reward. It is the ponderous sort of tale that is generally liked by Italian fans, and as an added attraction, it is filled with a good deal of operatic and concert music.

Forced to turn to the stage after her husband takes to gambling, the heroine goes to Paris, where she falls in love with a famous violinist. When her money-seeking husband reappears the couple escape to London, where for a time they find happiness. Then there enters on the scene a composer who becomes enamored of the vivacious singer. When his affections are unrequited, however, he becomes broken, seeks refuge in drink, and eventually succumbs.

While the story has its complications of plot, it moves well and is easily followed. Believing herself responsible for the composer's death, the heroine's life is filled with torture that ends only when she joins the genius in death.

Maria Cebotaria in the lead is supported adequately by Rossano Brazzi and Roberto Bruni. Guido Brignone directed. English subtitles are supplied.

Seen at the Arena theatre in New York, where satisfaction was registered by the predominantly Italian-speaking audience. Reviewer's Rating: Fair.—M. H.

Release date, November 8, 1946. Running time, 137 minutes. General audience classification.
Maria Malibran ..... Maria Cebotaria
Carlo De Beriot ..... Rossano Brazzi
Renato Cialente, Louis Gizzi, Roberto Bruni, Sylvia De Bettini

ADVANCE SYNOPSES

THE PILGRIM LADY (Republic)

PRODUCER: William J. O'Sullivan. DIRECTOR: Phil Ford. PLAYERS: Adele Mara, Warren Douglas, Ricardo Cortez, William Frawley.

MELODRAMA. The head of a detective agency, and his secretary find themselves involved in the murder of a scandal-peddling radio commentator. Evidence points to the secretary, but her employer clears her by proving that the murder was actually committed by a night-club singer and the commentator's own partner.

BLONDIE'S BIG MOMENT (Columbia)

DIRECTOR: Abby Berlin. PLAYERS: Penny Singleton, Arthur Lake, Anita Louise, Jerome Cowan, Larry Simms.

DOMESTIC DRAMA. "Dagwood's" employer is anxious to find a lot suitable as a building site for a big plant which he has con-

(Continued on following page)

tracted to build. "Dagwood" arouses his employer's ire, and is fired. Later the owner of the only suitable lot, an orphan who is a schoolmate of "Dagwood's" son, refuses to sell to anyone but his chum's father, and the latter is reinstated when the deal is brought to a successful conclusion.

I'LL BE YOURS (Universal-International)

PRODUCER: Felix Jackson. DIRECTOR: William Seiter. PLAYERS: Deanna Durbin, Tom Drake, William Bendix, Adolphe Menjou, William Brooks, William Trenk.

ROMANTIC DRAMA. A young girl meets and falls in love with a lawyer. To help him, she poses as his wife, and thereby induces a wealthy man to give the lawyer a job to keep him busy, while the wealthy man entertains the girl. The lawyer learns of the situation, and leaves the tycoon's firm, at the same time refusing to see the girl. The tycoon discovers that the lawyer has saved his firm a great deal of money. He finally persuades the lawyer to return to the firm, and patches up matters between the lawyer and the girl.

THE LONE WOLF IN MEXICO (Columbia)

PRODUCER: Sanford Cummings. DIRECTOR: D. Ross Lederman. PLAYERS: Gerald Mohr, Eric Blore, Jacqueline DeWit, Bernard Nedell, John Gallaudet, Winifred Harris, Sheila Ryan, Nestor Paiva.

MELODRAMA. The croupier of a big gambling casino in Mexico City is murdered, and a reformed jewel thief is suspected of the murder. The wife of a wealthy diamond merchant is also killed, and it is some time before the reformed thief can prove his innocence, and bring to justice the smuggling ring responsible for the murders.

RAIDERS OF THE SOUTH (Monogram)

PRODUCER: Scott R. Dunlap. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Evelyn Brent, John Merton, Reno Blair, Marshall Reed, Eddie Parker.

WESTERN. An army officer is assigned to get evidence of raids against carpetbaggers by a gang led by a widow. He discovers that the widow is being used as a pawn by a crooked attorney. Although the attorney attempts to rid himself of the gang as well as the law, he is outwitted and brought to trial.

STAGECOACH TO DENVER (Republic)

PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Allan Lane, Bobby Blake, Martha Wentworth, Roy Barcroft, Peggy Stewart, Emmett Lynn, Ted Adams, Edmund Cobb, Tom Chatterton.

WESTERN. The owner of the local stagecoach line is illegally acquiring all the valuable land in and around Elk Horn. When the land commissioners arrive in town to check the property he threatens them with the loss of their lives unless they cooperate with him. Red Ryder (Allan Lane) sees through the swindler's scheme and finally exposes him.

THE FALCON'S ADVENTURE (RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: William Berke. PLAYERS: Tom Conway, Madge Meredith, Ed Brophy, Myrna Dell, Phil Warren.

MELODRAMA. An inventor who has discovered a formula involving the use of industrial diamonds is killed. The Falcon offers to help the inventor's niece by delivering the formula to a man in Miami. The latter is killed, and the Falcon slugged when he arrives, but the Falcon retains the formula, and turns it over to the niece, who arranges to deliver it to a manufacturer. The latter plans to destroy the formula and kill the girl, but the Falcon arrives in time to prevent this.

HELDORADO (Republic)

ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: William Witney, PLAYERS: Roy Rogers, George (Gabby) Hayes, Dale Evans, Paul Harvey, Barry Mitchell, John Bagni.

WESTERN. A captain in the Rangers Reclamation Service which patrols Boulder Dam takes a vacation, planning to join in the celebration of Heldorado Week at Las Vegas. While there, he uncovers a counterfeit gang, and turns its members over to the local police.

SHORT SUBJECTS

TEN PIN MAGIC (Col.)

Sports Reels (8802)

The subject reveals some professional secrets on the making of difficult spares as demonstrated by champions Tony Sparendo, Val Michael and Marty Cassio. Also shown are shorts of the new pin-setting machine. Narration by Bill Stern.

Release date, October 24, 1946 10 *minutes*

THE FISTIC MYSTIC (Para.)

Popeye the Sailor (E5-7)

Popeye and Olive, wandering through an Oriental bazaar, fall into the ken of a mystic, and presto, before you can say Jack Robinson, Popeye is turned into a parrot. What is more, Olive is stuffed into a basket and prepared to be cut in half. It's Popeye's energy-laden spinach that eventually saves the day.

Release date, November 29, 1946 6 *minutes*

SO YOU WANT TO SAVE YOUR HAIR (WB)

Vitaphone Variety (3401)

All the comic possibilities of a bald-headed man trying to grow a head of hair are explored in this short of Joe McDoakes, who one morning finds some loose hairs on his hairbrush. All the lotions, potions and mechanical contrivances fail to grow the desired bushy brush and Joe resorts to a wig.

Release date, December 7, 1946 10 *minutes*

STORK CRAZY (Paramount)

Speaking of Animals (Y 6-1)

Some of the recent arrivals in animal land deposited by the stork are visited in this Jerry Fairbanks' "Speaking of Animals" series. Fond mothers and their offspring of the cat, dog, skunk, cow, hippo, camel and pig families are visited. Though the baby monkeys are seen to be extremely funny-looking, the mother reassures the audience that they all look like humans when they're first born.

Release date, October 25, 1946 10 *minutes*

RHAPSODY RABBIT (WB)

Bugs Bunny Special (2725)

Bugs, a gifted pianist in this one, gives a recital playing Listz's Hungarian Rhapsody. And he does pretty well too, until a little mouse, holed up in the piano, decides to have some fun.

Release date, November 9, 1946 7 *minutes*

RUBBER RIVER (WB)

Technicolor Adventures (3802)

The jungles of Central America made the scene. The collection of rubber is the story. At Managua, Nicaragua's capital, a party of explorers load a plane that will carry them into the jungles to the rubber trres. These trees are tapped, the latex collected and the crude rubber is shipped down rubber river toward America.

Release date, November 16, 1946 10 *minutes*

MOUSE MENACE (WB)

Merrie Melodies Cartoon (2710)

Porky Pig is pestered by a mouse he can't seem to get rid of. He finally resigns himself to defeat, however, when the mouse plants dynamite in the mouth of a mechanical cat that Porky invented.

Release date, November 2, 1946 7 *minutes*

CUPID RIDES THE RANGE (RKO)

Ray Whitley Western Musical (73,502)

Ray Whitley is in love with Lolita, daughter of a rich ranch owner. But the ranch owner has promised his daughter to the manager of the ranch. Ray does some fast thinking, confesses to stealing a horse and has Lolita named as accomplice. Both are jailed, to their mutual delight. The ranch manager is tricked into marrying Lolita's maid and Ray and Lolita thus have the way cleared for their own marriage.

Release date, October 11, 1946 18 *minutes*

LES ELGART AND ORCHESTRA (Col.)

Thrills of Music (8953)

Les Elgart, his "singing" trumpet and his orchestra are featured here and start off with a jump version of "Mabel, Mabel" featuring vocalists Howard Duffy, Jo Jean Rogers and Terry Parker. Other music includes "Either It's Love Or It Isn't" and "Liza Jane."

Release date, November 28, 1946 10 *minutes*

DOUBLE DRIBBLE (RKO Radio)

Walt Disney Cartoon (64,114)

In the subject, two famous basketball teams meet for a championship game and the clash is heard throughout the stadium. Everything wild, zany and imaginative happens with little Merithew winning the game after he unties the string of a player's shorts.

Release date, November 29, 1946 7 *minutes*

LOCO LOBO (Columbia)

A Color Rhapsody (8501)

The big, bad wolf chases the poor little rabbit but winds up none too happy about it. First the wolf gets tangled in his own trickery, then literally runs into a stone wall, and finally winds up in quite a surprise.

Release date, October 31, 1946 6 *minutes*

HONEYMOON BLUES (Col.)

All Star Comedy (8422)

Hugh Herbert, erstwhile detective, is assigned on his wedding night to get some letters in the possession of a curvaceous blackmailer. As a ruse, Hugh tries making love to her, all of which gives rise to some troublesome misunderstandings. In a hilarious ending, Hugh gets the letters and everything is explained.

Release date, October 17, 1946 17 *minutes*

BOWLING FEVER (RKO Radio)

Sportscope (74,303)

Bowling has grown to a sport of tremendous popularity. In the subject, Mrs. Catherine Fellmeth, women's all event champion, instructs youthful novices, gradually leading them to a point of high efficiency. Other experts are introduced and they perform with dazzling technique and deftness.

Release date, November 15, 1946 8 *minutes*

SLAPPILY MARRIED (Columbia)

All-Star Comedy (8433)

This two-reel comedy features Joe De Rita, a dim-witted husband who is superstitious about Friday the 13th. On such a day he stays home from work so he can avoid bad luck. But everything turns out for the worst at home. Joe almost destroys the kitchen, innocently gets caught up with another woman, his wife leaves him, he's caught trying to sneak into a woman's hotel and in fact just about everything that can go wrong does go wrong.

Release date, November 7, 1946 16½ *minutes*

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 3351-3352.

Running times are those furnished by the distributor.

OPERATION UNDERGROUND (Telenews)

French Underground Documentary

In dramatic style, the subject pays tribute to that unsung army of men and women who, through daring and danger, rescued many an allied airman from the Nazis during the war. Produced by Telenews Productions, with the assistance of the editors of *Newsweek* magazine, the documentary is said to be "the first authentic film of the French resistance movement's activities during the German occupation." Inserted are captured enemy footage and some remarkable shots of allied airmen strolling through the streets of Paris with underground workers right under the unsuspecting eyes of the Gestapo. It makes a highly absorbing film of wide interest.

Release date, December 11, 1946 18 *minutes*

SON OF ZORRO (Republic)

Chapter Play (691-703)

Jeff Stewart, a cavalry officer, returns to his home in the West at the close of the Civil War to find a ring of crooks operating in the important offices of the county government. To fight these men, Jeff puts on a black mask, jumps on his horse and, as Zorro, rides to the rescue, defeating the gangsters in the course of 13 chapters. The serial features George Turner, Peggy Stewart, Roy Barcroft, and Edward Cassidy. It was directed by Spencer Bennet and Fred C. Brannon. The first episode runs 20 minutes, the remaining 12 run 13 minutes each.

Release date, January 18, 1947

DIVE HI CHAMPS (Paramount)

Sportlights (*R6-2*)

All types of high diving performed by many different groups of divers are illustrated here. Shown are New York City boys diving into the river, a three-year-old boy in a series of slow-motion dives, a group of girls diving 50 feet from the top of the gates of the Panama Canal locks, and a group of professionals performing at Miami Beach.

Release date, November 1, 1946 10 *minutes*

THE GYPSY (Columbia)

Community Sing (8651)

With Dick Leibert at the organ, and the Song Spinners handling the vocals, the following songs are offered: "The Gypsy," "Cynthia's In Love," "Don't Be A Baby," "I'm A Big Girl Now" and "Prisoner of Love."

Release date, September 12, 1946 9½ *minutes*

LOVE IN TUNE (Paramount)

Pacemakers (*K6-2*)

The subject stars Hal McIntyre and his Orchestra, with Nancy Reed singing "Hoopty-Doopty Blues," Frankie Lester handling the vocals on "With Every Breath I Take," and Bobby Guyer trumpeting "Thirty Miles an Hour." In addition to the music the short carries a sub-plot showing the effects of music on a boy and girl in love.

Release date, November 1, 1946 9½ *minutes*

IT'S A PITY (Columbia)

Community Sing (8652)

Don Baker at the organ teams up with the Song Spinners to present some current favorites. Included are "It's a Pity to Say Goodnight," "I Don't Know Enough About You," "Laguna," "Laughing on the Outside" and "Coast Me a Little Bit."

Release date, October 10, 1946 10 *minutes*

MACHITO AND ORCHESTRA (Columbia)

Thrills of Music (8952)

This first sepia short in Columbia's history features Machito and his rhumba band. The short opens with "Machito Yego," followed by "Tambo," Betty Reilly singing "Tierra Va Tamble," and a dance team dancing to the tune of "Thrill of a New Romance." For the finale, Machito plays the Spanish riff tune, "Nague."

Release date, October 17, 1946 10½ *minutes*

LOOKING AT LONDON (MGM)

Fitzpatrick Traveltalks (*T-717*)

A Technicolor tour through post-war London with Fitzpatrick cameras, showing ruins caused by war. Such well known landmarks as Piccadilly Circus, Trafalgar Square, Windsor Castle and the Tower of London are also visited.

Release date, June 1, 1946 10 *minutes*

FLICKER FLASHBACKS (RKO Radio)

No. 2. (74202)

Turning back the pages of time, the subject has to do with King Henry III of France who is out to capture a vacant castle. It has its hairbreadth escapes and thrilling adventures and it's all in good fun.

Release date, October 25, 1946 9 *minutes*

NORTHWEST HOUNDED POLICE (MGM)

Technicolor Cartoons (*W-739*)

Sgt. McPoodle, always get his man. He chases an escaped convict half way around the world and gets him—of course.

Release date, August 3, 1946 8 *minutes*

JERRY WALD AND ORCHESTRA (Col.)

Thrills of Music (8951)

Jerry Wald, clarinetist, and his orchestra are featured, playing "Moon's on Fire," "Take Five, Boys" and "Clarinet Hi-Jinx." Stan Walker, harmonica virtuoso from New York's Carnival Club, plays Liszt's "Second Hungarian Rhapsody," and the Mack Triplets, formerly with Phil Spitalny's Orchestra, sing their USO favorite, "Ah, Ooh!"

Release date, September 12, 1946 10 *minutes*

BATH DAY (RKO Radio)

Walt Disney Cartoon (64,112)

Figaro, the dainty little kitten, is bathed and spruced up by Minnie Mouse, but it is not long before she registers her dislike of cleanliness. Going into the backyard, she meets Lucifer, a tough alley cat. A squabble ensues, and sure enough, Figaro winds up in the bathtub again.

Release date, October 11, 1946 7 *minutes*

THE MILKY WAIF (MGM)

Tom and Jerry Cartoon (*W-736*)

Jerry gets a homeless little mouse to help him make life difficult for Tom. Their mischievous antics make an interesting short.

7 *minutes*

STUDIO VISIT (MGM)

Pete Smith Specialties (*S-758*)

A tour of Pete Smith's backyard shows Lena Horne recording one of her latest songs. Louis Zongone puts on a magic act and three-year-old Helen Sue Goldy rehearses her unusual balancing stunts.

10 *minutes*

SCREEN SNAPSHOTS (Columbia)

No. 1 (8851)

This one-reel film features for the first time on the screen popular radio characters, such as Dr. Horatio Birdbath of Spike Jones, Jeanne Roos, Jack Benny's telephone operator; Pat McGeehan of Red Skelton's show; Dave Willock, Tugwell of the Jack Carson program; Mel Blanc of the Judy Canova and Joan Davis shows; Jane Eberhardt, the B-O-O-O Girl.

Release date, September 5, 1946 10½ *minutes*

JOHN HENRY AND THE INKY-POO (Paramount)

George Pal Puppetoons (*U5-6*)

John Henry, legendary figure of American folklore, goes to work for the C. & O. Railroad, which, shortly thereafter, buys an automatic steel-driving engine, called the Inky-Poo. John Henry matches his strength against the Inky-Poo, saying that any man can beat a machine because a man has a mind. John Henry wins but drops at the finish line, never to rise again. Rex Ingram is narrator and the voice of John Henry. The Luvenia Nash Singers provide the choral musical background. In Technicolor.

Release date, September 6, 1946 7 *minutes*

THE HICK CHICK (MGM)

Technicolor Cartoons (*W-737*)

An inconsistant hen is recipient of competing gallantries from a couple of hep chicks. The city slicker gets the gal for keeps.

Release date, June 15, 1946 7 *minutes*

LOOKING DOWN ON HOLLYWOOD (Columbia)

Screen Snapshots (8852)

Here's a thorough view of the highlights of Hollywood, including the CBS and NBC broadcasting studios, the Palladium, Earl Carroll's, the studios of all the companies, Grauman's Chinese theatre, Griffith Park Observatory and well known hotels, restaurants and night spots, all concluding with an air view of crowded Hollywood Park race track.

Release date, October 3, 1946 10 *minutes*

SOLID SERENADE (MGM)

Tom and Jerry Cartoon (*W-740*)

Tom Cat is interrupted while serenading his lady love by an ally cat. Thanks to Jerry Mouse's ingenuity, all three are embroiled in a free-for-all in which Cupid takes a beating.

Release date, August 31, 1946 7 *minutes*

POPULAR SCIENCE (Paramount)

No. 1 (*J6-1*)

Fibber McGee and Molly open this Magnacolor short with an unveiling of "Sleepy Joe," a robot which breathes and which was used during the war to test oxygen masks in high altitudes. Then follows an illustration of new types of equipment useful for barbecues, such as revolving grills and gadgets to cook hot dogs.

Release date, October 11, 1946 11 *minutes*

TRAP HAPPY (MGM)

Tom and Jerry Cartoon (*W-738*)

Endeavoring to rid himself of his perennial enemy, Jerry Mouse, Tom Cat hires a mouse exterminator. Accompanied, however, by much hilarious mayhem, Jerry outwits Tom.

Release date, June 29, 1946 7 *minutes*

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3353.

Angel on My Shoulder (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 28, p. 53; October 19, p. 53; November 23, pp. 63, 73.

The Bachelor's Daughters (UA)
Audience Classification—General
Legion of Dencency Rating—Class A-2
Round Table Exploitation—November 16, p. 63.

Badman's Territory (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—102.8%
Round Table Exploitation—June 15, p. 61; June 22, p. 48; July 13, pp. 45, 47; August 17, pp. 55, 58, 60; September 21, pp. 55, 60; November 9, p. 55; November 16, p. 62.

Bedlam (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 18, p. 56; November 16, p. 64.

The Big Sleep (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—119.3%
Round Table Exploitation—September 7, p. 56; November 9, p. 60; November 23, p. 76.

Blondie Knows Best (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—November 23, p. 72.

The Bride Wore Boots (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—August 3, p. 106; November 16, p. 62.

Canyon Passage (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—116.8%
Round Table Exploitation—August 3, p. 110; September 21, p. 58; November 2, p. 56; November 9, p. 55.

Claudia and David (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—104.3%
Round Table Exploitation—August 31, p. 52; September 21, p. 55; September 28, p. 53; November 23, p. 76.

Easy to Wed (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—112.7%
Round Table Exploitation—May 18, p. 58; August 24, p. 63; September 7, p. 54; September 28, p. 56; October 5, p. 54; October 12, p. 65; November 2, p. 54; November 23, p. 63.

Gallant Bess (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 21, p. 56; October 5, p. 50; November 9, p. 54.

The Killers (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—121.5%
Round Table Exploitation—September 14, p. 55; November 9, p. 55.

Lady Luck (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 2, p. 56.

My Darling Clementine (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 9, p. 54.

Never Say Goodbye (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—November 2, p. 56.

No Leave, No Love (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—November 16, p. 63.

Notorious (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—127.6%
Round Table Exploitation—August 31, pp. 50, 52, 55; September 14, p. 51; November 2, p. 60; November 16, p. 64; November 23, pp. 66, 75.

O.S.S. (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—108.6%
Round Table Exploitation—October 12, p. 64; November 9, p. 56; November 23, pp. 66, 76.

The Plainsman and the Lady (Rep.)
Audience Classification—General
Round Table Exploitation—November 16, p. 62.

Rio Grande Raiders (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—November 9, p. 59.

The Runaround (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 9, p. 59.

The Show-Off (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—November 23, p. 72.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Sister Kenny (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 5, p. 52; November 16, p. 65; November 23, p. 73.

Smoky (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—109.0%
Round Table Exploitation—September 14, p. 50; September 28, p. 53; October 5, pp. 53, 55; November 16, pp. 62, 66.

Specter of the Rose (Rep.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 23, p. 73.

A Stolen Life (WB)
Audience Classification—Adult
Legion of Decency—Class A-2
Picture Gross, Over-all Performance—106.5%
Round Table Exploitation—June 15, p. 63; August 24, p. 64; November 9, p. 61.

The Stranger (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—102.2%
Round Table Exploitation—July 13, p. 47; October 19, p. 50; October 26, p. 59; November 16, p. 64.

Three Little Girls in Blue (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—104.2%
Round Table Exploitation—October 5, p. 52; November 16, p. 66.

Three Wise Fools (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—102.3%
Round Table Exploitation—September 7, p. 56; September 14, p. 54; October 19, p. 54; November 23, p. 72.

Till the End of Time (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—103.7%
Round Table Exploitation—September 28, p. 52; October 19, p. 52; November 23, p. 63.

Two Guys from Milwaukee (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—104.6%
Round Table Exploitation—August 3, p. 104; September 21, p. 55; September 28, p. 52; October 12, p. 65; November 16, p. 61; November 23, p. 66.

Two Years Before the Mast (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Round Table Exploitation—October 12, p. 65; November 2, p. 58; November 16, p. 61.

The Verdict (WB)
Audience Classification—Adult
Round Table Exploitation—November 9, p. 56.

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	3019
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7424	When the Wife's Away (7) (H. Herbert)	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7483	High Blood Pleasure (19) (Shilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
4707	Monkey Businessman (18) (Stooges)	6-20-46	....
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	....
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Schilling & Lane)	7-25-46	3239
7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	....
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½) (Stooges)	10-3-46	3298
8421	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	3322
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (V. Vague)	11-21-46	....
8431	Society Mugs (16) (S. Howard)	9-19-46	....
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Meron Than Off (S. Holloway)	11-28-46	....
8403	Three Little Pirates (18) (Stooges)	12-5-46	....
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	....
	COLOR RHAPSODIES		
7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....
7503	Picnic Panic (6)	6-20-46	3066
8501	Loco Lobo (6)	10-31-46	3348
8502	Cockatoos for Two (6)	11-21-46	....
	PHANTASY CARTOONS		
7701	Simple Siren (6½)	10-25-46	2737
7702	Kongo Roo (6)	4-18-46	3066
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better (6½)	7-4-46	3163
	FOX & CROW (Color)		
7752	Foxey Flatfoots (6)	4-11-46	....
7753	Unsure Runts (7½)	5-16-46	3066
7754	Mysto Fox (7)	8-29-46	3239
	FILM VODVIL		
7953	Morales' Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	3019
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Saxie Dewell and Orchestra (10)	7-18-46	....
7958	Bobby Byrne Orchestra (10)	8-15-46	3239
	THRILLS OF MUSIC		
8951	Jerry Wald & Orchestra (10)	9-12-46	3349
8952	Machito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray Mckinley & Orch.	12-19-46	....
	COMMUNITY SING		
7654	No. 4 Good, Good, Good (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickory Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	....
7662	No. 12 One-zy Two-zy (Baker) (10½)	8-1-46	....
8651	No. 1 The Gypsy (9½) (Leibert)	9-12-46	3349
8652	No. 2 It's a Pity (10) (Baker)	10-10-46	3349
8653	No. 3 Surrender (9½) (Leibert)	11-14-46	....
8654	No. 4 Pretending (Baker)	12-19-46	....
5657	No. 7 (Re-sale) Christmas Carols (10½)	12-46	....
	SCREEN SNAPSHOTS		
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	3055
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 Famous Father sand Sons (9½)	6-10-46	3066
8851	No. 1 (Radio Characters) (10)	9-5-46	3349
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo)	11-7-46	....
8854	No. 4 (Skolsky Party)	12-26-46	....
	SPORT REELS		
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	2940
7806	Canine Champion (9½)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-15-46	....
7808	Diving Aces (9)	5-30-46	3066
7800	Flying Hoofs (9) (Horse Racing)	6-27-46	....
7810	Deep Sea Fishing (9)	8-15-46	3239
8801	Army Football Champions (11)	9-19-46	3298
8802	Ten Pin Magic (10)	10-24-46	3348
8803	Hi-Li (9½)	11-21-46	....
8804	Best in Show (Dogs)	12-12-46	....
	FLIPPY (Color)		
7601	Catnipped (7½)	2-14-46	2882
7602	Cagey Bird (6½)	7-18-46	3163
7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIAL		
A-703	Traffic With the Devil (18½)	8-31-46	3186
	FITZPATRICK TRAVELTALKS (Color)		
T-713	Land of the Mayas (9)	1-26-46	3007
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	3349
T-718	Over the Seas to Belfast (9)	8-31-46	3298
T-811	Glimpses of California (9)	10-26-46	....
	PETE SMITH SPECIALTIES		
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (10)	1-5-46	2778
S-755	Gettin' Glamor (8)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (10)	1-19-46	2850
S-758	Studio Visit (10)	5-11-46	3349
S-759	Equestrian Quiz (10)	5-18-46	3322
S-700	Treasures from Trash (10)	6-8-46	3274
S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (10)	11-2-46	3239
	PASSING PARADE		
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (9)	1-19-46	2768
K-776	Our Old Car (11)	5-11-46	2927
	MINIATURES		
M-783	Musical Masterpieces (10)	4-20-46	2927
M-784	Bikini—The Atom Island (10)	6-15-46	3322
	TECHNICOLOR CARTOONS		
W-734	Lonesome Lenny (8)	3-9-46	2940
W-737	The Hick Chick (7)	6-15-46	3349
W-739	Northwest Hounded Police (8)	8-3-46	3349
W-831	Henpecked Hoboes (7)	10-26-46	....
	TOM AND JERRY CARTOONS		
W-733	Quiet Please (8)	12-22-45	2908
W-735	Springtime for Thomas (8)	3-30-46	2927
W-736	The Milk Waif (7)	5-18-46	3349
W-738	Trap Happy (7)	6-29-46	3349
W-740	Solid Serenade (7)	8-31-46	3349

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3286
L6-1	No. 1 (10)	10-11-46	3298
	GEORGE PAL PUPPETOONS (Color)		
U5-3	Olio for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jasper in a Jam (7)	10-18-46	3239
U5-8	Shoe Shine Jasper (7)	12-20-46	....
	POPEYE THE SAILOR (Color)		
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Guile (6)	4-19-46	2987
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	8066
E5-6	Rodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	11-29-46	3348
E5-8	Island Fling (7)	12-27-46	....
	POPULAR SCIENCE (Color)		
J5-3	No. 3 (10)	2-8-46	2908
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128
J6-1	No. 1 (11)	10-11-46	3349
	SPEAKING OF ANIMALS		
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	The Lonesome Stranger (10)	6-14-46	3163
Y5-6	Be Kind to Animals (10)	8-30-46	3174
Y6-1	Stork Crazy (10)	10-25-46	3348
	SPORTLIGHTS		
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport (9)	6-21-46	3263
R5-10	Feminine Class (10)	7-19-46	3128
R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	11-1-46	3349
R6-3	Queens of the Court (10)		....
	MUSICAL PARADE (Color)		
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	8-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cities (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	11-15-46	3239
	LITTLE LULU (Color)		
D5-1	Man's Post Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack(7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	11-15-46	3239
D5-6	A Scout With the Gout (7)	12-13-46	....
	NOVELTOONS (Color)		
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-4-46	3225
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C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351
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T5-2	Don't Be a Sucker (18)	7-4-46	3263
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K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	11-1-46	3349

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequela (7)	12-21-45	2822
64,103	A Knight for a Day (7)	3-8-46	3019
64,104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	....
64,108	The Purloined Pup (7)	7-19-46	3163
64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	....
64,111	Lighthouse Keeping (7)	9-20-46	3239
64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	....
64,114	Double Dribble (7)	11-29-46	3348

Prod. No.	Title	Rel. Date	P.D. Page
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64,305	Ski Master (8)	12-26-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queen (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	3128
64,313	Steeplechaser (8)	8-9-46	3250
74-301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
74,303	Bowling Fever (8)	11-15-46	3348
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63,202	Russian Dressing (18)	11-23-45	2746
62,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927
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63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (19)	1-25-46	2908
63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	3186
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	....
	LEON ERROL		
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63,704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	3128
63,706	Follow That Blonde (18)	9-27-46	3225
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64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007
74-201	No. 1 (9)	9-13-46	3259
74,202	No. 2 (9)	10-25-46	3349
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63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2054
63,107	No Place Like Home (16)	5-3-46	2997
63,108	Panama (16)	5-31-46	3078
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63,110	Courtship to Courthouse (15)	7-26-46	3138
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)	9-20-46	3274
63,113	Northern Rampart (18)	10-18-46	3286
73,101	Beauty for Sale (17)	11-15-46	3312
	RAY WHITLEY WESTERN MUSICALS		
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2893
73,501	Bar Buckaroos (16)	9-6-46	....
73-502	Cupid Rides the Range (18)	10-11-46	3348
73,503	Bandits and Ballads (17)	11-15-46	....
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671	The House I Live in (10)	11-9-45	2679

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
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6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	....
	SPORTS REVIEWS (Color)		
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	3128
7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	....
7353	Playtime's Journey (8) (Black and White)	12-13-46	....
7301	Football Fanfare (9)	8-23-46	3239
	TERRYTOONS (Color)		
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Magpies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-20-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	....
7502	The Tortoise Wins Again (7)	8-30-46	....
7503	The Electronic Mouse Trap (7)	9-6-46	....
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	....
7506	The Housing Problem (7)	10-25-46	....
7507	The Crackpot King (7)	11-15-46	....
7508	The Uninvited Pests (7)	11-29-46	....
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	....
7510	Beanstalk Jack (7)	12-20-46	....
	MARCH OF TIME		
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
	DRIBBLE PUSS PARADE		
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers (8)	5-31-46	3128
	FEMININE WORLD SERIES		
6201	Behind the Footlights (8)	4-5-46	2974
	THE WORLD TODAY		
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

	DAFFY DITTIES (Color)		
....	The Lady Said No. (8)	4-26-46	2987
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	....
	LOEW MUSICOLOR		
....	Tocatta and Fugue (10)	10-15-46	3274

UNIVERSAL

	LANTZ COLOR CARTUNES		
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home (7)	4-15-46	3138
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	....
2322	Wacky Weed (7)	12-16-46	....
	PERSON — ODDITIES		
1366	Maestro of the Comics (9)	8-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	3263
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262
2361	Juvenile Jury No. 1 (11)	12-16-46	....
	VARIETY VIEWS		
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	3225
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
	NAME-BAND MUSICALS		
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	....
2302	Champagne Music (15)	11-20-46	....
2303	Tumblewood Tempos (15)	12-4-46	....
2304	Moonlight Melodies (16)	12-18-46	....
	SING AND BE HAPPY SERIES		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018
2381	Bit of Blarney (11)	9-30-46	3225
	SPECIAL FEATURETTES		
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2827
	THE ANSWER MAN		
2391	No. 1 (10)	10-21-46	....
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	....

WARNER—VITAPHONE

	TECHNICOLOR ADVENTURES		
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-16-46	3348
	TECHNICOLOR SPECIALS		
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
	FEATURETTES		
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days (20)	11-30-46	....
	SPORTS PARADE (Color)		
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Seat Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
	MELODY MASTER BANDS		
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt and His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2941
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (10)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	...
	BLUE RIBBON HIT PARADE (Color)		
2302	Lyin' Mouse (7)	12-22-45	2394
2303	Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf (7)	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3091
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	The Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
	MERRIE MELODIES CARTOONS (Color)		
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3128
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Three I Sing (7)	8-17-46	3174
2707	Wacky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-23-46	....
	"BUGS BUNNY" SPECIALS (Color)		
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny (7)	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	Inside Bugs Bunny (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348
	VITAPHONE VARIETIES		
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hollywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940
3401	So You Want to Save Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck? (10)	12-28-46	....

MISCELLANEOUS

	The Secret Battle (Telenews)	7-26-46	3174
	Moscow Music Hall (Artkino) (31)	9-6-46	3239
	Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286
	Operation Underground (Telenews) (18)	12-11-46	3349
	Woman Speaks (Film Studios of Chi.)		
	Vol. 1, Release 1	8-46	....
	Vol. 1, Release 2	9-46	....
	Vol. 1, Release 3	10-46	....
	Vol. 1, Release 4	11-46	....

SERIALS

COLUMBIA

7180	Chick Carter Doctective (15 episodes)	7-11-46	....
8120	Son of the Guardsman (15 episodes)	10-24-46	....

REPUBLIC

581	The Phantom Rider (12 episodes)	1-26'46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-47	3349

UNIVERSAL

1781-1793	The Scarlet Horseman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	3312

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3351-3352, issue of December 7, 1946.

Feature product listed by Company on page 3336, issue of November 30, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 19,'46	....	.....	....	3312	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
Angel and the Badman, The	Rep.	....	John Wayne-Irene Rich	Jan. 15,'47	....	.....	....	3336	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3350
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Appassionata (Swedish)	Saga	....	Viveca Lindfors-George Rydeberg	Nov. 16,'46	93m	Dec. 7,'46	3347	....	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3350
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	...	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3350
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Best Years of Our Lives (Spcl.)	RKO	....	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	....
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3350
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3288
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	....	Penny Singleton-Arthur Lake	(T) Dec. 6,'46	....	.....	....	3347	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr., 4,'46	70m	Sept. 21,'46	3211	3031	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	...
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	...
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3288
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard (T)	Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	...
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
Calendar Girl	Rep.	....	Jane Frazee-William Marshall	Jan. 29,'47	....	.....	....	3335	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
California Trail (formerly Cisco and the Angel)	Mono.	....	Gilbert Roland-Martin Garralaga	Jan. 11,'47	....	.....	....	3287	....
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carmen (French)	Superfilm	....	Viviane Romance-Jean Marais	Nov. 26,'46	102m	Dec. 7,'46	3346	....	....
Carnival (British)	GFD	....	Sally Gray-Michael Wilding	Not Set	93m	Nov. 9,'46	3297	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3264
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	....	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Children of Paradise (French)	Korda	....	Jean-Louis Barrault-Arletty	Nov. 15,'46	161m	Nov. 9,'46	3298	....	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3288
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Come and Get It (Reissue	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3288
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	....	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts (T)	Nov. 15,'46	83m	Nov. 23,'46	3321	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Dec. 10,'46	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3288
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Hand, The (French)	Dist. Films	....	Pierre Fesnay-Josseline Gael	Not Set	80m	Nov. 16,'46	3310	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	...	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	...
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100

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Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3288
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	(T) Nov. 7,'46	62m	Nov. 16,'46	3310	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2926	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	3312	....
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The	RKO	....	Tom Conway-Madge Meredith	(T) N.Y. Dec. 9,'46	....	.....	....	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fantasia (R.) (Spl.) (Color)	RKO	....	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	....	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	3350
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3288
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius and the Nightingale (Italian)	Superfilm	....	Maria Cebotaria-Rossano Brazzi	Nov. 8,'46	137m	Dec. 7,'46	3347	....	....
Genius at Work (Block 2)	RKO	....	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Ginger	Mono.	....	Frank Albertson-Barbara Reed	Jan. 4,'47	....	.....	....	3312	....
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	...
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat (Special)	RKO	662	Ginger Rogers-Jean Pierre Aumont	Apr. 30,'46	101m	Apr. 27,'46	2961	2883	3228
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	....	.....	....	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626		....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....

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Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3288
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	.....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3264
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Yours	Univ.	....	Deanna Durbin-Tom Drake	Dec.,'46	....	.....	....	3348	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	....	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3288
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (Brit.)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3288
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3350
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	....	.....	....	3312	....
Lady in the Lake	MGM	....	Robert Montgomery-Audrey Totter	(T) Nov. 25,'46	105m	Nov. 30,'46	3333	3312	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3187	....
La Symphone Pastorale (Fr.)	Films Gibe	....	Michele Morgan-Pierre Blanchar	Not Set	115m	Dec. 7,'46	3346	....	....
Laughing Lady (Brit.)	Brit. Natl.	....	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	.....	....	3312	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lighthouse	PRC	....	John Litel-June Lang	Dec. 10,'46	....	.....	....	3312	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....

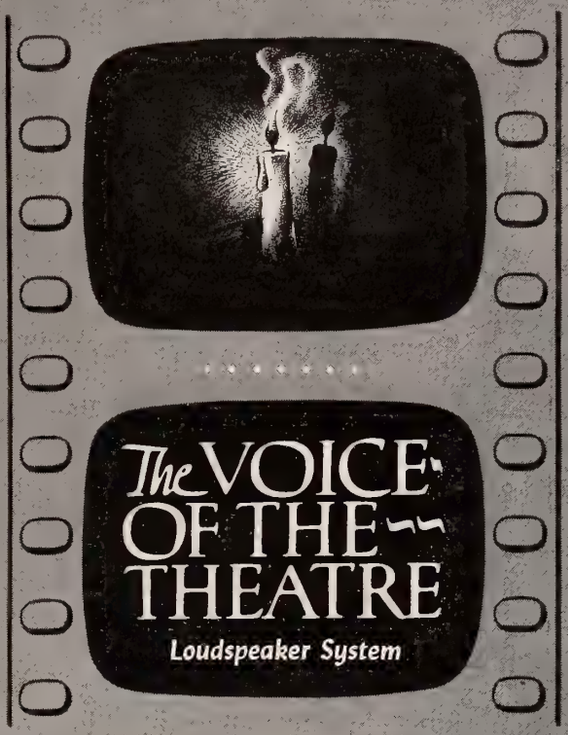
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	.....	....	2939	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	....	.....	....	3274	....
Lone Wolf in Mexico, The	Col.	....	Gerald Mohr-Eric Blore	(T) Dec. 20,'46	....	.....	....	3348	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
Love Laughs at Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	(T) Dec. 2,'46	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	....	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	....
Magnificent Rogue	Rep.	....	Lynn Roberts-Warren Douglas	Not Set	72m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Morocco, The (Brit.)	English	....	Anton Walbrook-Margaretta Scott	Nov. 23,'46	89m	Nov. 30,'46	3334	....	....
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	....	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	....	Jon Hall-Rita Johnson	Dec.,'46	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	(T) Nov. 18,'46	87m	Nov. 23,'46	3321	3066	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3288
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	....	.....	....	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3288
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	(T) Nov. 18,'46	94m	Nov. 23,'46	3322	3031	....
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3350
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
My Heart Goes Crazy (Brit.) (col.) (formerly London Town)	Univ.	....	Syd Field-Peter Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	3350
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3288
Nocturne (Block 2)	RKO	....	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3350
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3350
Notorious Gentleman (British)	Univ.	1066	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	....	.....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overlanders, The (British)	GFD	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris Frills (French)	Leo Cohen	....	Micheline Presle-Raymond Rouleau	Nov. 24,'46	123m	Dec. 7,'46	3347	....	....
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....

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People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	(T) Nov. 15,'46	87m	Nov. 23,'46	3321	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	...
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (British)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pilgrim Lady, The	Rep.	....	Adele Mara-Warren Douglas	Dec. 22,'46	....	.....	....	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (French)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'46	56m	Nov. 3,'45	2703	2670	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Jan. 24,'47	....	.....	....	3311	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	....	Robert Lowery-Patricia Morrison	Jan. 1,'47	....	.....	....	3311	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (Color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237		
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	....	.....	....	3348	....
Razor's Edge, The	20th-Fox	647	Tyrone Power-Gene Tierney	Dec.,'46	146m	Nov. 30,'46	3334	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....		
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Monte Cristo, The	Col.	....	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
San Quentin	RKO	....	Lawrence Tierney-Marion Carr	(T) Nov. 29,'46	66m	Dec. 7,'46	3345	3336	....
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
School for Secrets (Brit.)	GFD	....	Ralph Richardson-Raymond Huntley	Not Set	108m	Dec. 7,'46	3346	....	....
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	....	Claudette Colbert-Walter Pidgeon	(T) Dec. 11,'46	97m	Nov. 30,'46	3334	3274	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	..	.....	....	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	...	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	(T) Aug. 12,'46	83m	Aug. 17,'46	3149	2951	3350
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	....	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	...
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	...
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Jan. 10,'47	....	.....	....	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3350
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3350
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Scheherazade (color)	Univ.	....	Brian Donlevy-Yvonne de Carlo	Dec.,'46	....	.....	....	3312	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	....	.....	....	3240	....
Song of the South (Spcl.) (col.)	RKO	....	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stairway to Heaven (Brit.) (col.)	Univ.	....	David Niven-Kim Hunter	Not Set	104m	Nov. 16,'46	3310	....	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	....	.....	....	3348	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	...
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	3287	...
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	...
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3288
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	85m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	....	Sonny Tufts-Ann Blyth	Dec.,'46	....	.....	....	3274	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmueller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Dec.,'46	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnett	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3350
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350

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Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland (T) N.Y.	Oct. 28,'46	137m	Nov. 16,'46	3309	2963	..
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	.....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trap, The	Mono.	607	Sidney Toler-Mantan Moreland	Nov. 30,'46	....	.....	....	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Edie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Turning Point, The (Russian)	Artkino	....	Mikhail Derzhaven-Pavel Andrievsky	Oct. 26,'46	107m	Nov. 9,'46	3298	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3288
Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3350
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3350
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (col.)	20th-F	....	John Payne-June Haver	Not Set	92m	Nov. 30,'46	3333	....	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marquerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct.26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild West (color)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	.....	....	2883	....
Woman to Woman (British)	Brit. Natl.	....	Douglass Montgomery-Joyce Howard	Not Set	100m	Nov. 16,'46	3310	....	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.'46	106m	Feb.23,'46	2858		
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White (T)	Sept. 13,'46	135m	Nov. 30,'46	3333	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucile Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	...	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

A One Year Old With A Long History



It's MORE than a coincidence that we celebrate the first anniversary of the VOICE OF THE THEATRE at the same time that we celebrate the twentieth anniversary of sound films. They're part of the same story. You might give it an impressive title like: "History of Progress in Motion Picture Entertainment."

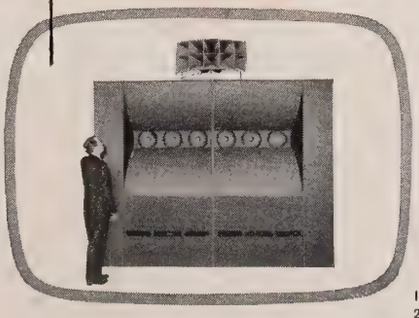
Remember, twenty years back, the handful of theatres that sported announcements of "talkies?" You recognized them as the up-and-coming houses; before long, you counted yourself among them.

Today, if you were to look at the list of over 2000 VOICE OF THE THEATRE houses, you'd again see the names of the nation's finest theatres.

Call it foresightedness or showmanship. These theatres celebrate and sell their VOICE OF THE THEATRE installations as a mark of prestige . . . and you should be among them now. There is a VOICE OF THE THEATRE system to meet the requirements of your house.

THE VOICE OF THE THEATRE IS AVAILABLE THROUGH

THEATRE SUPPLY DEALERS	NORTHERN ELECTRIC CO.
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The Return of Monte Cristo

STARRING

LOUIS HAYWARD · BARBARA BRITTON

WITH GEORGE MACREADY



UNA O'CONNOR · HENRY STEPHENSON · STEVEN GERAY · RAY COLLINS · LUDWIG DONATH

A EDWARD SMALL PRODUCTION

DO NOT REMOVE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Wicked Lady
The Time, the Place and the Girl
Blondie's Big Moment
Swell Guy
Lawless Breed
Out California Way
Lone Star Moonlight
The Falcon's Adventure
Mr. Hex
Unexpected Guest

(In News Section)

Temptation

TAXES

Congressional Fight on the War Levy Near; Industry Ready to Fend Off New Local Threats

QUOTA

British Leaders Compare Film Grosses; Demand More U. S. Time

¶ *New Board to Advise Export Association on Films for Reich*

¶ *MGM, 20th-Fox and Rank Field Forces Hold Sales Meetings*

¶ *Film Board of Canada Plans to Expand World Program*

Better Theatres

Theatre Scheme for A Community Center

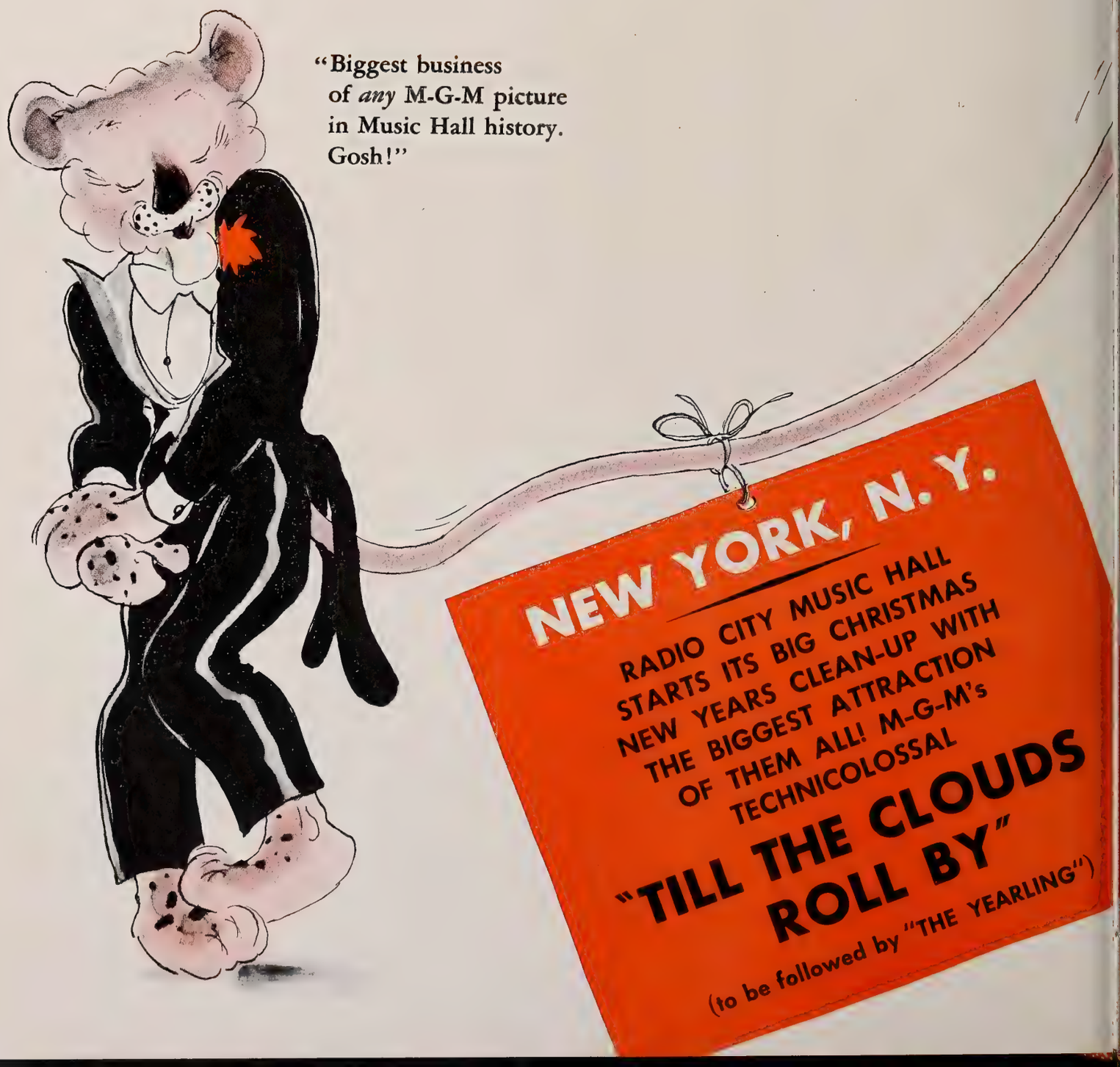
The Manager and His Staff as Good Hosts

Accessories Inspection

VOL. 165, NO. 11; DECEMBER 14, 1946

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THE YEAR'S PRIZE PICTURE
M-G-M's TECHNICOLOR
MASTERPIECE
"THE YEARLING"
WORLD PREMIERE DEC. 25th
CARTHAY CIRCLE THEATRE
TWICE DAILY
ALL SEATS RESERVED


"THE TIME THE PLACE AND THE GIRL"
IN TECHNICOLOR
WARNERS HI
STARRING DENNIS MO
JANIS PA
with S.Z.SA
ORIGINAL

A SOCK FOR EVERY STOCKING!!



ND NEW NOTE IN MUSICALS!

N ☆ JACK CARSON

MARTHA VICKERS

IN HALE · ANGELA GREENE · DONALD WOODS

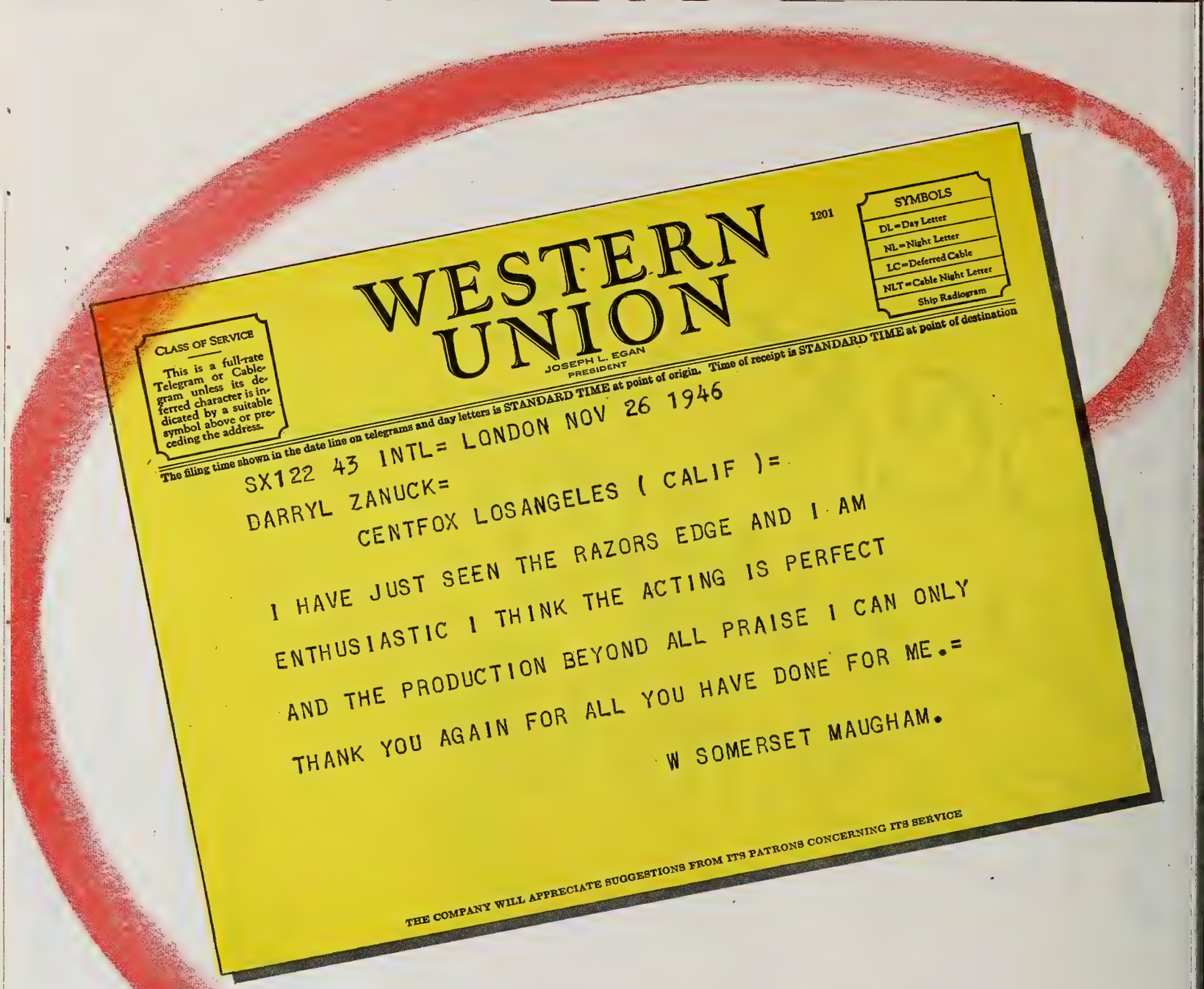
CARMEN CAVALLARO & ORCHESTRA ·

WARD LEE · ORCHESTRAL ARRANGEMENTS BY RAY HEINDORF · DIRECTED BY DAVID BUTLER · PRODUCED BY ALEX GOTTLIEB

SCREEN PLAY BY FRANCIS SWANN, AGNES CHRISTINE JOHNSTON & LYNN STARLING

THE SONGS ARE ON THE AIR EVERYWHERE :— ♪ A GAL IN CALICO ♪ ♫ OH, BUT I DO ♫ THROUGH A THOUSAND DREAMS ♪

A RAINY NIGHT IN RIO ♪ A SOLID CITIZEN OF THE SOLID SOUTH ♫ I HAPPENED TO WALK DOWN FIRST STREET ♩♪



The world's champion grosser! 1st week at the Roxy new all-time record for any picture, any theatre anywhere in the world! 2nd week tops first! Continuing to set new records every day of every week!



All the Champion Hits are from Century-Fox!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 165, No. 11 — December 14, 1946

STAGE and SCREEN

WITH mingled emotions, none tragic, one may regard a piece about the stage which Mr. Max Gordon, Broadway producer, has done for the *New York Times* at the instance of Mr. Brooks Atkinson. Says Mr. Gordon:

"The reason for the steady decline in the theatre is the inexorable fact that the movies and the radio have robbed the theatre of all its talents, either for full time or part time, and the legitimate theatre can never really be successful on a part time basis."

So now he says it was a robbery!

Also he says it's bad housing: "The business end of the theatre has not changed in thirty-five years . . . cramped theatres, cramped seats and bad stages. . . . "

Did the movies and the radio do that?

Also he says it's the critics: "As things now stand, bad notices in *The Times*, *The Tribune* and *The News* are tantamount to a sign that reads 'Bad Fish For Sale'. . . . I wish we could devise some way for the public to decide for itself. . . . These critics are too powerful. . . . "

Mr. Gordon might observe that no three critics can kill a motion picture. That is in part because the motion pictures sell to the public—and do not depend so obviously, as the stage does, upon quoting critics. The stage has specially empowered the critics by depending on them.

The unofficial but actual motion picture position is that: "A good review is very nice; an adverse review is nothing to show the boss, but unimportant, and no review at all is O.K. The customers decide."

The stage always has worried far too much about the people who come in on passes.

■ ■ ■

That sensation which swept the business scene, with a four million share surge in Wall Street, on the news of the truce in the John L. Lewis coal strike, is really like that transitory relief that comes with a lull in a headache. Now coming up December 16 is a scheduled meeting of CIO's Big Three: the steel workers, the auto workers and the electrical, radio and machine workers. Now that there is power to serve industry that is to be a campaign for wage increases for about two million workers. And there are other organizations which assuredly will be inspired. The motion picture must be concerned about the purchasing power of the whole people.

■ ■ ■

CONSIDERING TECHNIQUE

SOME recent observations of the art, and of the publicity materials pertaining to same, remind one again that the customers are commonly and continually told more than is good for them about "how movies are made". It is really none of their business. All the customers are entitled to know is what the pictures look like—not how they got that way. Any time the customer can see and be conscious of any part of the synthesis of the production, with its process shots, its miniature sets, and the like, he is having the quality of dramatic illusion invaded. Emotional reaction to the drama is inescapably corroded when the patron has part of his mind on the machinery.

An elaborate compendium of information for the press on a major production, at hand now, tells about fence rails shipped to a phony farm on a Hollywood sound stage, about some thousands of plants of hothouse corn transplanted, and how many rattlesnakes were used up getting an actor properly bitten. One good one was enough. The snake business is handled with discreet competency in the picture, but the publicity intimations might lead some sensitive customers to fear a screen spasm of lost weekend manifestations.

While nature and nature-faking are under consideration, it is germane to suggest the establishment in the Hollywood region of a property herd of longhorn cattle. There are still some to be had in Mexico. Any sense of authenticity pertaining to the life of the great open places is inevitably outraged by the frequent presentation of sequences reporting on the excitements of the Chisholm Trail or the Abelene Trail, or any other trail of the days of the drovers, all littered up with blocky, kind-eyed, white-faced Herford beef steers, yearning to get home to a feed of warm mash and the friendly attention of a 4H club farm boy. In today's "westerns" the women get wilder and the critters get milder.

■ ■ ■

FOR LOOKING

MANY a year ago, as time is counted in the motion picture's speeding evolution, there was a flow of sheer beauty to the screen, known to the trade as "scenics". The fancy for them waned as the pictorial quality of the feature dramas improved and stories came to be told against the scenic backgrounds as production tended to move to "location".

Reminiscence of the period came the other night at a screening of "The Yearling", MGM's poignant story of life and the struggle for life in the backlands of Florida. There Nature gave so abundantly of splendors, so lavishly of vistas, so tragically little of anything else. You have had report of the drama in the review enthusiasms of Mr. William R. Weaver, our Hollywood editor, and Mr. Sherwin Kane in *Motion Picture Daily*.

The consideration here at the moment is sheer picture. There is much of that, and in interludes the production lingers with artful affection among the moss festooned liveoaks, the green hills against the Maxfield Parrish sky, following the grace of deer in bounding flight across a glade, surrendering time to a sunset's extravagance as a day flames to an end, all recorded with the indulgence of Technicolor in its most indulgent mood.

■ ■ ■

Here is report on bureaucracy at work, over in socialist Britain. A United Press dispatch from London reports: " . . . The Earl of Clarendon, Britain's stage censor, deleted a reference to Mr. Strachey (John Strachey, Food Minister) from a song in a review, but approved a dig about Dr. Joad's recent defeat in a Parliamentary by-election." Dr. C. E. M. Joad is a noted philosopher, but is nonetheless a bit indignant. It couldn't happen here, so far.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Multilingual Bing

BING CROSBY, who, by an actual Paramount count has sung in 47 languages including the Scandinavian and Esperanto, will sing a song in Portuguese for "Road to Rio," fifth of Paramount's "road" series starring Mr. Crosby, Bob Hope and Dorothy Lamour. Louis Oliveira, Brazilian musician, will tutor Bing as technical advisor on the picture which will be directed by Norman McLeod.

Academy Backtrack

THE BOARD of Governors of the Academy of Motion Picture Arts and Sciences has restored the original rules governing eligibility of features for Academy Awards. The board rescinded an amendment to its by-laws adopted November 21 which provided that producers unable to open their pictures commercially in Los Angeles inside the calendar year could submit them for award on giving written notice and making the picture available, before the balloting date, for seven screenings for the Academy membership. Under the rules now restored the picture must open its commercial run not later than December 31 and continue in exhibition for seven days to qualify for an award. The board's action in rescinding the amendment followed widespread comment and criticism which suggested that the Academy had given independents special consideration.

Classroom Opinion

SIDNEY LUST'S $600,000 anti-trust action against seven of the major motion picture distributing companies and the Louis Bernheimer Theatres has so intrigued the senior grade of Hyattsville High School, Hyattsville, Md., that the suit was the subject of several recent current events class discussion. The Lust theatre concerned is the Lust Kaywood theatre in Mt. Rainier, Md.

Program

THE American motion picture industry will cooperate with the Department of Justice in reminding Americans of two great heritages, the Declaration of Independence, and the Bill of Rights. The Department will send the original documents, by train, to principal cities. There, the public will inspect them. There, too, the public will be told of the visitations by films and publicity in theatres. This, the film industry promised Attorney General Tom C. Clark Tuesday, in Washington. Top industry executives met with him, in a meeting Mr. Clark described as "most successful." In the picture industry delegation were Eric Johnston, president of the Motion Picture Association; Donald Nelson, president of the Society of Independent Motion Picture Producers; Barney Balaban, president of Paramount; Nicholas M. Schenck, president of MGM; Spyros P. Skouras, president of Twentieth Century-Fox, and Abram F. Myers, chairman of the board of directors of National Allied States Association.

Pickets in Brazil

STUDENTS in the city of Passo Fundo in the State of Rio Grande do Sul in the southern part of Brazil, reports the HERALD'S Rio correspondent, used a unique variation of the picket line to force two theatres to close. Angered by the theatre management's refusal to give students a special 50 per cent discount, the students formed a long line in front of the box offices and each asked for one-half of a ticket. When the students were refused their request they took up their positions again at the end of the line. Thus, for several hours, the students kept circulating from the end to the front of the line and from the front to the end, with the result that everyone was prevented from entering the theatres and the theatres were forced to close. The police were summoned, but refused to have anything to do with the matter since all was proceeding in a quiet and orderly fashion.

More Mystery

THE Russians are busy these days; too busy to allow Americans to use short-wave facilities in Moscow for broadcasts to the United States. That's the story anyway. Networks are considerably, and publicly, exercised. CBS vice-president Edward R. Murrow wired Marshal Joe Stalin:

"It is our desire to report the news of Russia by radio, but the denial of facilities makes this impossible. Therefore, unless your Government's decision is reconsidered, we shall withdraw our correspondent."

The broadcasts were cut October 7. The networks made no open move till last week. The State Department was understood interested.

The Russian Government said its heavy winter short-wave schedule did not allow time for the Americans, representing the CBS, ABC, and NBC networks.

Gadget

DON'T look now, but your pulse is being taken. And under your theatre seat, too! Sneaky thing, but it'll be Paramount's fault. The company is determined to sneak up on audiences at sneak previews to "gauge scientifically the effects of emotional scenes." So Loren L. Ryder, the company's studio sound department head, developed an electronic thingamabob to record heart beats and rates of breathing. It will be placed under certain seats, Paramount says.

INDUSTRY gathers forces to demand Federal tax reduction Page 13

LANGER insists he will push his film legislation in Congress Page 13

OKLAHOMA exhibitors revise by-laws to extend legislative protection Page 14

TWO British leaders say their films get brushoff in United States Page 14

ON THE MARCH—Red Kann in comment on industry affairs Page 28

NEW advisory board to assist in selecting film programs for Reich Page 29

Selznick launches his own new distribution organization Page 30

CANADIAN Film Board sets plans to expand its world program Page 35

NATIONAL SPOTLIGHT—Notes about industry personnel across country Page 42

MOVE to speed the organization of newly-established film foundation Page 56

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South American Way

THE GOVERNMENT'S program of educational pictures made for the Latin American countries should be continued at all costs in the opinion of Dr. Ryland Madison, Film Consultant for the Institute of Inter-American Affairs. Recently returned to Hollywood from a tour of duty, Dr. Madison reported that "over 8,000,000 people in South America see these Government films. They have been shown in every community where it was possible to take a 16mm projector. By making our Latin-American neighbors picture conscious, the Institue has not only benefitted them from a cultural standpoint, but has opened up a huge potential market for entertainment films." The initial film program for the Institute called for 18 live-action subjects to be filmed in South America and 14 animated programs to be made in conjunction with the Walt Disney studios. Dr. Madison, on his return from Washington, will continue as consultant on these films until the program is completed.

"Best Years"

ONLY now and then does a motion picture by name and fame reach the erudite and conservative editorial page columns of the *New York Times*. This week "The Best Years of Our Lives" made it in an attention which includes the observation:

"By observing the varied readjustments of three veterans returned from the war—their typical joys and bewilderments in relations with their loved ones and their friends, with society and, significantly, with each other—it throws into penetrating relief the stresses and strains of a drama which is still, as it were, in its third act. And that is immediately important. It is enriching. As a matter of fact, it's art."

City View

AS FAR as the city administration of New York is concerned, Howard Hughes' "The Outlaw" is lewd, indecent and immoral and its showing would constitute an offense against morality, decency and the public welfare; also it is the duty and responsibility of the city license commissioner and police commissioner to guard against indecency and obscenity in the exhibition of motion pictures. All this was pointed out in the New York City Corporation Counsel answer, filed in the New York Supreme Court, to a Howard Hughes demand for declaratory judgment against city officials to restrain them from threatening exhibitors who show the picture with the revocation of their license. The brief, containing separate testimony from Benjamin Fielding, License Commissioner, and Arthur W. Wallander, New York City Police Commissioner, points to a suit by United Artists against Amity Amusement Company and Midtown Theatres Corporation, now pending before the Supreme Court, in which UA seeks to force these theatres to show "The Outlaw" according to contract. It is pointed out that a decision in this case would weigh heavily.

Japanese Poll

JAPANESE motion picture fans go to the theatres on an average of more than once a week, prefer American and other foreign pictures to the native variety and would rather see a romantic picture than any other kind. All this according to a poll of 8,000 patrons of the Nikkatsu theatre chain made by the Motion Picture Export Association. A breakdown of the poll shows that 47 per cent of the audiences attend theatres more than once a week; 32 per cent once a week, and 21 per cent less than once a week. Verifying the results of a previous poll of the Toho circuit audience, the Nikkatsu questionnaire revealed that the Japanese are overwhelmingly in favor of the United Newsreel, which is American-made, as against the native newsreel.

Dubbed Danny

FRENCHMEN soon will be able to enjoy Danny Kaye's chatter and wisecracks without having to resort to the dictionary. RKO has dubbed the comedian's films into French and to do this was no mean task. Two actors had to be hired—one who could imitate Danny's speech with just the right inflection and another who could sing his songs with the same tongue-breaking rapidity that made him a favorite not only on the screen, but also on the air and on records. Those who've heard the dubbing job say it sounds just like Danny—doing one of his French imitations.

Roosevelt Story

A FEATURE-LENGTH picture on the life of the late President Roosevelt is in the process of being completed after nine months of work, according to an announcement last week from Tola Productions. Martin Levine and Oliver A. Unger produced the picture in association with Harry Brandt, compiling it from available footage. The picture follows the career of the president from the time he was a State Senator to within a few days of his death.

PEOPLE

ERIC JOHNSTON, president of the Motion Picture Association of America, currently in Washington, D. C., will spend Christmas in Spokane, Wash., and later will go to Arizona for several weeks' rest. Mr. Johnston was stricken with pneumonia during his recent trip to England.

HERMAN F. LEVY, for the past two years assistant advertising manager of Universal Studios, Monday was appointed advertising manager for Universal-International studios, succeeding CLARK RAMSEY, who resigned last week to join the Monroe Greenthal Advertising Agency.

JAMES V. O'GARA, supervisor for Republic's South American branches, Monday was appointed executive assistant to JAMES R. GRAINGER, Republic executive vice-president and general sales manager.

LOUIS L. LIONI of RKO Radio's Far Eastern organization and his wife have arrived in New York from Holland for conferences with PHIL REISMAN, vice-president of foreign operations.

SAMUEL N. BURGER, regional director of Latin America for Loew's International, left New York Saturday for Colombia for the opening of MGM's Cine Metro in Barranquilla.

RICHARD OWEN, 20th Century-Fox's exploitation representative in the southwestern district, resigned last Wednesday. He will take a vacation before announcing a new affiliation.

T. D. KEMP, associated with the Wilby-Kincey theatre interests in Charlotte, N. C., has been appointed Mecklenburg County chairman for the North Carolina Good Health Association.

FRANK SCHIENDLER has been appointed branch manager of the Los Angeles exchange of Screen Guild Productions, succeeding WILLIAM FLEMION, resigned.

AAGE BREMERHOLM, managing director for Gloria Films in Denmark, has been appointed manager of RKO Radio's newly organized office in Copenhagen, Denmark.

M. J. SIEGEL, for the past three years an MGM executive in Hollywood, resigned Tuesday to form an independent producing company.

RANDY ROGERS, assistant to JESSE LASKY, was elected secretary of Jesse Lasky Productions in Hollywood Tuesday.

H. F. KESSLER-HOWES has been appointed director of publicity for Columbia Pictures, Ltd., in London, succeeding ARTHUR ALLIGHAN.

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THIS WEEK the Camera reports:



COMMUNITY SING. Binding ties between the picture-makers and the community, Republic personnel the other day joined lustily with the Chamber of Commerce of Studio City. In the picture above are Herbert J. Yates, right, Republic president; Vera Hruba Ralston, Republic star, and, left, Gene Autry, the company's singing western star. The affair was broadcast over the American Broadcasting Company network.



RKO Pathé News

RECOGNITION, for a newsreel combat cameraman. Robert Donahue, Jr., right, RKO Pathe News photographer, receives a citation from Secretary of War Robert Patterson. Mr. Donahue's citation, earned through years of war in two major Pacific area theatres, was given at the Overseas Correspondents' banquet in Washington.





D'Arlene Studios

PAUL WHITE is the new Vanguard-Selznick European and North African sales, advertising and publicity head. He was to sail from New York Saturday for Paris headquarters. See page 30.



SALES is the topic. The executive lineup at the Columbia sales meeting in the Drake Hotel, Chicago, last week. Seated are Louis Weinberg, I. Wormser, Maurice Grad, George Josephs, Abe Montague, general sales manager; Rube Jackter, his assistant; Louis Astor, I. Moross and L. Jaffe. Standing, H. C. Kaufman, Irving Sherman, Vincent Borelli, Seth Raisler, Joe Freiberg and Sidney Singerman.

SIGNING, left. Alfred Noyes, center, author, affixes his signature to the Monogram contract purchasing "The Highwayman", while producer James Burkett, left, and president Samuel Broidy watch.



Ed Sullivan

JACK KEEGAN has succeeded Harry David, resigned, as general manager of the Northio Theatres Corp., Paramount affiliate.



FRIED CHICKEN and a floor show—courtesy Memphis Variety Club. The scene at the dinner for 70 wheelchair patients of Kennedy General Veterans Hospital. Each Variety member and wife "adopted" a veteran for the evening.



LONG SERVICE and loyalty, left. Messmore Kendall, left, president of the Capitol theatre, New York, congratulates Herman Landwehr, house manager, 27 years with the Capitol, and Bob Gibbons, assistant manager, as Mrs. Kendall looks on. Of 125 employees, 53 have been with the house 10 to 27 years.

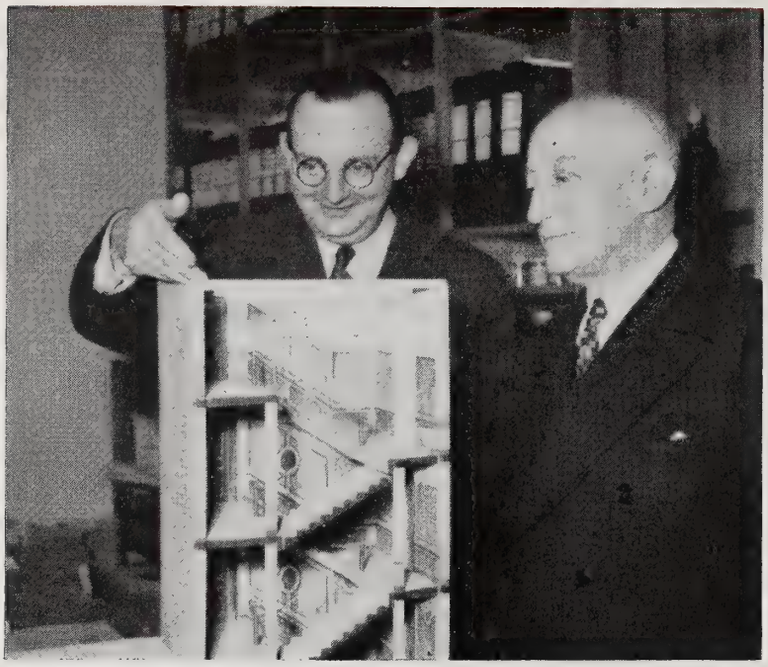


By the Herald

THE FINANCIAL REPORT, in which all are interested, was read at the Motion Picture Associates election luncheon in New York last week by Morris Sanders, reelected vice-president. Fred Schwartz, reelected president, is in the center; David Weinstock, former director, at right.



TOAST IN CHAMPAGNE, to the bride and bridegroom. They are Angela Greene, Warner star, and Stuart Martin, Los Angeles realtor. The couple flanking them are Jack L. Warner, Jr., at the right, and Janis Paige, also a Warner star. The wedding was in New York Saturday, December 7.



IN SWEDEN with Adolph Zukor. The much-traveled Paramount board chairman is shown at the right in the Europa Studios, Stockholm, discussing a model with Max Linder, architect. Mr. Zukor, aboard the Queen Elizabeth with George Weltner, Paramount-International president, was due back in New York Thursday.



SOME SWEDISH BEAUTIES welcome a British theatre manager, Patrick Reed, of the Odeon Theatre, Portsmouth. The scene is on the set of "Mr. Cinders" at the Svensk Film Studios, Stockholm. The girls: Anna Liza Ericsson, Marianna Gyllenhammer.

IN ARGENTINA, right, a banquet marking Monroe Isen's 25 years as Universal branch manager. At the Buenos Aires affair, left to right, are Mr. Isen, Mrs. George Kallman, Joaquin Lautaret and Mrs. Isen.





By the Herald

ADOLFO FRIEDMAN, United Artists representative at Bogota, Colombia, has been a New York visitor.



WELCOME TO PRAGUE. The scene as Irving Maas, center, Motion Picture Export Association general manager, arrived in the Czechoslovakian capital. He is greeted by Jindrich Elbl, left, Government film export-import plenipotentiary, with Louis Kanturek, MPEA Czechoslovakian managing director.



By the Herald

LEON SIRITZKY, film exporter-importer, and circuit owner, arrived in New York last week from France, where he has recovered part of his formerly extensive holdings. With Marcel Pagnol, he will produce in Hollywood, he said.

INDUSTRY GATHERS FORCES TO DEMAND CUT IN TAXES

Prepare to Seek Action in New Congress; To Fight Threat of Local Levy

Taxes, their repeal or reduction and the prevention of new ones, generated hot debate this week in Washington and in the industry.

In the capital, observers saw a major fight looming early in the 80th Congress which convenes in January. The Republicans, who won overwhelming control in the November election, now may split over the reduction or repeal of the 20 per cent war levy on all admission tickets.

The Motion Picture Association promised to aid local exhibitor units in resisting "discriminatory" state and municipal taxes on theatre admissions, of which two new threats were reported this week, in St. Louis and in Pennsylvania.

Taxes High on Agenda Of Oklahoma Group

The Oklahoma Theatre Owners' Association, meeting in Oklahoma City Monday and Tuesday, placed local taxes high on their agenda. (Story on page 14.)

Following the early-November elections, newly-elected Republican Congressmen reiterated their campaign pledges for a reduction of the 20 per cent Federal admission tax on places of amusement. Now, after more than a month, and confronted with a platform of general tax reduction, the Republicans are bound also by their first promise, which was to reduce the Federal debt. At the same time, they realize that the Armed Forces must be kept intact and veterans' benefits must be continued.

Present indications are that the admission tax will be the last reduction made. First consideration will be given personal income taxes, and second will come a lowering of the corporation tax.

Congressmen Reported Not Certain About Slash

On the House side, Congressman Harold Knutson, Republican of Minnesota, is reported to be backing down on his promise that excise taxes will be lowered. Representative Knutson was a long-time advocate of reducing the present excise tax to 10 per cent.

Iowa Senator Bourke B. Hickenlooper, Republican, said Monday that he favors a general and gradual reduction of taxes. However, he asserted that luxury taxes will have to "be last on the list." Senator Eugene D. Milliken, Republican of Colorado, who last week disclosed that he is "opposed to any Congressional action on cutting or eliminating excise taxes," until a complete report on the state of the Treasury is submitted to Congress, said Monday that careful consideration must be given "before any reduction in taxes is approved by Congress."

The Colorado lawmaker expressed the belief that excise taxes will be the last for reduction.

Senators Charles W. Tobey, Republican of New Hampshire, and Robert A. Taft, Ohio Republican, who were members of the committee last legislative session, are both reported to have cautioned fellow lawmakers against "rushing into a tax reduction program" without first reducing the budget and setting aside money for the operation of the Government.

Last weekend it was announced from Washington that the Motion Picture Association will fight every state admissions tax bill introduced. Last year, the MPA legislative branch blocked attempts to impose admission taxes in Massachusetts, Maine and Illinois. It was also pointed out that there is an increasing danger of state admission taxes because of the increased expenditures for veterans' benefits and state projects curtailed during the war.

St. Louis Preparing Fight Against Tax on Grosses

In St. Louis this week the entertainment industry gathered its forces to fight a proposed additional three per cent tax on gross receipts designed to help city finances. The proposal has been referred to the Legislative Committee of the Board of Aldermen. The measure, when originally drawn, provided for a five per cent tax—the same amount proposed last spring, but which was defeated. The amended measure would require each theatre to post either a $2,000 bond or a $1,000 cash deposit to guarantee payment of the tax.

The Pottstown, Pa., Borough Council Finance Committee and representatives of local theatres held a conference last week on the theatre sections of a proposed new local law which would increase taxes on theatre ticket sales, and levy taxes on revenues of other amusement enterprises operating within the city limits.

The measure has passed two readings in the Council, and must pass a third. The theatres would have a five per cent tax to pay against gross revenues if the law is adopted, or $5 per performance if an amendment is adopted.

SENATOR LANGER TO PRESS THEATRE DIVORCEMENT BILL

Washington Bureau

When the new Republican Congress meets next month it may be called upon to consider the matter of theatre divorcement. Senator William Langer, North Dakota, has reiterated that he will introduce his theatre divorcement bill into Congress.

The Senator wanted to get action on his bill last year, but withdrew it upon the advice of Attorney General Tom Clark because of the pending anti-trust suit. This year, says the Senator, he will introduce the bill regardless of what action is taken on the suit by the New York District Court.

Asserting that he does not think there "is anything unconstitutional" about such a legislative measure, the Senator said that he will call in several exhibitor association representatives to consult with him on the "pattern which the bill should take." In particular, he would consult with them on whether his bill should contain a ban on block booking. The Senator has definite views on divorcement, but wants advice on booking practices.

Mr. Langer indicated that he intends to press for passage of his measure even if the Supreme Court upholds the Justice Department's contention that "theatre interests of producers and distributors must be completely divorced."

Attorney General Clark reportedly believes that litigation for divorcement under the Sherman anti-trust act would set a better precedent than legislation. Mr. Langer, however, holds the contrary view.

Loew's Announces Christmas Bonus for All Employees

A holiday bonus, in which employees of Loew's Theatres, home office, Metro-Goldwyn-Mayer home office and exchange, and radio station WHN will participate, was announced Tuesday by Nicholas M. Schenck, president of Loew's, Inc. Employees earning up to $60 per week and who have been in the companys' employ a year or more, will receive two weeks' salary, total bonus not to exceed $50. Employees receiving up to $60 per week who have been with the company more than six months, but less than one year, will receive one week's salary bonus, with $25 established as the maximum.

SAY BRITISH FILMS GET U. S. BRUSHOFF

Jarratt and Korda Charge Product Is Not Getting Proper Distribution

by PETER BURNUP
in London

That Korda outburst in the New York *Times* had a counterpoint played to it when the *Queen Elizabeth* docked here. The contrapuntal artist this side was Sir Arthur Jarratt, deputy chairman and managing director of Korda's British Lion Films, newly returned from fiesta and feting across the Atlantic.

The two knights, Sir Alexander and Sir Arthur, are clearly in accord in this matter of the fashion in which America treats this country's films.

Says Suspicions Aroused

Sir Arthur declares that his suspicions were aroused—before he crossed the Atlantic—by the paeans of praise bestowed by American executives on the new style film now being exported to America by Britain. He felt that there must be a catch in it somewhere.

Returned from his tour of exploration he forthwith went on record with the following sentiments:

"The blunt truth is that our films are not getting any sort of proper distribution in America. Only one film, 'Seventh Veil', has been widely seen in the United States. Everybody liked it. There is no doubt that as a result James Mason, who starred in it, is a big proposition in America now."

Jarratt claims to have had a good look around America's cinemas. But he had to look very hard to discern the screening of Britain's films.

At Art Theatres

Says he, those subjects—never mind the lavish cheers accorded them by kindly American filmmakers—never seem to rate showing at anything superior (or more money-making) than a choosy art theatre. "Henry V," he reports, enjoys long runs in specialized situations. "Caesar and Cleopatra," so says the returned traveller, is getting around but on nothing like the scale it should rate. "Brief Encounter" is another highly valued piece at which American big time theatres appear (in the Jarratt view) to cock a discreet snoot.

"It's no use blinking facts," was another of the Jarratt summings-up, "or being complacent. For the most part, our pictures are just being tucked away in those specialized places. The circuits aren't playing."

All of which is objectively reported by your London Bureau without bias, slant or comment. Except for the addendum that the Jarratt views are widely held this side. It is a commonplace in motion picture circles hereabout that no one outside the Bank of England or J. Arthur Rank's accountants really knows what or how many million dollars Britain's films have really earned in the United States; whether, in other words, the plaudits they have lately earned were just so much lip-service.

Britain's producers are the last to maintain nowadays that their work has some specially God-given right entitling it to automatic screening in America. They know all about the alleged reaction in the Middle West to that so-called Oxford accent.

U. S. Audiences Studied

They've taken pains to travel the Atlantic and sit unobtrusively among those self-same audiences. They think they know what America wants and—without sacrificing the essential Englishry of this work—claim to have it on offer.

There's also—and it all comes back to this—that annual drain on Britain's finances of the equivalent in dollars of twenty-two million pounds sterling. No one—least of all Treasury officials—believes the country can continue to stand it.

It is also the reason why one of the suggestions thrown out by Eric Johnston during his stay here was rejected forthwith by the producers at least.

Foreseeing the possibility of a drastic cut in Britain's import of films unless a happier spirit of reciprocity were exhibited in American screenings, Mr. Johnston proposed that the present Quota Act should be extended for another year. The Act expires, so far as distributors are concerned, in April, 1948, and for exhibitors in October of that year. The Producers have already prepared their memorandum of demands for further protection under the law.

Coldly, says Sir Henry French, the Producers' Quota Committee sees nothing in the Johnston proposals which might lead it to alter the memorandum already prepared.

NO ANSWER ON FILMS VS. FOOD IN COMMONS

Hugh Dalton, British Chancellor of the Exchequer, declined to answer some leading questions on films vs. food imports from America when the matter was brought up Tuesday in the House of Commons. The questions:

"Will you remember the British housewife would rather have her weekly can of pork from Chicago than a weekly can of dope from Hollywood?"

"Will you remember we cannot eat films?"

Oklahoma Group Alters By-Laws Under Tax Spur

Threats of taxation spurred this week's Motion Picture Theatre Owners of Oklahoma two-day convention to reorganize and revise their by-laws to allow for an enlarged legislative program during the coming session of the Oklahoma legislature.

Meeting at the Skirvin Hotel in Oklahoma City, 158 delegates to the convention approved the reorganization and the revision, after a half-dozen speakers made references to needs along that line.

The group voted against joining ATA as a unit, although approving it. Individuals will be able to join. Fred Wehrenberg, MPTOA president, spoke before the ATA vote. Herman Levy, MPTOA general counsel, said he expected the court to rewrite its decision in the New York case because divorcement and auction selling, indicated relief measures, are out.

Henderson M. Richey, head of exhibitor relations for MGM, called upon the exhibitors to institute research and planning to prevent other businesses from getting the edge.

Both Mr. Richey and Leon Bamberger, sales promotion director for RKO Radio, praised the public relations record of the Oklahoma exhibitors. Mr. Bamberger also pleaded for better advertising techniques on the part of small town exhibitors.

C. B. Akers, Griffith Amusement executive and chairman of the State Exhibitors Legislative Committee, reviewed the municipal tax picture in the state and obtained approval of the by-law revisions providing for 20 on the board of directors with equal geographical representation from all over the state. Harry Lowenstein was named unit director of the MPTOA board.

Broidy Reelected Chairman Of Monogram International

Samuel Broidy was re-elected chairman of the board and Norton V. Ritchey president of Monogram International Corporation at a stockholders meeting in New York Thursday. Also elected were: J. Peter Friedhoff, vice-president; George D. Burrows, treasurer; Nellie Witting, secretary; David D. Horne, assistant treasurer and assistant secretary; George N. Blatchford, assistant treasurer; Barnett Shapiro, assistant secretary.

20th-Fox District Heads Hold Chicago Meeting

W. C. Gehring, Twentieth Century-Fox central division manager, concluded a two-day meeting with his district managers at the Blackstone Hotel in Chicago Monday with discussions of the present "Spyros Skouras drive" highlighting the meeting. Also discussed were selling plans for "The Razor's Edge," as well as a discussion of scheduling the Technicolor films.



Get ready for great shows –

and lots of them!

You can make that "Paramount" permanent... because we've opened the flood-gates of a reservoir of brilliant product, with enough fine releases to keep first-run marquees dazzling with great names and titles every day for the next five months...

FOR DATES RIGHT NOW...

"TWO YEARS BEFORE THE MAST"

All engagements, from New York to San Francisco, have records lashed to "The Mast"! Variety reports it the industry's top-grossing hit!



starring

Alan Ladd · Brian Donlevy
William Bendix · Barry Fitzgerald

with ***HOWARD DA SILVA*** · *ESTHER FERNANDEZ* · *ALBERT DEKKER*
LUIS VAN ROOTEN · *DARRYL HICKMAN*

Directed by JOHN FARROW

Produced by Seton I. Miller • Screen Play by Seton I. Miller and George Bruce • Based on the Novel by Richard Henry Dana, Jr.

FOR MERRY CHRISTMAS HIGHS...

Irving Berlin's "BLUE SKIES"

In Technicolor

32 Berlin songs—and Bing sings 16! Last chance to see Fred dance! First dates all-topping, all-terrific! All-time record-holder, Paramount, N. Y. C.!



starring

Bing Crosby
Fred Astaire
Joan Caulfield

with

BILLY DE WOLFE
OLGA SAN JUAN

Lyrics and Music by Irving Berlin







Directed by STUART HEISLER • Screen Play by Arthur Sheekman • Adaptation by Allen Scott

TO START THE NEW YEAR BRIGHT....

"Cross My Heart" ...'n hope to die laughing!

Betty's first all-out comedy since "Here Come The Waves"! She sings 3 top-popularity songs in this story of a girl who can't tell the truth to save her life! A fast musical, a thrilling mystery, a howling comedy—all in one and all wonderful!



starring

Betty Hutton

and

Sonny Tufts

with

MICHAEL CHEKHOV
(Hit of "Spellbound")

RUTH DONNELLY
HOWARD FREEMAN
RHYS WILLIAMS

Directed by JOHN BERRY





Produced by Harry Tugend • Screen Play by Harry Tugend and Claude Binyon • Based on a Play by Louis Verneuil and Georges Berr

FOR THAT FINE JANUARY TIME....

Hal Wallis'
Production

"The Perfect Marriage"

Esquire Magazine says: "Comes pretty close to being the perfect comedy!" And Life described its captivating 10-year honeymoon in a big full-color feature, read by 20 millions! When its romantic stars run around in triangles, it's all top box-office fun!



starring

Loretta Young and David Niven

with

EDDIE ALBERT
CHARLES RUGGLES
VIRGINIA FIELD
RITA JOHNSON
ZASU PITTS



Directed by LEWIS ALLEN • Screen Play by Leonard Spigelgass

FOR LINCOLN'S BIRTHDAY CROWDS...

"Ladies' Man"

Eddie's a rich oil king and how the gals go for him—and his million bucks! A Bracken musical that'll be good news to Eddie's 20,000,000 radio listeners! Good news too for Spike Jones' millions of juke-box fans as he slays their favorite numbers!





starring

Eddie Bracken
Cass Daley
Virginia Welles
and **Spike Jones**
and His City Slickers
with
JOHNNY COY
VIRGINIA FIELD



Produced by DANIEL DARE • Directed by WILLIAM D. RUSSELL • Screen Play by Edmund Beloin, Jack Rose and Lewis Meltzer

FOR WASHINGTON'S BIRTHDAY LINES...

"CALIFORNIA"

In Technicolor

In the big-money pattern of "Blue Skies" and "Two Years Before The Mast"! Important new treatment techniques to make it the ultimately great Picture-of-the-West you knew some day would be made! A huge cast of 5,500—in 27 panoramic settings!







starring

Ray Milland
Barbara Stanwyck
Barry Fitzgerald

with

GEORGE COULOURIS · ALBERT DEKKER
ANTHONY QUINN · FRANK FAYLEN

A **JOHN FARROW** Production

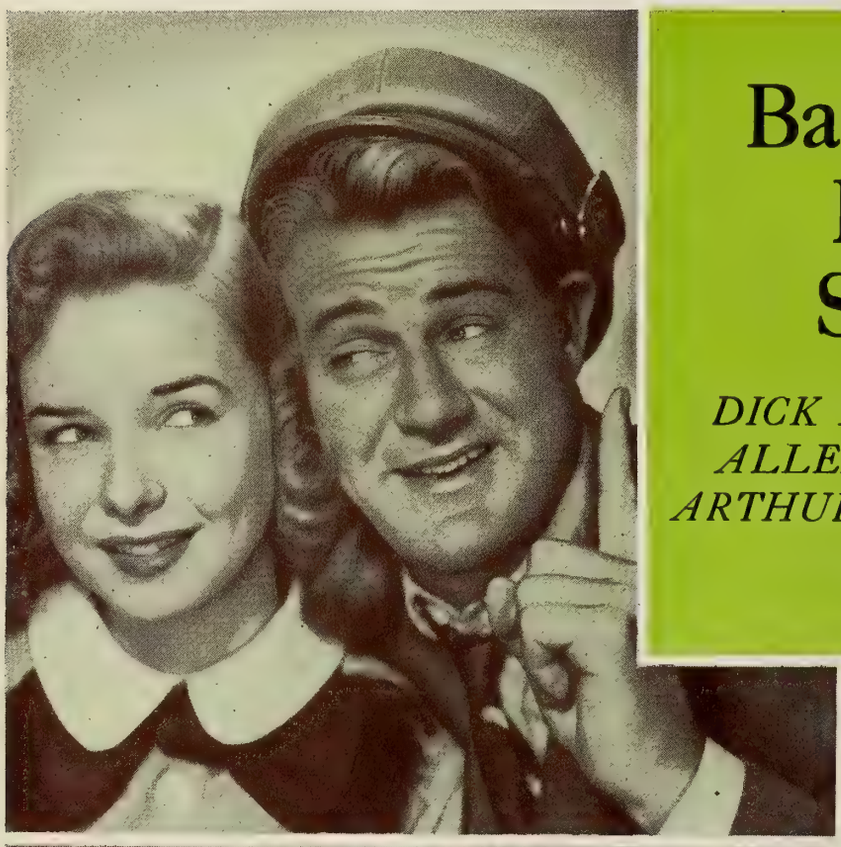
Directed by JOHN FARROW

Produced by Seton I. Miller • Screen Play by Frank Butler and Theodore Strauss

FOR EARLY MARCH DATES...

"EASY COME, EASY GO"

Sonny's crazy over Diana—and Barry's crazy over horses... the ones that come in last! Here's hilarious laughter, directed by the man who made "Two Years Before The Mast." With Barry actually delivering more laughs than in "Going My Way"!



starring

Barry Fitzgerald
Diana Lynn
Sonny Tufts

with

DICK FORAN · FRANK McHUGH
ALLEN JENKINS · JOHN LITEL
ARTHUR SHIELDS · FRANK FAYLEN

Produced by Kenneth MacGowan
Directed by JOHN FARROW





Screen Play by Francis Edward Faragoh, John McNulty and Anne Froelick • Based on sketches by John McNulty

FOR A RECORD-BLOOMING SPRING...

"Suddenly It's Spring"

A spring-feverish love-fest — when Fred meets Paulette, lovelier than she was in "Kitty" — and MacDonald Carey, in his first postwar role and gorgeous Arleen Whelan tangled in a marital quadrangle that's balmy with comedy and sunny with romance!







A
MITCHELL LEISEN
Production
starring
Paulette Goddard
and
Fred MacMurray
with
MACDONALD CAREY
ARLEEN WHELAN
Produced by CLAUDE BINYON
Directed by MITCHELL LEISEN

Screen Play by Claude Binyon and P. J. Wolfson • Original Story by P. J. Wolfson

FOR A GLORIOUS BOX OFFICE EASTER...

"My Favorite Brunette"

Here it is—gross-topping, hilarity-topping successor to "Beaucaire"! In fact, it's the funniest Hope picture—all the way back to "My Favorite Blonde"! As an international detective, Bob starts laughs heard 'round the world. And Dotty's the spy he loves to eye!



starring

Bob Hope

and

Dorothy Lamour

with

PETER LORRE

LON CHANEY, Jr.

Produced by DANIEL DARE

Directed by ELLIOTT NUGENT





Screen Play by Edmund Beloin and Jack Rose • A Paramount Release

FOR POST-EASTER PROFITS...

"The Imperfect Lady"

The season's most exciting star team! Ray Milland, winner of the Grand Prix International for the *world's* best performance, now in his first great love story in years! Plus Teresa Wright at her peak in what is bound to be the best year of her life. Together in a superstrong drama of a beauty who sullies her own honor that a man may live.

starring

Ray Milland and Teresa Wright

with

SIR CEDRIC HARDWICKE
VIRGINIA FIELD
REGINALD OWEN
ANTHONY QUINN
MELVILLE COOPER

Directed by LEWIS ALLEN







Produced by Karl Tunberg • Screen Play by Karl Tunberg

These 10 Great Attractions In The Next 4 Months

are eloquent evidence that there will be no quality or quantity letdown from Paramount's industry-pacing standards of the past year.

They are a factual demonstration that this company is prepared with enough—and great enough—product to maintain the preeminence that has made Paramount not only the talk of the trade, but the wonder of America's industrial and financial world.

Yet these are but the forerunners of a year's program so rich in box-office values that again in 1947, for the fourth successive season, the verdict of the show world must be.....

"Paramount

IS AMERICA'S LEADING MOTION PICTURE COMPANY"



PRINTED IN U.S.A.

Buying Group Is Here to Stay, Kirsch Insists

The independent buying organization is here to stay "and I believe the distributors know it," Jack Kirsch, president of national Allied States Association, told members of the Illinois Allied Booking and Buying Circuit last Friday in Chicago. Speaking at the organization's fourth anniversary dinner in the Congress Hotel, Mr. Kirsch criticized distributors for what he called their "erroneous attitude" toward film cooperatives.

Explaining, he said: "There is a deep-seated misconception on the part of film companies that buying organizations of theatres were organized primarily to 'chisel' on film rentals. That is farthest from the truth. Our buying department had its beginning during the height of the war. The owners had to have a central agency to which they could delegate the difficult task of buying and booking pictures so that the major part of their time could be devoted to the physical operation of their theatres which were then feeling the effects of the great shortage of manpower."

Since the end of the war, Mr. Kirsch continued, "the exhibitor has continued to realize and consider the value of a central buying agency, having already seen the time-saving benefits it has provided him. . . . It enabled him to become more closely acquainted with his clientele; to become a driving force in his community—all the requisites in the making of a good showman."

The dinner meeting was attended by 400 midwest film men who paid tribute to Mr. Kirsch for his efforts in guilding the Illinois booking and buying group.

Concluding, Mr. Kirsch said: "The right to control one's property; the right to conduct one's business in privacy; the right to an open market in which supplies are equal to the demands, and the right to do business on fair and equitable terms" are the reasons and the effective arguments for film cooperatives.

"We aim to be constructive at all times," he asserted, "and feel the distributors have begun to realize that we must make a profit in order to exist and make this a healthy business. Without a fair return to the exhibitor, it becomes a very poor business and that doesn't do the distributor or the exhibitor any good."

WE Votes $1.50 Dividend

The board of directors of the Western Electric Company has declared a dividend of $1.50 per share, bringing the total dividends for the year to $2 per share. The company paid 50 cents a share dividend in the third quarter and passed the dividend in the first two quarters, when it was operating at a loss. A stockholders' meeting has been called for December 23 for the purpose of increasing the company's authorized capital stock from 6,000,000 to 7,500,000 shares.



Photo by Movietone News

***FOURTH ANNIVERSARY** of the Illinois Allied booking and buying organization, as Jack Kirsch, president of the state Allied and national Allied president, spoke. At the left is Abe Montague, Columbia general sales manager; right, Van A. Nomikos, state vice-president and master of ceremonies.*

Amendment Would Limit New York License Power

Arising out of the still unsettled dispute over the exhibition in New York City of Howard Hughes' "The Outlaw," an amendment to the city administrative code, designed to prevent the license commissioner from action against exhibitors unless a conviction has first been obtained for showing films of a questionable moral nature, was introduced in the New York City Council Tuesday by Eugene P. Connelly.

The measure would bar suspension, cancellation or revocation of a theatre license unless the licensee "seeks to perform, or continues, or permits the continuance of a performance" after conviction for endangering public morals.

However, it was understood, unofficially, from a spokesman of the city administration, that the city would continue to oppose any limitations on the license commissioner's powers because it would restrain the police officials from performing their duties.

Studio Carpenters Sue For Right to Work

Fifteen studio carpenters, declaring they represent 1,000 others, last week filed Federal Court action against the Conference of Studio Unions, the IATSE and 11 studios, seeking a declaratory judgment on the ground that the defendants, involved in the current Hollywood strike, are depriving them of the right to work, which, they contend, is guaranteed under the Constitution. The court action calls for the observance of existing contracts, which, it is claimed, will restore the rights allegedly infringed upon.

350 Attend Albany Variety Club Ball

Some 350 persons were present at the first motion picture ball of the Albany Variety Club, held at the local DeWitt Clinton Hotel. Elmer Lux, Buffalo, district director of National Variety Clubs, placed in office a new crew, headed by Neil Hellman as chief barker.

Marquee Lights Go on Again

As theatres in the Midwest and East were put on notice that a complete shutdown was not only probable but imminent, John L. Lewis suddenly and dramatically called the coal strike off and the Civilian Production Administration cancelled its electricity-conservation measure effective last Saturday at 6 P.M. Marquees on the 21 dimmed out states were immediately relighted.

The order recalling the miners was just in the nick of time as far as theatres were concerned. In Kansas City, Fox Midwest theatres had notified their employees they might be dismissed if theatres were forced to close. Theatres in Elkhart, Ind., were to have been closed last Friday by order of the city's Emergency Coal Conservation Committee. In Washington the CPA had told the governors of 38 states that a complete shutdown of all places of amusement in many cities "might be necessary in the light of the drastic shortage of fuel and electric power."

The end of the coal crisis also averted the shutdown of film laboratories in the New York Metropolitan area, which had been short of raw stock.

Bronx Amusement Managers Win Right to Election

The New York State Labor Relations Board, in a decision handed down last Saturday, has directed that the striking managers of six theatres owned and operated by Combined Bronx Amusements, Inc., hold an election to determine their bargaining agent. The managers are members of the Motion Picture Theatre Operating Managers and Assistant Managers Guild working at the Craft, Beach, Park, Melba and Allerton in the Bronx, N. Y., and the Alpine in Manhattan. The company had contended that the managers were executives and not employees and thus not entitled to the benefits of the New York State Labor Relations Act, James Dunn, the guild's president, said.

ON THE MARCH

by RED KANN

HOLLYWOOD

IN 1943-44, a major studio here produced 26 attractions. They cost $23,000,000 and grossed $53,000,000 worldwide.

In 1944-45, this studio made 19 films at the identical cost. Their worldwide gross was $46,000.000.

In 1945-46, the studio—still the same—cut to 17 attractions, spent $22,900,000 to turn them out and anticipates an around-the-globe revenue of $58,000,000.

An assortment of interesting approaches is to be drawn off these figures. Including these:

The 26 costing $23,000,000 in 1943-44 averaged out, per negative, at $884,615. Their average international gross was $2,061,503. This breakdown, like others to follow, is arrived at by simple mathematics and division applied. Of course, some attractions cost more than others and some, obviously, grossed more. The reverse of this must be allowed as well.

When total pictures made dropped from 26 to 19 in the following season, over-all negative investment remained unchanged. The rest of it didn't, however. Average negative cost in that year rose to $1,210,526, or an increase of $325,911 per attraction. Average world-wide gross on each of these 19 films jumped to $2,721,052, a gain of $659,549 per picture. Nevertheless, the differential in total gross over both seasons reflected a decline of $7,600,000 or the difference between $53,600,000 in '43-44 and $46,000,000 in '44-45. The differential came about, chiefly, because more expensive negatives failed to result in proportionately better product.

For '45-46, average costs of the 17 pictures then made went still higher—$1,347,052, which is $462,437 greater than '43-44 and $136,526 greater than '44-45. On the other side of the ledger, however, average worldwide revenue rose to $3,411,764 per picture—a handsome $1,350,261 more than '43-44 averages and $690,712 more than '44-45 averages, assuming the estimated $58,000,000 take in the period develops as anticipated.

These statistics illustrate two main points:

1.—How negative costs are rising with no foreseeable end in anybody's sight.

2.—The continued drift toward fewer pictures by all the majors who have learned full well they can get more money with less film if they are fortunate enough in making them better.

But the serious-minded ones in Hollywood are indulging in serious thinking about matters to come. Openly conceding their inability to halt the up-grade in costs, they are also fully aware how theatre grosses are declining. The recession is not significant enough to send anyone to a wailing wall, but it has set in. Everyone of any account here wants to know how far it will go.

But everyone knows no one can answer that one.

◆ ◆

The charge ridiculous [from Frank Hughes' series of attacks on Hollywood in the Chicago *Tribune*]:

Darryl F. Zanuck "has been associated with pro-Communist ventures outside the motion pictures."

With this submitted as proof:

"Zanuck's support of the Communist party line includes appearances at the Writers' Congress held in Hollywood in October, 1943, which was called under joint auspices of UCLA [University of California at Los Angeles, a state-endowed educational institution] and the Hollywood Writers Mobilization."

The charge fantastic: "Newsreels are an even more [than entertainment features] ready and volatile means of spreading propaganda. Right now, it suits the Communist party line to hail the verdict and executions which followed the Nuremberg trials of Nazi war leaders because the method arriving at 'justice' there, through *ex post facto* law, roughly approximates that employed in the Soviet. In one newsreel here [a reference to Chicago] the trials were praised as the 'greatest in history.' The commentator added that 'the principles of international law and order were confirmed at Nuremberg.' Certainly, in the most charitable view, this is pure opinion."

And now Hughes and a bead drawn on his accuracy: "The Mayer brothers. . . . Louis is head of MGM and Joe Mayer founded United Artists and 20th Century-Fox."

◆ ◆

Hollywood knew about "The Paradine Case." It also knew David O. Selznick planned to remake "Little Women." There had been talk about "Sarah Bernhardt" and "Joan of Arc." Then the UA fracas broke into the open and so did Selznick.

"Bernhardt" would cost $5,000,000 and he would produce it personally along with "Little Women" and "Joan of Arc"—all in 1947. "Tess of the D'Urbervilles" would be another "in Technicolor and it will be produced on the same scale as 'Duel in the Sun'" and similarly entered in the '47 lineup. "Production is planned this summer," the word is, on "Intimate Notes," Allan Scott at the controls for Vanguard. Dore Schary has been assigned "Conspiracy" and "Dark Medallion," both for Vanguard and both to be made "within the immediate future."

No one seriously entertains the idea that Selznick and his associates will turn out all this film next year, Selznick probably least of all. The idea is something else: To impress partners Charlie Chaplin and Mary Pickford, as well as the UA management, what they'll be missing if David is no longer linked to the company.

Theatre Protest Brings Rent Cut

London Bureau

Following the extremely forthright comments at the monthly convening of the Exhibitors' Association concerning the action of J. Arthur Rank's General Film Distributors in raising the price of "The Overlanders," there has been a general climbdown.

So blunt were the exhibitors in their debate over GFD asking as much as 40 or 50 per cent for their exhibit, when the film had originally been booked to the Odeon circuit at 25 per cent in a program which included Paramount's "The Bride Wore Boots," also at 25 per cent, that a meeting was called between the interested parties, Odeon, GFD and Ealing Studios, the makers of the film. As an outcome, the negotiators arrived at a face-saving formula.

Exhibitors who normally play the Odeon program, they said, will have "The Overlanders" and "The Bride" at 25 per cent apiece. Which, when all comes to all, was all the exhibitors had shouted for. Malcontents in the CEA are cock-awhoop. They want now to bring the whole question and principle of rentals to an early Association agenda. This undoubtedly will be done, in the not too distant future.

Damon Runyon, Writer And Producer, Dies

Damon Runyon, producer and screen writer and widely known Broadway columnist, reporter and short-story writer, died in Memorial Hospital, New York City, Tuesday night. He was 62 years old. One of the most original talents in the writing field, Mr. Runyon's stories of the "guys" and "dolls" of the New York Metropolitan scene won him an international reputation. His stories, written in his own special kind of "Broadwayese," were produced by Columbia, Paramount and Metro-Goldwyn-Mayer and he wrote and produced for RKO Radio, Universal and Twentieth Century-Fox. Some of his best known film stories were "Little Miss Marker," which made Shirley Temple famous; "Lady for a Day," "Butch Minds the Baby," "Joe and Ethel Turp Call on the President," and "Princess O'Hara."

Warner International Sets 21-Week Sales Campaign

Warner International has set a 21-week sales drive, starting February 2 and running until June 28, for the territories under the jurisdiction of Wolfe Cohen, vice-president. These territories include Cuba, Mexico, Central and South America, Australia, New Zealand, Philippines and the Orient. The drive will be known as "The Big 21." Besides running 21 weeks, there are 21 participating offices and 21 releases on the season's schedule, with 21 weekly prizes and a total of $21,000 in prize money. Next year also will be the 21st anniversary of talking pictures.

BOARD TO SELECT FILMS FOR REICH

Advisory Group Cited by Mayer to Aid Maas in Product Designation

To eliminate recurring complaints about the choice of pictures for showing in the U. S. occupied zones in Germany and Austria, the Motion Picture Association has established a special advisory board to judge films sent to those areas, Gerald Mayer, associate manager of MPA's international division, said in New York early this week. The decision to create such a body was taken just before the departure of Eric Johnston, MPA president, for Europe seven weeks ago.



Gerald Mayer

Although the board will be advisory and the last word still remains with the Army, the State and the War Departments, it will go through the list of pictures destined for German eyes. The films are customarily chosen by Irving Maas, vice-president and general manager of the Motion Picture Export Association. Whenever a picture appears unsuitable for German exhibition, certain recommendations will be made by the board. It has not yet been decided on who will sit on the panel.

Mr. Mayer recently accompanied Mr. Johnston to England. During the latter's illness he also took a quick trip to France to check industry matters.

To Watch Quota

"Our main purpose in going to England was to persuade the British not to pass legislation aiming at a reduction of U. S. picture imports under a new quota law," Mr. Mayer said this week. "I fully agree with Mr. Johnston that widening the scope of British pictures in the U. S. would serve at least partially to pacify British interests who claim that under the present quota too much exchange currency is being taken out of England. Mr. Johnston is working now to expand British playdates in the U. S." A British trade paper estimate puts British 1946 earnings in the United States at approximately $500,000. At the same time American earnings in Britain, for the same period, are estimated to total about $4,250,000.

While in England Mr. Mayer attended several conferences with J. Arthur Rank and found him "very able, sound, and forthright —there never is any beating around the bush. Mr. Rank has great personal charm, but is not a great talker." The British executive, who also is president of the British Film Producers Association, believes the British industry has grown sufficiently strong to compete with foreign pictures in an open market and that revamping of the quota law is therefore unnecessary, Mr. Mayer said. He also has an idea that in Canada he has found a fairly accurate yardstick for the kind of reception British pictures will get in the U. S.

French Situation Improved

On his Paris trip, Mr. Mayer said he found the French situation much improved, with the French government amenable to reason, and definite progress made on remittances and in the raw stock situation. French production is forging ahead and complaints against the Franco-U. S. film pact are subsiding. Sizing up the French industry, he said it was suffering from too many small, independent producers who cannot get sufficient Government subsidies to turn out consistently good pictures.

While in Paris attending the meeting of MPEA's foreign managers, he met with Dr. Nicholas Palugyay, the MPEA head for Hungary. Dr. Palugyay was able to confirm to Mr. Mayer that his labors during the war had been successful. While the Germans swarmed over Europe, Mr. Mayer, then head of the northern Europe section of the State Department, was stationed in Bern. From there he smuggled a number of United Newsreel films into Hungary.

Before the war Mr. Mayer was head of the public relations department of NBC short-wave. Earlier still he worked on a number of newspapers. He joined MPA in May of this year. He speaks German, French and some Italian, and specializes in the French, British and Dutch situations. His first post-war trip overseas was with Francis Harmon, MPA vice-president. They visited Holland, Germany and Austria. As a result, Mr. Mayer feels that a certain German and Austrian productivity is necessary to fill the vacuum in the center of Europe. He said private enterprise would soon begin operating.

Says Russians No Threat

Mr. Mayer felt American films were very popular in Europe and that U. S. producers were practicing a certain selectivity in pictures exported there. Reaction to Hollywood films depended on two kinds of audiences, he said. The one kind who go to the show habitually and for the sake of a certain star and the other kind, who enjoy pictures for the sake of the story and presentation. Russian films do not play to big audiences in Europe and are no threat to American product, he thought.

MPA, which now has representatives in London, Paris, Cairo and Latin America, does not have sufficient personnel abroad and intends to enlarge the number of its foreign representatives, according to Mr. Mayer. Questioned regarding the ultimate aims of MPA's international division, he said: "I would like to see the division, under Mr. Johnston's guidance, become so efficient that it can act as the antenna of the motion picture industry in all parts of the world where pictures are shown. We should be able to anticipate the demands of the movie-going public and also any industry difficulties that might arise, so that we should be able to solve them before they develop into real disputes. At the same time, the department should serve to create a better understanding for the American product in countries abroad, thereby aiding the U. S. in carrying out its foreign policy."

Set Up AMPA Chapter In Mexico City

The first step in the creation of branch chapters in various parts of the world has been taken by the Associated Motion Picture Advertisers with plans already set to start the movement in Mexico City. Columbia Sileo, known in industry circles here and in Mexico and long an active AMPA member, has been delegated by the board of directors to organize the unit. She is taking with her for presentation to President Miguel Aleman of Mexico a letter of congratulations and felicitations signed by Rutgers Neilson, president of AMPA, on behalf of that organization.

Associated Motion Picture Advertisers was to have held a Christmas International luncheon at the Town Hall Club, New York, Friday, with Ernest W. Fredman, British trade-paper publisher, as principal guest of honor. Foreign managers of various motion picture companies were to attend as well as American and British film stars. Rutgers Neilson of RKO Radio, AMPA president, was to preside.

International Theatre Firm Is Set Up by Paramount

Further Paramount theatre expansion abroad is indicated in the formation of the new Paramount International Theatre Corporation, headed by George Weltner, who is also president of Paramount International Films. The change in corporate structure amounts to a means of separating the theatre from the foreign film company. The new unit was registered in Albany this week, listing authorized capital of $2,000,000. Other officers of the theatre company are Clement S. Crystal and J. William Piper, vice-presidents, and Milton Kirschenberg, secretary-treasurer.

Cagney Gets Saroyan Play

The William Saroyan stage play, "The Time of Your Life," which won the Pulitzer Prize and the Drama Critics' Circle Award, has been acquired by William Cagney. James Cagney will play the lead in the picture version.

SELZNICK STARTS OWN DISTRIBUTION

Producer Announces New Company, Complete with Worldwide Offices

The spiritedly fought contest between David O. Selznick on one side and United Artists on the other entered into its third stage Wednesday when Mr. Selznick, ending a long period of accusations and counter-accusations, fired his heavy gun and announced the formation of his own sales setup—the Selznick Releasing Organization. An announcement to this effect, the first to be issued under the heading of SRO, came only 24 hours after the UA board of directors, sitting in New York, had decided on legal action against the producer.

Part of Extensive Plan

The announcement said the emergence of the Selznick companies as a full-fledged and completely manned group of production, sales and exploitation units was in line with Mr. Selznick's long range plans. It also said that it was issued in view of the outcome of the UA board meeting "which voted four to three that the company refused to proceed with its obligations to Selznick until special counsel could be engaged."

Daniel T. O'Shea, president of Vanguard Films, Inc., said the company had advised UA that it considered its distribution contract terminated. Mr. O'Shea said the move was the result of "wrongful actions and violations of contract by United Artists," and added that "this in no way affects Vanguard's ownership of one-third of the stock of United Artists."

According to the announcement, the Selznick Releasing Organization will immediately open offices in all parts of the world. Besides handling Selznick International and Vanguard films, it also will distribute pictures to come from a new producing unit which is now being formed. Details about this unit remain to be released. It is also thought likely that the facilities of the new releasing company will be made available to other top-quality independent product.

Top Executives Named

A number of top executives have been named for the new organization. They include:

Daniel T. O'Shea, who will be chairman of the board; Neil Agnew, president; E. L. Scanlon, executive vice-president and treasurer; Milton Kramer, vice-president and general counsel; Milton Kusell, general sales manager for domestic distribution; William Erbb, general sales manager for Great Britain; Manuel Reiner, general sales manager for Latin America; Paul White, general sales manager for continental Europe and North Africa; Samuel Horowitz will be midwestern sales manager, headquartering in Chicago; Thomas Duane, New England sales manager, headquartering in Boston; John Howard will be Pacific coast sales manager, with offices in Hollywood; Paul MacNamara will be supervising head of publicity, advertising and exploitation of all Selznick enterprises. Working under him will be publicity and exploitation directors in New York, London, Paris, Sydney and Singapore.

Daab Heads Foreign Publicity

Hyatt Daab will head the foreign publicity operation in Los Angeles, and Alfred Katz will be retained as special field director of all foreign publicity. B. A. Babb will have charge of exploitation for the southwest, with headquarters in Dallas; Claud Morris will headquarter in San Francisco in charge of exploitation for the Pacific Coast.

The $5,500,000 Technicolor production, "Duel in the Sun," which has not been released so far because of the inability to obtain Technicolor prints, will be the first picture to be handled by SRO. The film is scheduled to open in Los Angeles December 31 to make it eligible for Academy Award nominations. Other key-city opening dates will be announced soon. Mr. Agnew and his division sales managers will meet in New York during the early part of next week.

"The Paradine Case," another Selznick production, with a cast including Gregory Peck, Charles Laughton, Charles Coburn, Ethel Barrymore and Ann Todd, has been set as SRO's second release. "Intermezzo," a reissue, in which Mr. Selznick once introduced Ingrid Bergman, will be third. Then come "Little Women," a Technicolor production starring Lionel Barrymore, Charles Coburn, Diana Lynn and Bambi Lynn, a new discovery; "Portrait of Jenny," co-starring Jennifer Jones and Joseph Cotten, and "Sands of Time," co-starring Cary Grant and Dorothy McGuire.

1947 Releases Set

Among the other releases to go before the cameras in 1947 will be "Joan of Arc," starring Jennifer Jones, and "What Every Young Bride Should Know," with a cast including many of the younger players under contract to Mr. Selznick. The entire production schedule for next year calls for from seven to ten pictures. An impressive list of players, including top names like Joseph Cotten, Jennifer Jones, Cary Grant, Ethel Barrymore, Robert Mitchum, Robert Young, Lisabeth Scott, Shirley Temple, Ann Todd and others, already are under contract and the staff of producers, directors, players, writers and technicians will be augmented immediately, the Vanguard announcement said.

UA Moves to Oust Selznick

The United Artists directors, in New York Tuesday decided to institute legal proceedings aimed at expelling David O. Selznick from the company for alleged breach of contract. The board named a committee "to retain special counsel in New York for the purpose of taking such action as counsel may advise in connection with the company's affairs with Vanguard Pictures, Inc., and David O. Selznick."

The Selznick-UA dispute has its basis in a complaint by Mary Pickford and Charles Chaplin, part owners of UA, who claimed Mr. Selznick had sold certain story properties to RKO and 20th-Fox; that Selznick talent was used in making a number of outside films and that, in doing so, the producer deprived UA of valuable production assets. Mr. Selznick has repeatedly denied this charge. The company also has demanded changes in its distribution deal with Mr. Selznick while he has insisted that the terms of the original contract be observed.

The issue was first brought up when Mr. Chaplin filed an action against Mr. Selznick over the latter's "Keys of the Kingdom" and "Jane Eyre" deals with 20th-Fox. A decision in this suit was never handed down. Mr. Selznick again was charged with breach of contract by the UA owners recently over his deals with RKO, involving "The Spiral Staircase" and "Till the End of Time."

At its Tuesday meeting the UA board also accepted the resignation of Isaac A. Pennypacker, Philadelphia lawyer and one of Miss Pickford's three representatives on the board. He is to be succeeded by Herman T. Weisman, New York attorney. Three-year extension of the UA contract with Golden Productions, calling for one picture a year, was approved by the UA directors.

Cardinal Spellman Sells Novel to Brandt Company

The industry will contribute indirectly to the welfare of wards of the New York Foundling Hospital. At a Christmas party Tuesday for 72 children from the hospital, Ed Sullivan, columnist, announced the sale for $120,000 of the rights to Cardinal Francis Spellman's forthcoming novel, "The Foundling," to Chapal Films of New York, of which Bernard Brandt is president. Mr. Brandt said the picture would be made in Hollywood. Cardinal Spellman will donate the $120,000 to the hospital.

Art Commission Must Pass On Kansas City Marquees

Kansas City, Mo., has passed a new city ordinance which requires that all signs, billboards and marquees must be subject to the authority of the municipal art commission. All marquees and signs that extend more than six feet over the sidewalk or have an area of more than 20 square feet must be approved by the commission.

The Return of Monte Cristo

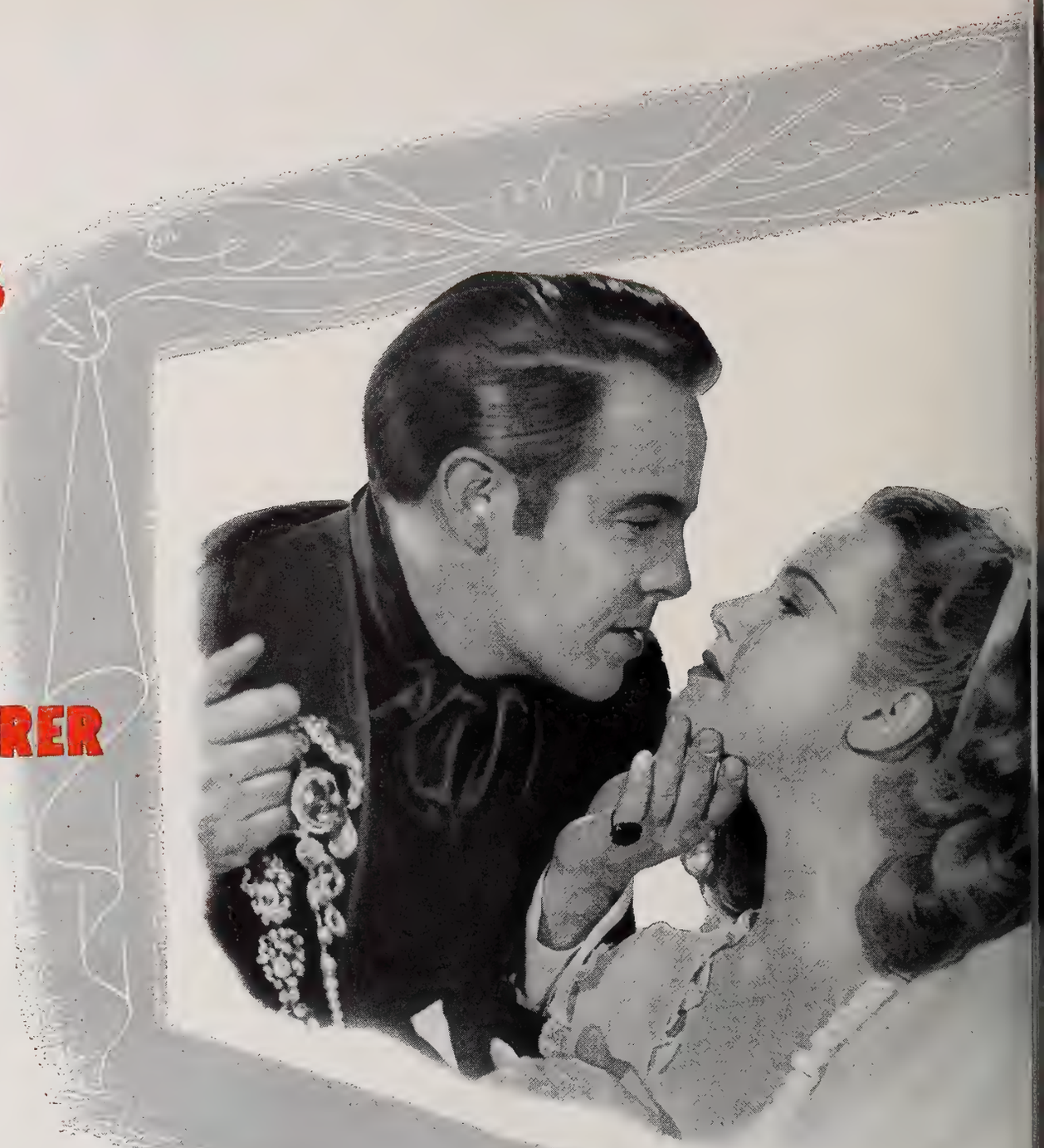
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for millions of

Alexandre Dumas

fans!



THE MOST RECKLESS LOVER... THE BOLDEST ADVENTURER EVER TO BEAR THE MONTE CRISTO NAME!





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presents

The Return of Monte Cristo

starring

LOUIS HAYWARD · BARBARA BRITTON

with GEORGE MACREADY

UNA O'CONNOR · HENRY STEPHENSON · STEVEN GERAY · RAY COLLINS · LUDWIG DONATH

Screenplay by George Bruce and Alfred Neumann

Directed by HENRY LEVIN · Produced by GRANT WHYTOCK

AN **EDWARD SMALL** PRODUCTION

The Return of Monte Cristo

has everything

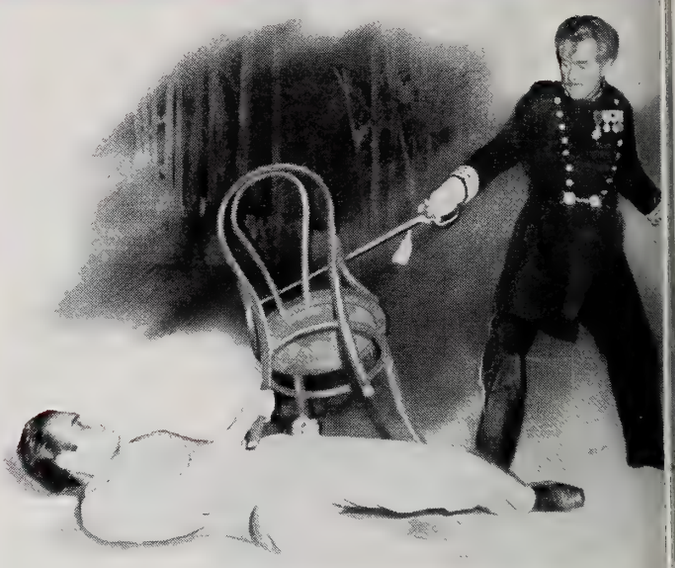
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BATTLING THE RUTHLESS JUNG
IN A FLIGHT FOR FREEDOM!



CONDEMNED TO DEVIL'S ISLAND
BY SINISTER INTRIGUE!



FIGHTING FOR LIFE AGAINST
TERRIBLE ODDS!



MONTE CRISTO UNLEASHES
THE MOB'S FURY!



A TYRANT TOSSED TO AN
AVENGING POPULACE!

PRINTED IN U.S.A.

UNESCO Votes Film Board to Correlate Work

Concluding its second week of meetings in Paris Tuesday, the United Nations Educational, Scientific and Cultural Organization approved the establishment of a United Nations Film Board which will be the coordinating body for the film activities of the United Nations' various departments, and which will direct production and distribution of UN 16mm films.

Jean Benoit-Levy, director of the film and visual information division of the United Nations, prior to attending the Paris conference, announced the UN's proposed film program which, briefly, would include the production of a newsreel, documentary film production and the acquisition of all available theatrical and non-theatrical subjects relating to the United Nations and its activities.

At UNESCO's Paris meeting last week a proposal for duty-free importation of educational films was adopted by the sub-committee on mass communications. Although no duty would be imposed on educational, scientific and cultural films, under the film convention drawn up by the provisional secretariat, delegates reserved the right to restrict the number of such pictures entering from abroad. The French delegation firmly held for this reservation. On the other hand, the French conceded American proposals that foreign educational films could not be kept out of a country purely on the ground of protecting the domestic industry.

Last weekend UNESCO's budget subcommission approved a total allotment of $6,950,000, and Tuesday a plenary conference approved the full program for 1947, which stresses mass education and communication, despite a strong attack against it by Vladislav Ribnikar, Yugoslav delegate, who told the delegates UNESCO would have to get along without the Soviet Union for at least another year.

Mr. Rebnikar said children or the general masses of people (to whom the mass education and communication program would be directed) did not cause wars and the program should be directed at the groups which have a great interest in dragging people into wars of expansion and conquest. He said UNESCO should concentrate on propaganda spread by these groups by press, films and radio.

Enterprise Buys Site For Studio Expansion

Enterprise Productions, which recently undertook an extensive rebuilding program to modernize the former California Studios, has leased a large tract of land on the Old Providencia Rancho in San Fernando Valley for the construction of permanent studios as well as storage rooms for sets and properties. Joseph C. Gilpin, studio manager, is directing building plans.

Says British Form Better Documentary Audience

The British are far more appreciative of the worth of documentary films than is America, according to John L. Hamilton, film officer of the Chicago office of British Information Services. Mr. Hamilton, who returned to Chicago from a tour of production centers in England and Scotland, told the Chicago press last week that British documentaries proved their worth during the war years and have since held their audiences.

It was a short step for the British, he explained, from producing motion pictures on how to put out fire-bombs to making fact films on child nutrition.

In America, Mr. Hamilton said, the British fact films are shown before special audiences—primarily composed of school children. Two of the most popular two-reelers are scenes from "Julius Caesar" and "Macbeth." Documentaries on medical subjects also have wide circulation.

Theatre Building Bids Pour in

Indications of more approvals of theatre repair and construction applications poured from Washington late last week following the resignation of Wilson W. Wyatt as National Housing Expediter last Wednesday, and John D. Small, as Civilian Production Administrator, a day later.

With the resignations of Mr. Wyatt and Mr. Small, whose offices controlled all building, both private and commercial, many Government officials predicted a "relaxation" of the stringent building controls in effect since early in the war years.

In accepting the resignation of Mr. Wyatt, President Truman said the veterans' housing objectives would be retained, but offered commercial builders some encouragement when he said:

"The (housing) program must be given its proper emphasis in the over-all economy and controls must be relaxed as rapidly as possible without threatening the success of the housing program."

Henceforth, all building controls will be supervised by an over-all liquidation agency to include the Office of Price Administration, the CPA, and other emergency agencies which have been or are to be inactivated.

UA Theatre Circuit Profit $1,173,335

United Artists Theatre Circuit, Inc., has reported a net income of $1,173,335 for the year ended August 31, 1946. The figure marks an increase of $545,513 over the preceding year, when the net earnings totaled $627,882. The net income before deducting interest, depreciation, amortization, provision for Federal taxes on income and loss on sales of properties for the year was $1,861,417, compared with $1,682,609 the year before.

Canada Expands Lists of Pictures Available in U. S.

In an effort to expand the scope of Canadian-made shorts and documentaries in the United States, the National Film Board of Canada's New York office now is preparing a list of selected pictures available in 35mm and 16mm for non-theatrical dates as well as for art theatres and newsreel houses. Pictures of two monthly series, "Canada Carries On" and "The World in Action," both in the manner of film editorials on national and international issues, have been booked and widely shown by American circuits and independent houses.

While, up to now, the board has made no particular effort to promote Canadian product, it is planned in the future to lay increased stress on the availability of these films, according to Janet Szellen, who heads the New York office. She is assisted by Ted Scythes, promotion officer, and a staff which has been doubled since the end of the war, indicating that, unlike the United States, Canada intends to concentrate on the distribution of its Government-produced information films abroad.

Started in 1939

Miss Szellen has been with the national film board since its inception in 1939. Its liaison with commercial Canadian film interests is close as is its cooperation with the provinces. The organization's scope is not limited to films, but also takes in film strips, slides, posters, displays—in short, all visual-educational and informational material. The board does not interfere in any way with the operation of the regular 35mm houses in Canada. It only acts for them as a clearing house for Government-produced shorts.

In rural areas, however, the board operates approximately 100 mobile units showing product from Canada and other countries, notably Britain, the U. S. and France. It also supplies and maintains some 95 film libraries in urban communities for the use of schools and clubs.

Rents Its Films

Unlike the former OWI in the U. S., the Canadian Government rents out its films. Non-theatrical Canadian reels can be obtained from certain visual-education dealers in New York, Los Angeles, and Houston, with the rental amounting to $1.25 a reel for one showing. Color films rent for $2.50 a showing. To protect 35mm houses in Canada, no feature films can be used for non-theatrical exhibitions until six months following its release. There also is a regulatory mileage arrangement to serve the same purpose. Except for censorship activities carried on by the provincial governments, the Canadian Government interferes little with exhibitors, according to Miss Szellen.

However, the Government has put ceilings on admission prices.


JUDY HITS THE CRACKPO
She's happy-go-nutty
in the kind of ever
popular, uproarious
picture only
Canova can do!
COLUMBIA
PICTURES
Directed by DEL L



JACKPOT OF MUSIC AND FUN!

COLUMBIA PICTURES presents

JUDY CANOVA

Singin' in the Corn

with

ALLEN JENKINS · GUINN "Big Boy" WILLIAMS

and

THE SINGING INDIAN BRAVES



Screenplay by Isabel Dawn and Monte Brice
Songs by Allan Roberts and Doris Fisher
Produced by TED RICHMOND

Stanton Urges FCC Push Color Television Now

Declaring that "American television is now at the crossroads," Dr. Frank Stanton, president of Columbia Broadcasting System, said that buyers of black-and-white sets will invest $200,000,000 in 1947 in obsolete equipment if the Federal Communications Commission doesn't take immediate steps to commercialize color television. The FCC hearings on color television opened in Washington Monday.

Maintaining that the CBS color-wheel method of color "is ready for the market," Dr. Stanton urged against waiting further color experimentation. As the CBS president spoke, 13 representatives of other companies were present in the hearing room, most of them scheduled to appear against the CBS method of color transmission.

Dr. Stanton said CBS is prepared to inaugurate color television programs within a few weeks of the granting of a broadcasting permit and could, within a year, provide regular programs. He said that the FCC has the opportunity to permit the American people to decide the issue for themselves. He said if the public is given the choice between color and black-and-white, it would vote overwhelmingly for color.

The primary contestor to CBS is Radio Corporation of America which has developed its own process along the electronic method of color. RCA however, maintains that practicable color is still five years away. With its process RCA holds that present black-and-white sets can be modified at small cost to pick broadcasts, whether in color or black-and-white.

Stars Honor Liberty Films Heads at Screening

Approximately 100 film personalities who, in the past, have appeared in pictures produced and directed by Frank Capra, William Wyler and George Stevens, met at the Ambassador Hotel in Hollywood last Monday to attend a pre-presentation showing of Liberty Films' first post-war production "It's a Wonderful Life." The film, starring James Stewart and Donna Reed, was produced by Frank Capra and will be released by RKO. Prior to the screening the large group of stars attended a dinner in honor of the three producer-directors who, together with executive producer Samuel J. Briskin, formed Liberty Films.

"It's a Wonderful Life" will be given a special screening Friday, December 20, at the New York Globe for the benefit of the Boy's Club of New York City. The following day the world premiere of this Frank Capra production will be held. The picture co-stars James Stewart and Donna Reed. Mrs. Casimir de Rham heads the benefit committee.

LATE REVIEW

Temptation

***Universal*—Egyptian Drama**

Egypt about 1900 is the setting for a story about a fascinating woman, played with skill by Merle Oberon. She receives convincing support from George Brent, Paul Lukas and Charles Korvin. Edward Small produced this film for International Pictures.

The atmosphere and setting are maintained throughout by the efforts of the director, Irving Pichel. The film is from the novel, "Bella Donna" by Robert Hichens, and the play by James Bernard Fagen. "Bella Donna" means two things: a beautiful woman and a deadly poison. Miss Oberon, gowned by Orry Kelly in costumes of the period, fulfills the first definition. Furthermore, in her characterization she is an unscrupulous and designing woman who resorts to lying and murder to satisfy her own desires.

Miss Oberon as the woman of uncertain virtue decides to marry a wealthy archaeologist, played by George Brent. Together they journey to Egypt and at first she is content to play the part of the devoted wife because he can provide luxuries and comforts. Paul Lukas, playing the part of a doctor and devoted friend of the archaeologist, realizes that everything the woman does is to further her selfish desires. The husband's love for his wife blinds him to her true character.

Later she meets an Egyptian, played by Charles Korvin, who is as unscrupulous as herself, and becomes infatuated with him. Her love for the Egyptian leads her to attempt to murder her husband. However, Miss Oberon is seized with remorse and does not kill her husband, but poisons her lover. After a time the police discover the crime, but before they seize her, she is killed by a cave-in at the excavations.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, December, 1946. Running time, 98 min. PCA No. 11842. Adult audience classification.

Ruby ..... Merle Oberon
Nigel ..... George Brent
Baroudi ..... Charles Korvin
Isaacson ..... Paul Lukas

Lenore Ulric, Arnold Moss, Ludwig Stossel, Gavin Muir, Ilka Gruning, Robert Capa, John Eldredge, Andre Charlot, Suzanne Cloutier, Gloira Lloyd, Mary Young, Aubrey Mather, Samir Rizkallah, Egon Breacher

Sees More Films For Television

A greater amount of screen product from film companies is seen on the way to television audiences by E. T. Woodruff, motion picture manager of Du Mont Television in New York. Distributing companies, until recently, made available to television only product of 1930 and 1931 vintage, obviously cautious of competitive factors.

In a deal interpreted by Mr. Woodruff as a forerunner of a new films-for-television program, Du Mont has acquired the rights to four Universal films about seven years old.

Also, it is expected PRC will provide product made as recently as two years ago.

Mr. Woodruff said that Universal's films would be televised over the Du Mont station WABD, New York, and probably over other stations in Washington, Detroit, Chicago and other cities. The films are "Black Doll," "Lady in the Morgue," "Danger on the Air," and "Westland Case."

Contribution to Human Values Is Cited by Wallis

The motion picture can make an important contribution to that "important unity of the mind, and the values and ideals of humanity," which "the world needs, and needs in a hurry" This is the deep-seated belief expressed by the producer Hal B. Wallis in his address at the sixth annual American Nobel dinner held Tuesday in New York at the Hotel Astor.

Concerned with the relationship between the motion picture and science, Mr. Wallis pointed out that because of the film records made of the atom bomb experiments at Bikini and because of other numerous similar film records, "the motion picture is as well established as an instrument of modern science in certain fields of research as are the microscope or the cathode tube. In many fields of both pure and applied science the motion picture is now relied on as a precision instrument."

Mr. Wallis told the dinner guests assembled on the fiftieth anniversary of the death of Alfred Nobel, founder of the Nobel Peace Prize, that the motion picture has often dealt with the lives and works of great scientists, thus fostering a common knowledge of scientific achievements.

But the "one-ness wrought by Technology," Mr. Wallis insisted, "is not enough." He believes that motion pictures that "jump national boundaries and attitudes with the universality of true art" can further the unity of the world mind for "the hallmark of great art is universality. In painting, in music, in literature—in all art forms—true greatness makes its appeal to, and is recognized by, millions everywhere. It is this universality which is the common ground for the peoples of the world. Therein lies the enthralling challenge to the modern motion picture which is probably the most universal of all art forms. It is the art which acts on the ear, the eye, and the mind and has a three-fold opportunity and responsibility to speak to the people through the world. Thus in the quest for 'one world' science and the motion picture are already working partners. The relationship can and should be closer, deeper, and thus more fruitful. . . ."

Du Mont to Televise Yankee Ball Games

The Du Mont Television Network has been granted the exclusive right to televise the home games of the New York Yankee Baseball Club and also the home games of the New York Football Yankees, it was announced jointly last Wednesday by Larry S. MacPhail, president of the Yankee Baseball Club, Daniel R. Topping, president of the Football Yankees, and Leonard F. Cramer, executive vice-president of Du Mont. Mr. Cramer announced the games would be offered for television sponsorship.

COLUMBIA TRADE SHOWINGS

DEAD RECKONING • MR. DISTRICT ATTORNEY • JOHNNY O'CLOCK • BLIND SPOT



CITY	ADDRESS	DAY, DATE AND HOURS OF SCREENING			
		DEAD RECKONING MR. DISTRICT ATTORNEY		JOHNNY O'CLOCK BLIND SPOT	
ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
BOSTON	Columbia Pictures Corp. 57-67 Church St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
CHARLOTTE	20th-Fox Screen Room 308 So. Church St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 So. Wabash Ave.	TUES. 12/24	1 P.M.	THURS. 12/26	1 P.M.
CINCINNATI	20th-Fox Screen Room 1632-38 Central Pkway.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Ave.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
DALLAS	20th-Fox Screen Room 1801 Wood St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
DENVER	20th-Fox Screen Room 2101 Champa St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High St.	TUES. 12/24	12:45 P.M.	THURS. 12/26	12:45 P.M.
DETROIT	Blumenthal's Proj. Room Film Exchange Bldg.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 So. Vermont Ave.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Ave.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
MILWAUKEE	20th-Fox Screen Room 1016 No. 8th St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Ave., No.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 So. Liberty St.	TUES. 12/24	1 P.M.	THURS. 12/26	1 P.M.
NEW YORK	20th-Fox Screen Room 345 West 44th St.	TUES. 12/24	10 A.M.	THURS. 12/26	2 P.M.
OKLAHOMA CITY	20th-Fox Screen Room 10 North Lee St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
PHILADELPHIA	20th-Fox Screen Room 302 No. 13th St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
PITTSBURGH	20th-Fox Screen Room 1715 Boulevard of Allies	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
PORTLAND	Star Film Exchange 925 N.W. 19th Ave.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 E. First So. St.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
SAN FRANCISCO	20th-Fox Screen Room 245 Hyde St.	TUES. 12/24	1:30 P.M.	THURS. 12/26	1:30 P.M.
SEATTLE	Little Victor Prev. Room 2420 Second Ave.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.
ST. LOUIS	S'Renco Screening Room 3143 Olive St.	TUES. 12/24	1 P.M.	THURS. 12/26	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey Ave., N.W.	TUES. 12/24	2 P.M.	THURS. 12/26	2 P.M.

Shooting Index Rises Again as Nine Start; 47 Before Cameras

Hollywood Bureau

The shooting index rose another notch last week, as nine new films went before the cameras, and eight completed ones to the cutting rooms. At the weekend, the total number in work was 47.

Seymour Nebenzal launched his latest production for United Artists release, "Heaven Only Knows." Robert Cummings has been cast for the stellar role, that of an angel who visits Montana. Others in the cast include Brian Donlevy and Jorja Curtwright. Albert S. Rogell is directing.

Also destined for United Artists release is Sam Coslow's production, "Copacabana," a musical featuring Carmen Miranda, Groucho Marx, Andy Russell and Gloria Jean. Al Green is the director.

At Monogram, producer-director Irving Allen started work on "High Conquest," for which backgrounds have already been filmed in Switzerland. Heading the cast are Anna Lee, Gilbert Roland, Warren Douglas and Helene Thimig.

"Black Gold," another Monogram picture for which scenes have previously been filmed, went into work at the studio with Jeffrey Bernerd producing and Phil Karlson directing. Included in the cast are Anthony Quinn, Katherine DeMille, Elyse Knox, Ducky Louie and Kane Richmond.

"Assigned to Treasury" Is Started by Columbia

At Columbia, work began on the Kennedy-Buchanan production dealing with illicit drug traffic, "Assigned to Treasury." Robert Stevenson directs a cast composed of Dick Powell, Signe Hasso, Maylia, Ludwig Donath and Vladimir Sokoloff.

A second new Columbia venture is "For the Love of Rusty," third in the studio's series concerning a boy and his dog. Ted Donaldson once more portrays the boy, while Tom Powers and Ann Doran have leading adult roles. John Haggott produces; John Sturges directs.

At 20th Century-Fox work began on "The Ghost and Mrs. Muir," with Gene Tierney in the latter role, and Rex Harrison playing the ghost. Prominent in the supporting cast are Edna Best and Natalie Wood. Fred Kohlmar is the producer; Joseph Mankiewicz the director.

RKO Radio launched "Flight," a melodrama about an ex-soldier forced by circumstances to flee from vengeful gangsters, as well as from the police. Steve Brodie, Audrey Long and Freddie Steele head the cast; Anthony Mann directs; Michael Kraike produces.

Republic's new film for the week is "Bells of San Angelo," a Trucolor Western featuring Roy Rogers and his horse, Trigger, Dale Evans, Andy Devine, Bob Nolan, and the Sons of the Pioneers.

Story Purchases Of the Week

MGM has bought an original story by Douglas Morrow based on the life of Monty Stratton, big league baseball star, who refused to give up his career when he lost a leg in a hunting accident. . . . "The Valiant Seven," a factual account of seven children who, after their parents had been killed by Indians, continued the long journey from Missouri to Oregon over the famed Oregon Trail, has been purchased from Neta Sheldon Phelps by 20th Century-Fox. Samuel Engel, who last week had his contract extended, will produce.

Three important story acquisitions by Warners include "Flamingo Road," Robert Wilder's novel about a Southern family active in politics; "Johnny Belinda," Broadway play by Elmer Harris; and "Everybody Comes to Rick's," an original by Franklin Coen. Jerry Wald will produce the first two; William Jacobs the third. . . . Independent Artists has purchased William March's famous short story, "The Little Wife." It will be Dudley Nichols' first assignment under his new producer-writer-director contract with the company.

American Eagle Films have bought the screen rights to two Broadway plays, "The Middle Watch," by Ian Hay and Stephen King-Hall, and "Honors Are Even," by Roi Cooper Megrue. . . . "Romance in High C," a musical with a South American background, has been purchased by Michael Curtiz Productions, and will be filmed for Warner release. Phillip and Julius Epstein are currently preparing the screenplay.

Republic has purchased "Pike's Peak," an original by Gerald Geraghty, to serve as a starring vehicle for William Elliott. Joseph Kane will produce and direct the picture, which will be filmed in part at Central City, famed Nevada ghost town. . . . William Pine and William Thomas will produce "Water Front at Midnight" for release by Paramount in 1947. . . . "Gettin' Smart," an original by Henry Edwards, has been purchased by Monogram as the basis for a "Teen-Agers" musical.

Incidental News of Pictures and People

Joan Fontaine will star in Interwood's production of the Marie Belloc-Lowndes novel, "Ivy," which Sam Wood will produce and William Cameron Menzies direct for Universal-International. . . . Peggy Cummins is set for the title role in the 20th Century-Fox film version of "Paddy, the Next Best Thing." . . . Three Columbia producers, Wallace MacDonald, Ted Richmond and Colbert Clark, have had their contracts extended. MacDonald is currently preparing "Blondie Sees Stars," Richmond, "The Gallant Blade," and Clark is working on the last three of his seasonal total of twelve productions.

Herman Levy has been appointed advertising manager for Universal-International, replacing Clark Ramsay, who resigned to take a post as vice-president of the Monroe Greenthal advertising agency. . . . Night club singer Betty Bryant has been engaged for a role in the current Paramount production, "Saigon." . . . Director Louis King has had his 20th Century-Fox contract extended.

Joan Blondell Gets Lead In Bischoff Production

Joan Blondell is set for the romantic lead opposite George Brent in "The Corpse Came C. O. D." She will play a wise-cracking newspaper reporter in the picture, which Sam Bischoff is scheduled to produce for Columbia. . . . Benedict Bogeaus has engaged Ann Harding for a top role in his current production, "Christmas Eve." . . . "Low Company," by Daniel Fuchs, will be the King Brothers' first production for Allied Artists.

For the first time in the history of motion pictures, a film will be given its press preview via the medium of television. Arrangements are underway between Don Lee Television and Jules Levey for the initial showing of "New Orleans" to be televised in New Orleans on Shrove Tuesday. . . . Paramount producer Hal Wallis has signed George Rigaud to a term contract, and assigned him a top role in "Deadlock."

Monogram Sets Second

"Tragic Symphony" has been selected as the second Monogram picture to be distributed by Allied Artists Corporation, a new organization formed to handle the distribution of high-budget films, Samuel Broidy, president of Monogram, has announced. First of the Allied Artists releases will be the Roy Del Ruth production, "It Happened on Fifth Avenue."

Make Them Real, DeToth Recipe

by WILLIAM R. WEAVER
Hollywood Editor

There's no longer a practical possibility of designing a picture to "give the public what it wants," if there ever was, in the opinion of Andre De Toth, whose films include such diversified attractions as "None Shall Escape," "Dark Waters," the unreleased "Ramrod" and, now in work, Enterprise's "The Other Love." He cites a number of reasons, and prescribes what he holds to be a production policy likelier to achieve the result sought by those who try to make each time something similar to whatever it was the customers liked last time.

The prime fallacy in the theory that anybody can design a picture successfully on a basis of strict conformance to a liking previously demonstrated by the public, says Mr. DeToth, resides in the fact that the public likes one thing today, another thing tomorrow, and will like something else the day after. Nobody can know, he says, and least of all the public itself, what is going to be the favored thing a month, six months or a year from the time when a producer must decide on a property to be filmed.

Additionally, the public is no longer to be considered properly as a body of persons restricted by continental or even hemispheric boundaries to a certain set of circumstances and conditions conducing to uniformity of interest or taste, but must be conceived of as comprising all the people there are, anywhere.

Present People as They Are

In simple, Mr. DeToth believes the picture most likely to succeed today, in all the markets there are, is the one which presents people as people are. "Once upon a time the plot was the thing," he remarks, "and we set up certain hurdles for the hero and showed how he got over them. That is no longer enough. Now we must make the hero first of all a person, recognizable by every individual.

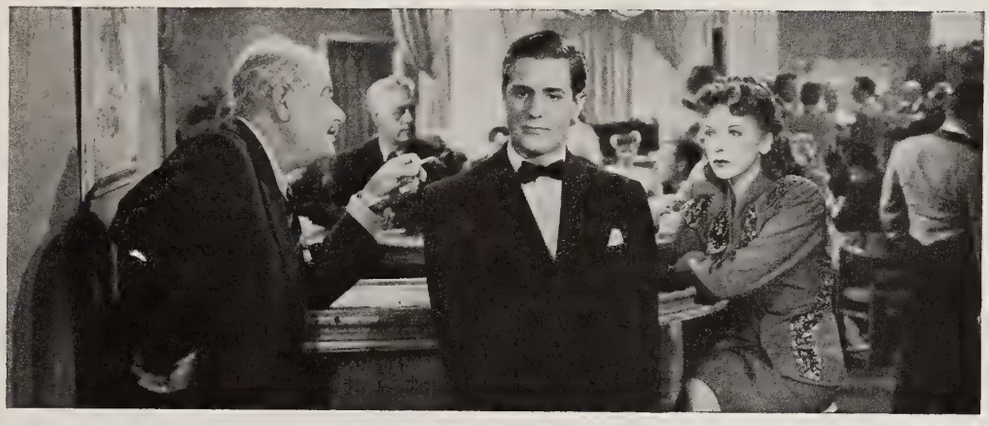
"Characterization is the thing that counts more than anything else in the making of a successful picture, and it must be completely honest characteriation by all the principals and all the supporting players."

Director DeToth's recipe for making sure that his characterizations are genuine derives from principles long basic in art, industry and individual endeavor. "If we satisfy our own conscience," he says, "we cannot go far wrong. If we compromise, for any reason, we may be sure our compromising will be spotted and our picture will fail. We cannot make everybody like our story, or our characters, but if we make them honest we can be sure that everybody will respect them."

PREVIEWS OF TRADE SHOWS



***BARBARA STANWYCK** and the old, reliable U. S. Cavalry, in Paramount's Technicolor spectacle, "California". The picture was to be seen by exhibitors Friday, December 13.*



***A SCENE** from Warner Brothers' "The Man I Love". The principals above are Alan Hale, Craig Stevens and Ida Lupino. The picture will be tradeshown December 23.*

COMPLETED

COLUMBIA
King of the Wild Horses

MGM
Cynthia's Secret

MONOGRAM
Fall Guy
Drifting Through
The Guilty (Wrather)

PRC
Red Stallion

RKO RADIO
Tarzan and the Huntress (Lesser)

SCREEN GUILD
Bells of San Fernando

STARTED

COLUMBIA
Assigned to Treasury (Kennedy-Buchman)
For the Love of Rusty

MONOGRAM
High Conquest
Black Gold

RKO RADIO
Flight

REPUBLIC
Bells of San Angelo

20TH CENTURY-FOX
Ghost and Mrs. Muir

UNITED ARTISTS
Heaven Only Knows
Copacabana

SHOOTING

COLUMBIA
Three Were Thoroughbreds
The Swordsman
Lady from Shanghai

ENTERPRISE
Other Love

MGM
Rich, Full Life
Love Story
Birds and the Bees
Undercover Maisie
Green Dolphin Street
To Kiss and to Keep
Romance of Rosy Ridge

PARAMOUNT
Saigon
Blaze of Noon
Variety Girl

RKO RADIO
Seven Keys to Baldpate
Out of the Past
Magic Town (Riskin)
Long Night (Hakim-Litvak)

REPUBLIC
Wyoming
Gallant Man
Nelson Eddy Production

20TH CENTURY-FOX
Moss Rose
Captain from Castile
Big Heart
Forever Amber
Mother Wore Tights

UNITED ARTISTS
Christmas Eve (Bogeaus)
Vendetta (California)
Personal Column (Stromberg)

UNIVERSAL-INTERNATIONAL
Time Out of Mind
Buck Private Come Home
Egg and I

WARNERS
The Unfaithful
Dark Passage
My Wild Irish Rose
Woman in White
Deep Valley
Night unto Night

ALBANY

The pre-Christmas slump is on in earnest throughout the Albany zone. . . . The Palace followed Fox's "Margie" with Metro's "Undercurrent," as topper, "Betty Co-Ed" being the second picture. The Strand had "Mr. Ace," plus "Down Missouri Way." The Warner house has been playing many singles in recent weeks. The Grand booked "San Quentin," for which there was a heavy pre-engagement radio campaign and personal appearances the opening day by Eddie Gargan and Dewey Robinson, of the cast. Barbara Hale and Bill Williams, likewise RKO performers, made an appearance Saturday. They also attended the Variety Club motion picture ball at the De Witt Clinton Hotel. Bucky Harris, Albany exploitation director for RKO, and Alan Wieder, Buffalo exploiteer, worked on the local setup. The Ritz, fourth downtown house, presented "The Killers" and "Blondie Knows Best," after a week of reviving "If I Had My Way" and "Shadow of a Doubt."

William Shartin, recently named district manager for Eagle-Lion in Albany, Buffalo, Cleveland and Cincinnati, made his first business trip to this city. PRC distributes Eagle-Lion films. Shartin worked for Warners and United Artists in the Midwest, being Chicago district manager for Warners at one time. The Grand, Fabian house, dropped special Saturday morning shows for children, after a month's experiment. Films classics were presented through the Motion Picture Association.

ATLANTA

Paul C. Plaginos, son of Frank L. Plaginos, who built the State theatre in 1924 and the Royal theatre, Gainesville, Georgia, has been named manager of the four theatres operated by the Georgia Theatres. . . . E. L. Reynolds has taken over the management of the Summerville and Salisbury theatres in Summerville, S. C. . . . J. T. Schlock and LeRoy will soon open their new theatre in Dover, Tennessee. . . . The management of the Saenger theatre, Pensacola, Florida, cooperated with the DAR at a kiddie show for the benefit of the toy fund. . . . Elmo Booth and W. H. Booth, of Hollandale, Miss., have been ordered by the Atlanta office CPA to halt construction of their theatre in Hollandale. . . . Howard L. Chaffin, former major in the Army, has resigned from the National Theatre Supply Company, and will return to the Army as major. . . . PRC are moving into their new quarters as well as the Kay Film Exchanges. . . . Charles Durmeyer has taken over as new chief barker of the Atlanta Variety Club with other officers for the year of 1947.

BALTIMORE

Business boomed up Thanksgiving Day and several days thereafter, then suddenly fell away badly but picked up when the lights went on again Saturday evening, December 7. "Undercurrent," proved strong enough for a second week at the Century. "Nocturne" opened big at the Hippodrome. "Two Years Before the Mast" went into a fine second week. "Wake Up and Dream" opened very strong at the New theatre, liked by women and children but not so



good with men. "Deception" proved good enough for a second week at the Stanley. "The Cockeyed Miracle" opened fairly well at the Valencia. "The Great Mr. Handel" opened very strong at the Little. "I've Always Loved You" rolled right into an eighth week at the Mayfair. The Roslyn and Times had strong opening with "Mysterious Mr. Valentine," with "Woman of the Town."

Baltimore Variety Club, Tent No. 19, elected officers night of December 6, including: Fred C. Schanberger, Jr., succeeding William K. Saxton as chief barker and Mr. Saxton elected delegate to national organization. Others include: Frederick Schmuff, first assistant chief barker; Mark Silver, second assistant; Chauncey B. Wolfe, secretary and W. Spaulding Albert, treasurer. Directors are: Samuel Tabor, R. C. Embry, Leon Back, William G. Myers, Al Vogelstein and J. Stanley Baker. At national organization the two national canvassmen will be Rodney Collier and Frank H. Durkee. Besides Mr. Saxton other delegates chosen are L. C. Garman, Bernard Seaman and Chauncey B. Wolfe. . . . Lionel H. Keene, former owner of three neighborhood theatres in Atlanta, Ga., visited Baltimore, his former home town. Walter Huston appearing in "Apple in His Eye," at Ford's, was guest of honor at cocktail press reception given by William K. Saxton, Loew's city manager.

BOSTON

Joe Di Pesa, publicist for Loew's State and Orpheum and Art Moger, publicist for Warner Pictures form, with Floyd Bell, public relations man, a committee named by the War Nurses Memorial Committee in New England to visit the newspapers and enlist the support of the latter in the drive to raise $400,000 in New England toward the erection of a permanent Memorial at Washington to the memory of the War Nurses and Medical Women of World War Two.

The production of "Henry V" finally closed after a run of 35 weeks, longest in the history of Boston. . . . Jack Markle has gone with the picture to Philadelphia—Markle formerly operated the Coolidge Corner theatre here. . . . . Al Swerdlove, manager of Film Classics of New England, was in New York this past week for conferences with home office executives. . . . Joseph Mansfield is the new publicist in Boston for PRC. . . . Mansfield was formerly assistant publicity director at the RKO Theatres here. . . . James Winn, district manager for United Artists, who has been on the sick list for a year, has recovered and is back again. . . . Ed McConnell, former manager of the Regal theatre at Franklin, N. H., has taken a position as manager in Newington, Conn. . . . Eddie McDonald is back from four years' service in the armed forces and has joined the Floyd Bell Associates with whom he was connected before World War Two.

WHEN AND WHERE

January 7: Television Broadcasters Association annual meeting, Waldorf-Astoria, New York.

January 22-23: Allied Motion Picture Theatre Owners of Western Pennsylvania 26th annual convention, William Penn Hotel, Pittsburgh.

January 26-28: Theatre Owners of North and South Carolina convention, Charlotte, N. C.

CHICAGO

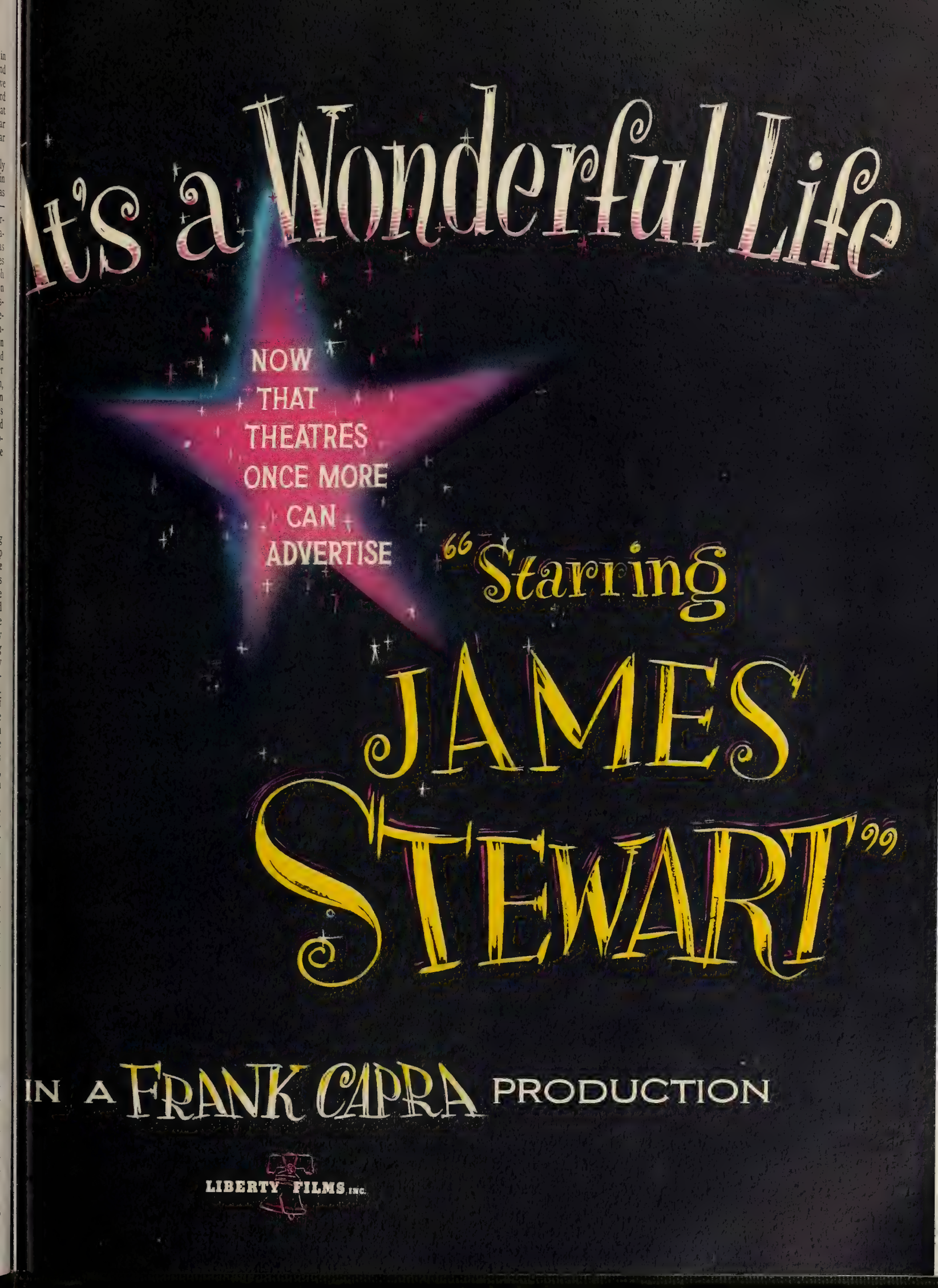
The dimout had definitely been affecting business with both outlying houses and loop theatre managers complaining. . . . Abe Montague, vice-president and general sales manager for Columbia Pictures, headed the list of distributor dignitaries, who attended the testimonial dinner to Jack Kirsch, on the double occasion of the fourth anniversary of the Illinois Allied Booking and Buying Circuit, and Mr. Kirsch's 44th birthday December 6. The national Allied head received a sterling silver candelabra set. Mayor Edward J. Kelly headed the list of government representatives. Through the courtesy of Spyros Skouras, Fox Movietown Newsmen took newsreel shots of the entire evening's festivities. . . . The Reelfellows Club, comprising all Chicago film salesmen, will hold their annual election of officers in the Variety Clubrooms December 17.

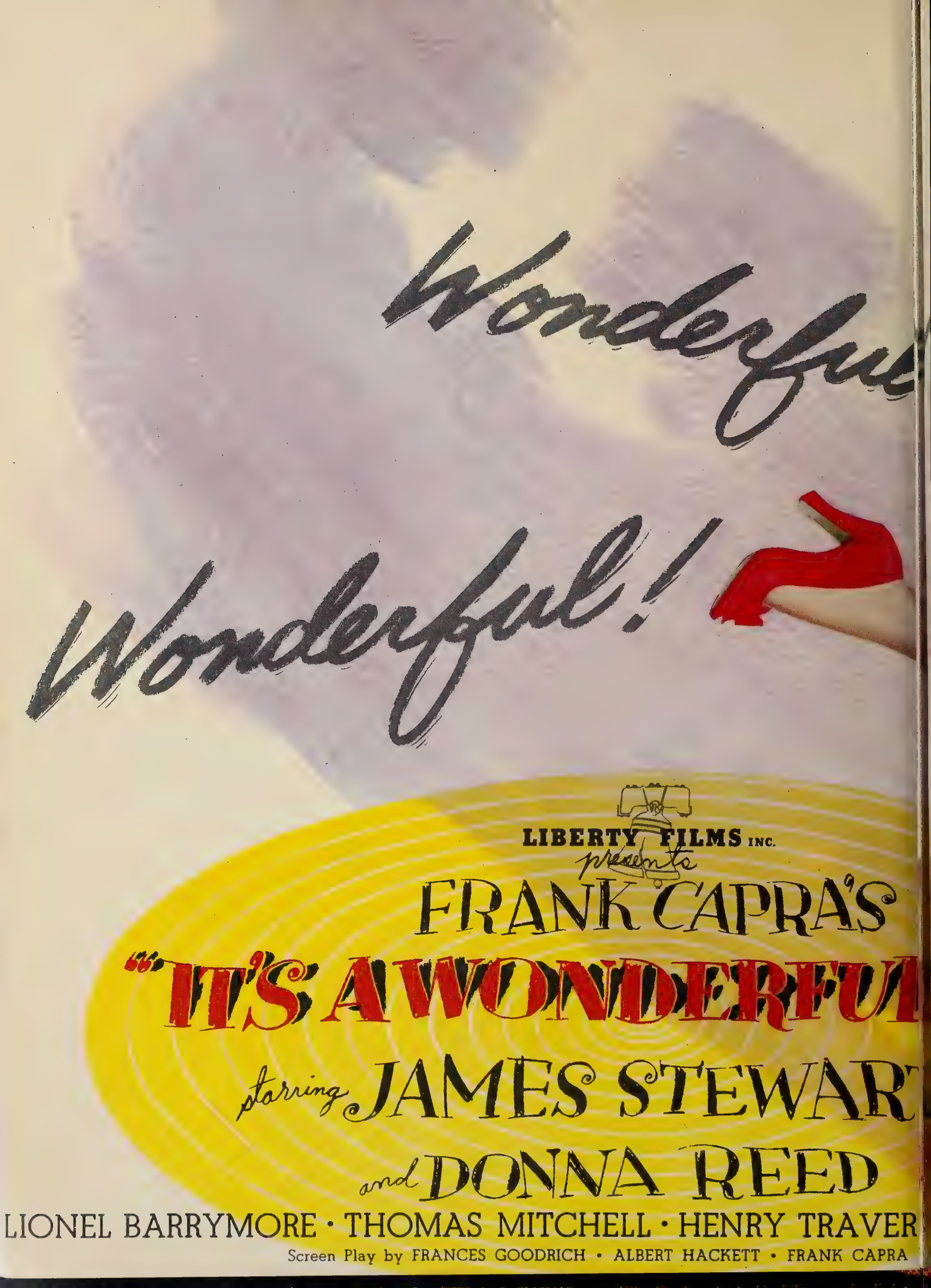
John Tozzie opened a 632-seat house called the Roxy in Toluca, Ill., Thanksgiving Day. Si Greiver is booking films for the house. . . . Danny Newman, has resigned as publicity man for the World Playhouse theatre, to devote his time to other interests. He has been succeeded by Charles Teitel, son of the World Playhouse owner. . . . Ervin J. Sedlack, former manager of the Warner Bros. circuit's Frolic theatre, was a recent visitor to Film Row. Sedlack, now owns the Celeste theatre in Celeste, Texas. . . . Sam Teller, 63, former manager of the Commercial and Webster theatres, died of a heart attack December 5. He is survived by his widow.

CINCINNATI

The 3,300-seat RKO Albee, which recently inaugurated a stage show and picture policy after several years of straight pictures, made box office history with Mickey Rooney as the headliner of a vaudeville bill, which piled up a record gross at this house, leaving a mark which probably will not be ex-

(*Continued on page 47*)


It's a Wonderful Life
NOW THAT THEATRES ONCE MORE CAN ADVERTISE
"Starring JAMES STEWART"
IN A FRANK CAPRA PRODUCTION
LIBERTY FILMS, INC.


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presents
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starring JAMES STEWAR
and DONNA REED
LIONEL BARRYMORE · THOMAS MITCHELL · HENRY TRAVER
Screen Play by FRANCES GOODRICH · ALBERT HACKETT · FRANK CAPRA


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How
COULD IT BE ANYTHING ELSE —
when it tops even
Capra's three great
Academy Award Winners:
"It Happened One Night,"
"Mr. Deeds Goes To Town"
and "You Can't Take It
With You".
Produced and Directed by FRANK CAPRA
BEULAH BONDI·WARD BOND·FRANK FAYLEN·GLORIA GRAHAME
Additional Scenes by JO SWERLING

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WOMAN'S HOME COMPANION

TIME— the FAN LIST and

THE AMERICAN WEEKLY.



LIBERTY FILMS INC.

RELEASED BY RKO RADIO PICTURES, INC.

(*Continued from page 42*)

ceeded this season. . . . William Keyes, operating the Victory, downtown Dayton, Ohio, theatre, has returned from a trip to Washington. . . . Nearby Hamilton, Ohio, the first city in the nation to experience a complete city-wide blackout due to the coal strike, found the hearers quick to cooper. The Paramount, Palace and Rialto, units the Northio Theatre circuit, immediately discontinued all matinees, except for Saturdays and Sundays, and operated only in the evenings through the week, when light and power were used to the minimum extent in order to conserve power. . . . Attendance has been adversely affected by the enforced blackout, with police department suggestions for citizens to remain at home after dark.



CLEVELAND

Weather has been too fine and Christmas shopping too extensive to help theatre attendance, which is reported to be 25 per cent under pre-holiday business for the past two years. Anticipation of lay-offs in this highly industrialized area is a contributing factor, although to date, the lay-offs have not been alarming. Long continued freight embargoes, however, will directly affect the local employment situation.

Harry Schreiber announces "Song of the South" as his Christmas attraction at the RKO Palace. . . . Bob Snyder, Film Classics branch manager, announces first run openings of "The Westerner" at the RKO Palace, Cleveland, December 19, and at Loew's Akron December 17. . . . Bill Shartin, newly appointed Eagle-Lion district sales representative back from a company meeting in New York leaves for Detroit to attend a banquet for Jack Keegan who takes over as a Northio booking manager in Cincinnati. . . . John C. Wein was elected president of Local B-5 IATSE to serve his sixth consecutive term. He will also serve his fifth term as the union's business agent. Harold Raives, Schine district manager, has moved his Belpik Theatre Corp. offices into the Film Bldg. . . . Wade M. Carr, district manager for Manley Popcorn machines, covering Ohio and western Penn., has appointed Warren Miller in charge of the Cincinnati office and Charles V. Byers in charge of the Pittsburgh office.

COLUMBUS

Christmas shopping, aided by mild weather, is at its peak so box office figures show a slump from the generally high marks registered on the Thanksgiving weekend . . . the dimout isn't helping with many preferring to remain at their firesides these long winter evenings. Feeling the falling-off were "Three Little Girls in Blue," "The Dark Mirror" and second week runs of "Deception" and "Undercurrent" . . . Blackstone's magic show at the Hartman also provided considerable opposition, bringing in many who normally patronize films.

Charles Stadtfeldt, recently of the Fox theatre, Indianapolis, has been installed as house manager of the Gayety. . . . The Russell, South Side house, last week ran an all-Hungarian bill one night only. . . . For the first time in several seasons, the Palace is running a week of stage shows with Claude Thornhill and his orchestra splitting a week with Mickey Rooney. . . . Walter Kessler, Loew's Ohio manager, is recovering from illness which hospitalized him several days. . . . Joe Sloan has been Ohio relief manager. . . . Neth's Clinton is being given a thorough $10,000 renovation, including reseating, recarpeting, new marquee and repainting . . . managers of Loew's Western division will be guests of Division Manager Allen Sparrow at a Christmas party to be held here next week.

DALLAS

The opposition attraction of Christmas shopping took its toll in patronage here with downtown grosses slighly below par and suburban attendance below average. The Majestic had a fairly good week because of the Crosby-Astaire film, "Blue Skies" but it was definitely not up to expectations. The Thanksgiving boom didn't last long with "Margie" at the Palace, and it was not held over, the Tower preferring a third week with "Notorious." . . . Francisco de P. Cabera, prominent Mexican film producer, spent a few days here. . . . Ben Kalmenson, general sales manager for Warners, spent two days here holding a sales meeting for the Warner Exchange force. . . . R. J. O'Donnell, chief barker of the Variety Clubs of America, has returned from Los Angeles, where he spent several days here holding a sales meeting for the Warner Exchange force. . . . R. J. O'Donnell, chief barker of the Variety Clubs of America, has returned from Los Angeles, where he spent several days with Charles Skouras, L. A. Variety Club chief barker, planning the national convention to be held there in May.

DENVER

P. G. Dikeou, wholesale candy and tobacco merchant, buys second site on which he intends building theatre. Location is at 18th and Welton, cost of site $100,000. Other site, bought some time ago, between 16th and 17th, also on Welton. Says he will build both as soon as materials are avialable. . . . Confection Cabinet Co., after serving theatres in various ways with candy for many years, are pulling out of Denver territory with exception of concession at Orpheum. Putting in $4,000 counter there embodying latest in popcorn warmers. Vincent S. Heinly, Confection district manager, remaining in Denver. Boosting nickel bars to six cents.

Christmas parties are the order of the day, with Warners exchange having theirs this week in a dinner dance at the Park Hill Country Club; RKO is planning theirs for December 19 at the Rocky Mountain Screen Club; and Metro will hold theirs the afternoon of December 24 at the exchange. . . . Helen Parke, New York Paramount exploitation office, here doing advance work on showing of "Blue Sky" at the Denham. . . . Ray Moore, Altex service engineer, moved to Denver from Pueblo. . . . Mr. and Mrs. Jack Klopper spent a few days here. He is franchise owner for several independent producers. . . . Earl Campbell buys interest of brother, Max, in Trenton, Trenton, Neb. . . . Ben Fish, representing Sam Goldwyn, here on businesss. . . . Paramount exchange to get a complete redecorating job together with some remodeling. . . . Theatre folks from out of town seen on the row included C. E. McLaughlin, Las Animas, Colo.; Sam Rosenthal, Buffalo, Wyo.; Marie Goodhand, Kimball, Neb.; Claude Graves, Albuquerque, N. M.; Tom Knight, Riverton, Wyo.; Mrs. Ray Lounsbury, Monte Vista, Colo.; P. N. Fidel, Espanola, N. M., and Chuck Flower, Bayard, Neb.

DES MOINES

The stream of freely flowing cash that crossed Des Moines and Polk County ticket windows, night clubs and tavern bars during the war years has slowed down. Commenting that film business has slackened and that night club business has gone into a "tailspin" in recent weeks, about a dozen managers and operators agreed that "the honeymoon is over" as far as spending is concerned. . . . The Lime Springs theatre, Lime Springs, Iowa, opened last weekend with the picture "Our Vines Have Tender Grapes." . . . K. V. Woodward, a veteran of 25 years in the management of motion picture, musical comedy and vaudeville theatres, last week was named city manager for the four Ames, Iowa, theatres, it was announced by Joe V. Gerbrach, general manager of the Ames Theatre Corporation. . . . M. R. Blair, manager of the Regent theatre, Cedar Falls, Iowa, spent several days in Chicago purchasing new sound reproduction equipment for his house. C. E. Hendrickson, owner of the Croft theatre, Bancroft, Ia., injured his hand while cleaning the machines at his theatre. . . . New Salesman for Screen Guild Productions is Kenneth Robinson.

HARTFORD

MGM's "Undercurrent," "Paramount's "Two Years Before the Mast," Columbia's "Return of Monte Cristo," and Warners' "Deception" were among the holdovers at Connecticut's film theatres during the past week. Theatres throughout Connecticut are getting set for Christmas and New Year's Eve bookings. Ed Fitzpatrick, manager of Loew's Poli, Waterbury, was a Waterbury hospital patient last week. . . . Charlie Repass, manager of the Crown theatre, Hartford, is noting his 37th year in the industry. . . . At request of the pastor of the First Methodist Church, Hartford, Mayor Moylan has requested the Hartford Common Council to postpone action on the proposed change in Sunday hours for Hartford motion picture theatres, until the Council of Churches of Hartford "has opportunity to study the suggestion."

(*Continued on following page*)

(*Continued from preceding page*)

Under proposed change, theatres would open at 1 P.M. on Sundays. Houses now open at 2 P.M. . . . Jack Robins, who owns and operates the Kameo theatre, Pittsfield, Mass., and a bowling alley at Framingham, Mass., has taken over the Keith theatre, Campello, a suburb of Brockton, Mass., from Corey Richmond on a long term lease.

INDIANAPOLIS

Film business continues to roll along at a moderate pace here, aided by unseasonably mild weather that brings the Christmas shoppers downtown. "Undercurrent" played to a fine $17,000 at Loew's and held over. "Three Little Girls in Blue" wasn't far behind, with a nice $16,000 at the Indiana. . . . The coal shortage hit theatres in South Bend, Mishawaka and Elkhart hard last week. . . . Boyd Sparrow had a full house at Loew's for a midnight horror show both Wednesday and Thursday. . . . The Variety Club's Good Will Christmas Committee, with Moe Esserman as chairman, will start its round of hospitals and institutions December 18 to provide inmates with a free show and cheer. . . . Indiana exhibitors are protesting the use of municipal auditoriums for concerts by dance bands and other attractions they consider direct competition with the theatres. Y and W is taking the lead at Gary. . . . Visitors on the row last week included J. B. Sconce, Edinburg; John Micu and Roger Scherer, Fort Wayne; Mrs. Eva Harris, Zionsville; Walter Weill, Greenfield; C. W. Massey, Worthington and Joe Finneran, Columbus.

MEMPHIS

Attendance is at its highest point this year. All five Memphis first run theatres are holding over current attractions for a second week. This is the first time this year that all five have found simultaneous holdovers necessary. Pictures held are Malco, "The Strange Love of Martha Ivers"; Warner, "Never Say Goodbye"; Palace, "Margie"; State, "Undercurrent"; Ritz, "Henry V."

Joe Simon, manager for Warner theatre, has resigned to accept a position as city manager for Ritz and Peabody Theatres, operated in Memphis by Dave Flexer. Jim Barnes, Warner zone manager, said Mr. Simon would not be replaced. Lloyd Miller, former salesman for Columbia in Memphis, has returned to the company here after working for several years in Florida. . . . Ed Sneed, formerly a Paramount booker and just recently discharged after five years in the Army, has gone to work as a booker for Monogram.

Exhibitors visiting and shopping on the row included: W. F. Sonneman, who operates theatres at Fayetteville and Springdale, Ark.; G. H. Goff, Rustic theatre, Parsons, Tenn.; Jack Watson, Palace theatre, Tunica, Miss.; Moses Sliman, Lux theatre, Luxora, Ark., and J. M. Mounger, Mart theatre, Calhoun City, Miss.

MIAMI

Business in local theatres has been on the good side for the past few weeks. . . . Both circuits have reported average and above business for their current attractions: "Margie" and "Notorious." . . . The latter opened in four Paramount houses, repeating the same policy of "Saratoga Trunk" last year. . . . Downtown first-runs upped their prices to the 85c-$1 bracket recently. . . . Walter Manning has succeeded Norman Atwood as manager of the Boulevard. Atwood has taken over management duties of the new Shores theatre. . . . Herbert Rubenstien, manager of Wometco's Cameo theatre, accomplished a feat by tieing in with a cafeteria on Lincoln Road for a display in their window. Lincoln Road is the ultra-swanky road of Miami Beach. . . . Alec George is the new assistant at the Gables, relieving Eddy Curtin, who is now assistant to Ryt Suez at the Beach theatre. . . . Mary Pope, veteran Paramount employee, is ill. . . . William Green is filling in for her at the Paramount. . . . Ed. Claughton, Jr., has taken over the publicity desk at the Claughton Theatres office. . . . Ned Butler is the new assistant to Harry Brown at the Cinema Casino. . . . Finishing touches are being completed on the Flamingo theatre on the Beach which is expected to open December 15.



MINNEAPOLIS

Sensational Thanksgiving Day business helped Loop theatres hold at or above averages last week despite the normal letdown that comes during Christmas shopping season. "Two Years Before the Mast" was the big gun, drawing $27,000 at Radio City. "Undercurrent" ran well and "Margie" still still registered sufficient popularity to earn a fifth week.

The St. Francis Hotel property in St. Paul, which houses the RKO Orpheum, has been purchased for $826,000 by the St. Paul Theatres Co., RKO subsidiary. John Redmond, RKO district manager, said the theatre would be modernized as soon as materials are available. . . . Max Torodor, neighborhood house owner, left for a long Arizona vacation. . . . Guy Hower has closed the Grand, Worthington, Minn., for remodeling. . . . George Billings has reopened his improved Marion at Marion, S. D. . . . Spurge Miller is the new owner of the Veblen, Veblen, S. D. . . . W. H. Workman, Minneapolis Metro manager, will be back soon from an extended Florida vacation taken for his health . . . L. J. Miller, Universal branch chief, who recently had an operation, is reported on the road to recovery.

OKLAHOMA CITY

The new Home theatre at Sixth and Robinson will open December 16 with Frankie Masters orchestra ticketed as the drawing card for the motion picture house. [illegible] Garrand and H. T. Braucht will operate the stage and road shows and R. Lewis Barton, owner of the Redskin and other theatres will operate the motion picture end. It's the largest theatre in the city. . . . Mrs. Henry J. Griffith, 76, mother of L. C. and H. J. Griffith Jr., was buried here last week. . . . Harry Lawrence opened his new Ritz at Madill last week. . . . "Oklahoma" was a tremendous success on the stage here. . . . Connie Carpou new booker at the MGM exchange here; comes up from Dallas. . . . Saddie Markowitz moves from MGM office here to San Francisco. . . . Visitors on the Row last week included L. A. White from Weatherford; Virby Conley, Perryton; Garland Wilson, Shattuck; Mr. and Mrs. H. T. Burns, Apache; Elmer Rook, Cheyenne; Dana Ryan, Pawnee; W. I. Kerr, Sulphur; Ed Crew, Waurika; Oda Terry, Konawa; Sam Elzo, McCloud; W. E. Richardson, Langley; Mr. and Mrs. C. M. Funk, Guymon; Marlin Butler, Albuquerque; R. H. Duckett, Taloga; Don Avernathy, Fairview; L. E. Brewer, Pauls Valley, Wesley Hodges, Anadarko; Johnny Jones, Shawnee. J. E. Holt, Coalgate; Roy Eakins, Helena; H. M. Bates, Techumseh.

OMAHA

"Two Years Before the Mast," the only single feature in town, picked up an excellent $17,800 at the Paramount to top a good holiday week. It was cold, but Omaha was free of snow. . . . Leroy J. Miller, Minneapolis Universal branch manager, Hospital here. . . . RKO's Christmas party will be December 21, Paramount's December 23. . . . Frank Simek, veteran exhibitor at Ashland, Neb., has purchased a building there, is extending it and plans to open a new theatre in the spring. . . . Kay Theiler took first cash prize in an intra-office Paramount short subject drive for women employees. . . . Morrie Smead, Council Bluff's exhibitor and popcorn machine official, is in California for six weeks. A $3,500,000 City Auditorium that will bring in much outside entertainment is listed first by Mayor Charles Leeman on the $14,000,000 post-war list approved by voters November 5.

PHILADELPHIA

Business was on the upbeat the past two weeks. "Blue Skies" is scoring sensationally topping $52,000 and leading the town. . . . Alfred J. Davis, Monogram branch manager was elected chief barker of the Variety Club, Tent 13. . . . Variety Club dues were raised from $50 to $60 annually, still the highest in the country. C. E. Peppiatt, 20th Century-Fox district manager, was in Lankenau Hospital for an operation. . . . Harry Dembrow, of the Media, Media, Pa., filed a complaint with the local American Arbitration Association asking that 14 days' clearance be established in his favor over the new College, in Swarthmore. . . . Local exhibitors are awaiting a decision from

(*Continued on page 50*)



RKO RADIO PICTURES, INC.

TRADE SHOWINGS

BRANCH	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Delaware Theatre 290 Delaware Avenue	MON. 12/16	2:30 P.M.
ATLANTA	Rhodes Theatre 62 So. Rhodes Center	MON. 12/16	11:00 A.M.
BOSTON	Esquire Theatre 264 Huntington Ave.	MON. 12/16	10:30 A.M.
BUFFALO	Shea's Niagara 426 Niagara St.	MON. 12/16	3:00 P.M.
CHARLOTTE	Plaza Theatre 1610 Central Ave.	MON. 12/16	10:30 A.M.
CHICAGO	Surf Theatre 40 W. Division St.	MON. 12/16	1:30 P.M.
CINCINNATI	Esquire Theatre 320 Ludlow Ave.	MON. 12/16	2:30 P.M.
CLEVELAND	Shaker Theatre Kinsman & Lee Roads (Shaker Heights)	MON. 12/16	2:00 P.M.
DALLAS	Melrose Theatre 3419 Oak Lawn Avenue	MON. 12/16	2:00 P.M.
DENVER	Esquire Theatre 6th and Downing St.	MON. 12/16	2:00 P.M.
DES MOINES	Uptown Theatre 4115 University Ave.	MON. 12/16	2:00 P.M.
DETROIT	Varsity Theatre 17121 Livernois St.	MON. 12/16	2:30 P.M.
INDIANAPOLIS	Cinema Theatre 213 E. 16th Street	MON. 12/16	1:30 P.M.
KANSAS CITY	Kimo Theatre 3319 Main Street	MON. 12/16	2:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	MON. 12/16	2:30 P.M.
MEMPHIS	Linden Circle Theatre 311 South Somerville	MON. 12/16	2:30 P.M.
MILWAUKEE	Varsity Theatre 1324 W. Wisconsin Ave.	MON. 12/16	2:00 P.M.
MINNEAPOLIS	Granada Theatre 3022 Hennepin Ave.	MON. 12/16	2:30 P.M.
NEW HAVEN	Whitney Theatre 1220 Whitney Ave.	MON. 12/16	10:45 A.M.
NEW ORLEANS	Circle Theatre St. Bernard & N. Galvez Aves.	MON. 12/16	11:00 A.M.
NEW YORK	Normandie Theatre 53rd St. & Park Ave.	MON. 12/16	10:30 A.M.
OKLAHOMA CITY	Uptown Theatre 1212 North Hudson Street	MON. 12/16	11:00 A.M.
OMAHA	Admiral Theatre 40th & Farham Streets	THURS. 12/19	2:00 P.M.
PHILADELPHIA	Uptown Theatre Broad and Susquehanna Ave.	MON. 12/16	11:00 A.M.
PITTSBURGH	Fox Projection Room 1715 Blvd. of Allies	MON. 12/16	1:00 P.M.
PORTLAND	Oriental Theatre 822 S. E. Grand Ave.	MON. 12/16	2:30 P.M.
ST. LOUIS	West End Theatre Euclid and Delmar	MON. 12/16	1:00 P.M.
SALT LAKE CITY	Southeast Theatre 2121 South 11th St.	MON. 12/16	2:15 P.M.
SAN FRANCISCO	Tivoli Theatre 70 Eddy St.	MON. 12/16	1:30 P.M.
SEATTLE	Egyptian Theatre 4543 University Way	MON. 12/16	2:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Phillips Avenue	MON. 12/16	10:00 A.M.
WASHINGTON	Fox Projection Room 932 New Jersey Ave.	MON. 12/16	2:30 P.M.

LARAINE DAY
BRIAN AHERNE
ROBERT MITCHUM
GENE RAYMOND

in

The Locket

with
SHARYN MOFFETT
RICARDO CORTEZ
HENRY STEPHENSON

Produced by BERT GRANET
Directed by JOHN BRAHM
Written by SHERIDAN GIBNEY

(*Continued from page 48*)

Harrisburg as to whether popcorn warmers will be allowed to operate in theatres. The state authorities are holding these sessions following the recent trouble in Lancaster. . . .

The Variety Club, Tent 13, also elected the following: Morris Wax, exhibitor, first assistant chief berker; Harold Cohn, exhibitor, second assistant chief barker; Mike Felt, exhibitor, dough guy; Mort Magill, United Artists branch head, property master; and Edward Emanuel, house committee head. . . . The Children's parties at the Astor, in Reading, Pa., are drawing very well, the same policy is also going great at the Embassy, in Reading. . . . Business in Reading has picked up, exhibitors attributing a good share to Christmas Savings Funds disbursements.



PITTSBURGH

"Margie" is giving the J. P. Harris its best business in many months. It is being held over for a second week. "Deception" also is getting a second week in the Stanley here. . . . Ben Andur, Pete Dana, Cliff Daniel, George Eby, Sam Fineberg, Bill Finkel, Sam Speranza, Bert Stern, Tom Troy and John Walsh have been elected to the Variety Club's board of directors for 1947. . . . Joe Hiller and John Walsh have been elected delegates to the Variety Clubs annual convention in Los Angeles. Elmer Ecker and Johnny McGreevey are the alternates. . . . The Warner Brothers-Loew pool agreement will come to an end this month. Which means no Penn pictures will move over to the Ritz and the Warner theatres. . . . Joe Gins, who was with Columbia here, has been named special sales representative for J. Arthur Rank Pictures in Chicago.

PORTLAND

Eric A. Johnston, President of Motion Pictures Association, and former Spokane industrialist, guest speaker at Spokane Chamber of Commerce, and giving highlights of his trip to Europe. . . . William A. Clayton, noted Hollywood cameraman, nearing the half-way mark in filming "Life in Tacoma." Finished product to be shown Hamrick-Evergreen's Temple theatre, Tacoma, Dec. 16-20. Len Gruenberg, '47 Ned Depinet drive captain, accompanied by Harry Gittleson, assistant to Walter E. Branson, RKO Radio, covering Pacific Northwest key cities.

ST. LOUIS

Most of the first run houses here below average stride, with only Loew's State, featuring "Undercurrent," and St. Louis with "Cloak and Dagger," able to muster sizeable grosses. . . . A burglar routed from Fair theatre, neighborhood house, by a cop who heard him hammering on the safe door in the office. . . . Mrs. Hachkatoun Magarian, mother of A. D. Magarian, owner of the DeLuxe and Gaty theatres in East St. Louis, died in a fire in her house. . . . Ground broken in Decatur, Ill., for the big 2,000-seat theatre to be erected by Publix-Great States circuit. . . . Kenneth Solomon, navy veteran, named assistant manager for the Grand theatre at Chillicothe, Mo. . . .New Laclede theatre, under management of Ford Anderson, opened at Laclede, Mo. . . . Bruce Bohle replaces Bernard Ehrenreich as critic for the *St. Louis Star-Times,* one of two afternoon dailies here. . . . Managers of Loew's Theatres in Terre Haute, Indianapolis, Louisville, Kansas City, Mo., and St. Louis, and their wives will be guests at a special Christmas party to be given at local hotel by Mike Cullen, division manager. Roy Muehlemann, who had been manager of the Granada, Fanchon & Marco-St. Louis Amusement Company's deluxe neighborhood, Granada, promoted to manager of the first run Missouri, succeeding Harry Crawford, who died recently.

SAN ANTONIO

"Torrid Zone," a return engagement picture, played a four-day stand at the Empire theatre last week. . . . "Blue Skies," Paramount's musical, was given a preview showing here at the Aztec for a special midnight entertainment for local Interstate employees and their friends. . . . All Texas Consolidated and Interstate houses are again offering the Gift Book for sale as the ideal Christmas present for all the family. . . . Frank Trevino, owner of the Ideal Theatre, Pearsall, has his house on the market at a bargain, so he says. It is complete with 450 seats. . . . "Margie" was one of the best dramas to play the Majestic theatre in many a moon. Indian summer weather helped to increase the box office take here.

TORONTO

The Eglinton, Victoria and Uptown theatres continued with a second week on British pictures, with "They Were Sisters" at the first two and "Caravan" holding at the Uptown although the Christmas shopping rush was in full swing. . . . It looks like a struggle to continue with pro basketball in Toronto but pro hockey is maintaining popular favor. . . . "Henry V" is in its 15th week at the International Cinema at $1.80 top and may stay until Christmas. . . . Chairman O. J. Silverthorne of the Ontario Censors doesn't see a film shortage here, saying there is a substantial backlog of new product which should tide over the theatres in the coal and strike crisis.

Six Toronto theatres were playing James Mason pictures, some of them revivals, in one day, according to a checkup, the films being "They Were Sisters" at two first runs, "I Met a Murderer," "Secret Mission" and "Hotel Reserve," the last-named at two neighborhood houses. . . . Voters at Sarnia, Ont., rejected a proposal for Daylight Saving there next summer in a referendum, but the question carried by small margins in similar votes at London and Chatham, Ont. . . . the Ontario censors have classed nine more features as "Adult Entertainment," these being "Nocturne," "Bedelia," "Decoy," Secret of the Whistler," "Undercurrent," "The Dark Mirror," "Rage in Heaven," "Angel on My Shoulder" and "So Dark the Night." . . . The Hollywood theatre, Toronto, has boarded up its next-door parking lot to start building a duplicate theatre to operate under a policy to show the same program in both houses at staggered hours. . . . Arch H. Jolley, secretary of the Motion Picture Theatres Association of Ontario, Toronto, gives his talk on the film industry in three more towns, Tilbury, Brockville and Kingston. . . . Ontario centres start to announce that boxing Day (Dec. 26) will be observed as a civic holiday which should boost theatre attendance substantially.

WASHINGTON

"Notorious" is still the big grosser in Washington, going strong in its third week at RKO Keith's. Loew's Palace held "Undercurrent" over for a second week. Business was good, with new openings: "The Verdict" at Warner's Earle, after one week of "Never Say Goodbye"; "Gallant Bess" at Loew's Capitol. Warner's Metropolitan opened with "Dark Mirror" for a second downtown week, after one week at the Earle, and Loew's Columbia put in "No Leave No Love" after a week at the Capitol.

The Variety Club of Washington presented a station wagon to the D. C. Society for Crippled Children, institution which cares for youngsters with cerebral palsy. Mrs. John Drake, member of the board of trustees, accepted the car from A. E. Lichtman, chairman of the Welfare Committee, and George A. Crouch, a member of the Welfare Committee. The station wagon was part of the more than $47,000 distributed by Tent No. 11 in 1946. . . . John J. Payette, Washington zone manager for Warner Bros., distributed to each theatre employee handy wallet-size folders on patron relations. Titled "A Thought for Today—And Every Day!" the folders list seven points to remember about a patron, "the most important person in our business."

Sidney Lust's Bethesda theatre has been added to the list of film houses presenting special Saturday morning programs for children in cooperation with the Motion Picture Association. . . . The British Information Services held a preview of six short subjects on December 11 at the Interior Department Auditorium. The 6 British films were "The Story of Money," "Father and Son," "Make Fruitful the Land," "Public Opinion," "Instruments of the Orchestra," and scenes from "Macbeth."

Screen Guild Sets Four

Production of four features, two based on James Oliver Curwood stories and two on mystery stories, will be put into production early in 1947 for Screen Guild Productions release.

RKO RADIO PICTURES INC. *Trade Showings* OF FOUR PRODUCTIONS

RKO RADIO PICTURES

BRANCH	PLACE OF SHOWING	ADDRESS	SAN QUENTIN		VACATION IN RENO		DICK TRACY VS. CUEBALL		THE FALCON'S ADVENTURE	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	———	———	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M	Wed. 12/18	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton Street	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Thurs. 12/19	10:30 A.M.	Thurs. 12/19	2:30 P.M.
Boston	RKO Projection Room	122 Arlington Street	———	———	———	———	———	———	Wed. 12/18	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin Street	———	———	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M	Wed. 12/18	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church Street	Tues. 12/17	4:30 P.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	4:30 P.M.	Wed. 12/18	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M.	Wed. 12/18	2:30 P.M.
Cincinnati	RKO Projection Room	12 E. 6th Street	Tues. 12/17	2:30 P.M.	Tues. 12/17	3:45 P.M.	Wed. 12/18	2:30 P.M.	Wed. 12/18	3:45 P.M.
Cleveland	Fox Projection Room	2219 Payne Avenue	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M	Wed. 12/18	2:30 P.M.
Dallas	Paramount Projection Rm.	412 South Harwood St.	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M.	Wed. 12/18	2:30 P.M.
Denver	Paramount Projection Rm.	2100 Stout Street	Tues. 12/17	2:00 P.M.	Tues. 12/17	3:30 P.M.	Wed. 12/18	2:00 P.M.	Wed. 12/18	3:30 P.M
Des Moines	Fox Projection Room	1300 High Street	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M.	Wed. 12/18	2:30 P.M
Detroit	Blumenthal Projection Rm	2310 Cass Avenue	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M.	Wed 12/18	2:30 P.M.
Indianapolis	Paramount Projection Rm	116 W. Michigan St.	Tues. 12/17	1:00 P.M.	Tues. 12/17	2:15 P.M.	Wed. 12/18	1:00 P.M.	Wed. 12/18	2:15 P.M.
Kansas City	Paramount Projection Rm	1802 Wyandote	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M.	Wed 12/18	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Avenue	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M	Wed 12/18	2:30 P.M.
Milwaukee	Warner Projection Room	212 W Wisconsin Ave.	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M.	Wed. 12/18	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed 12/18	10:30 A.M.	Wed. 12/18	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting Street	———	———	———	———	———	———	Wed. 12/18	10:30 A.M.
New Orleans	Fox Projection Room	200 So. Liberty Street	Wed. 12/18	10:30 A.M.	Wed. 12/18	2:30 P.M.	Thurs. 12/19	10:30 A.M.	Thurs. 12/19	2:30 P.M
Oklahoma City	Fox Projection Room	10 N. Lee Street	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M.	Wed. 12/18	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M.	Wed. 12/18	2:30 P.M
Philadelphia	RKO Projection Room	250 No. 13th Street	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M.	Wed. 12/18	2:30 P.M
Pittsburgh	Fox Projection Room	1715 Blvd of Allies	Tues. 12/17	1:00 P.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	1:00 P.M.	Wed. 12/18	2:30 P.M.
Portland	Star Preview Room	925 N.W. 19th Street	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M.	Wed. 12/18	2:30 P.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 12/17	11:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	11:30 A.M.	Wed. 12/18	2:30 P.M.
Salt Lake City	Fox Projection Room	216 East 1st South Street	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M	Wed. 12/18	10:30 A.M.	Wed. 12/18	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde Street	Tues. 12/17	10:30 A.M.	———	———	Wed. 12/18	10:30 A.M.	Wed. 12/18	1.30 P.M.
Seattle	Jewel Box Projection Rm	2318—2nd Avenue	Tues. 12/17	10:30 A.M.	Tues. 12/17	2:30 P.M.	Wed. 12/18	10:30 A.M.	Wed. 12/18	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave	Tues 12/17	9:30 A.M.	Tues. 12/17	10:40 A.M.	Wed. 12/18	9:30 A.M.	Wed. 12/18	10:40 A.M.
Washington	Fox Projection Room	932 New Jersey Ave	Tues. 12/17	10:30 A.M.	———	———	Wed. 12/18	10:30 A.M.	Wed 12/18	2:30 P.M.

U. S. Companies Ready to Offer 16mm in Italy

by ARGEO SANTUCCI
in Rome

The 16mm industry in Italy shows signs of a boom with both RKO Radio and MGM preparing to distribute narrow-gauge films. RKO is currently working on the preparation of 15 features for 16mm release and MGM has released a bulletin here describing its 16mm program. Additionally, it is reported that the Milan firm of Donati Brothers is preparing 20 16mm features.

A deal is pending between RKO and certain Italian companies for the manufacture of 16mm projectors in order more quickly to develop a circuit of 16mm theatres. Edward Toledano, RKO representative, has stated that for 16mm features to prove profitable a circuit of at least 100 theatres is needed. Although figures concerning 16mm activity here are not now available, there are believed to be about 100 Italian theatres showing 16mm documentaries, educational films and newsreels. Whether these theatres can be used for 16mm features is not yet known.

▽

According to the State Secretary for Foreign Trade all monies earned on foreign films imported by the Psychological Warfare Branch are to be completely blocked and cannot be used even for sharing in Italian production or for leasing or building theatres. Under the agreement in effect now, the monies derived from foreign films distributed through the regular channels can be used in Italy although they may not be taken out.

▽

Admission prices have increased in Italy about 10 to 20 per cent and there is talk that admissions will go even higher.

▽

Filmlexikon, Italy's first motion picture encyclopedia, is scheduled to be published soon. It will include a general who's who of Italian and foreign stars, directors, producers, etc., contain a glossary of technical terms, a bibliography of works on motion pictures and a number of photographs. It will be sold at 1,200 lire—more than $5.

▽

The management of the Quirinetta, the Rome theatre devoted to showing pictures in their original languages, has opened a new theatre in Milan, the Angelicum-Quirinetta.

See No Imminent Mexican Bar of U. S. Product

There is no "immediate" threat that Mexico will enact legislation putting up barriers against the importation of U. S. pictures, it was reported this week by the Department of Commerce. However, the Department pointed out that as Mexican production facilities increase, Mexican product will be more and more a threat to U. S. product.

Short Product in First Run Houses

NEW YORK—Week of December 9

CAPITOL: The Johnstown Flood . 20th Cent.-Fox
Feature: Undercurrent . . . . . MGM

CRITERION: Singing Barbers . . . . . Universal
Bear Facts . . . . . Universal
Feature: Magnificent Doll . . . . . Universal

GLOBE: Fair and Warmer . . . . . Warner Bros.
Desi Arnaz . . . . . Warner Bros.
Feature: The Chase . . . . . United Artists

HOLLYWOOD: Goofy Goofers . . Warner Bros.
Battle of Chance . . . . . Warner Bros.
Feature: Deception . . . . . Warner Bros.

PALACE: Bowling Fever . . . . . RKO
Feature: Song of the South . . . . . RKO

RIALTO: Popular Science, No. 5 . . . Paramount
Be Kind to Animals . . . . . Paramount
Feature: So Dark the Night . . . . . Columbia

RIVOLI: The American Cop . . . . 20th Cent.-Fox
The Snow Man . . . . . 20th Cent.-Fox
Feature: My Darling Clementine . . . . 20th Cent.-Fox

ROXY: Jail Break . . . . . 20th Cent.-Fox
Sons of Courage . . . . . 20th Cent.-Fox
Feature: The Razor's Edge . . . . . 20th Cent.-Fox

STRAND: The Last Bomb . . . . . Warner Bros.
Okay for Pictures . . . . . Warner Bros.
King of the Everglades . . . . . Warner Bros.
Feature: Never Say Goodbye . . . . . Warner Bros.

WINTER GARDEN: Sampson Junior . Universal
Feature: The Notorious Gentleman . . . . . Universal

CHICAGO—Week of December 9

GARRICK: Jasper's Derby . . . . . Paramount
Feature: My Darling Clementine . . . . 20th Cent.-Fox

GRAND: Melody Time . . . . . RKO
Cardinal-Bear Football Game . . . . . Monogram
Feature: Nocturne . . . . . RKO

ORIENTAL: Hi Li . . . . . Columbia
Feature: Margie . . . . . 20th Cent.-Fox

ROOSEVELT: Soviet's Neighbor — Czechoslovakia . . . . . 20th Cent.-Fox
Feature: Cloak and Dagger . . . . . Warner Bros.

STATE-LAKE: Mousemerized Cats . Warner Bros.
Feature: Deception . . . . . Warner Bros.

UNITED ARTISTS: Equestrian Quiz . . . . . MGM
Feature: Three Wise Fools . . . . . MGM

WOODS: Ten Pin Magic . . . . . Columbia
Feature: The Dark Mirror . . . . . Universal

Buchanan to Handle New Monogram Top Product

Buchanan and Company, advertising agency, has been named to handle advertising for Allied Artists, newly-formed Monogram subsidiary for the production of higher-budget pictures, according to an announcement from Samuel Broidy, president of Monogram and Allied Artists. The first picture under the agreement will be "It Happened on Fifth Avenue."

A budget of $250,000 has been set for the initial advertising campaign. The publicity and exploitation drive for the film will cover national and fan magazines, trade journals, newspapers and the radio, according to Lou Lifton, Monogram advertising and publicity director.

It is understood that similar advertising allocations will be set on all future Allied Artists films. All pictures will be produced at a minimum cost of $1,000,000. Those announced for release so far include: "Marked Woman," co-starring Constance Bennett and Brian Aherne; "Tragic Symphony," "Low Company," "Gun Crazy" and "Last of the Bad Men."

Set Three Denver Premieres For "Time, Place, Girl"

Warner Brothers' Technicolor musical, "The Time, the Place and the Girl," will have its world premiere in three Denver theatres December 24, the Denver, Esquire and Webber. Eastern and southern premieres of the musical starring Dennis Morgan, Jack Carson, Janis Paige and Martha Vickers will take place Christmas Day in 20 scattered situations, followed by more than 200 New Year's week openings. In New York City, the feature opens December 26 at the Strand.

March of Dimes Drive Planned

Formation of a theatre division for the March of Dimes, January 15-30, was announced Monday by Basil O'Connor, president of the National Foundation for Infantile Paralysis. The division is headed by Emil C. Jensen, president and general manager of Artcinema Associates, Inc., who has been appointed its director.

Charles Reed Jones, former director of advertising and publicity for Republic Pictures, has been named national advertising and publicity manager of the division. Mr. Jones and Mr. Jensen will make their headquarters at the Hotel Astor in New York.

Under the theatre division a new plan for soliciting funds for the March of Dimes with theatre participation will be inaugurated. Local theatre managers will cooperate with March of Dimes chairmen in their various communities to work out the best program for solicitation of funds in theatres. In campaigns of the last few years, the theatre solicitation was on an industry basis. Now it will be on a local basis with the theatre manager as a member of the Dimes committee in his locality. Trailers featuring Greer Garson will be shown in theatres in connection with the drive.

Dayton Theatre Owners Form an Association

Dayton, Ohio, independent exhibitors have formed the Dayton Theatre Owners Association. James Curl, manager of the neighborhood Salem theatre, has been named temporary chairman, with James Herb, of the Semmelroth circuit, temporary treasurer.

Rank's American Sales Staffs Hold Regional Meets

J. Arthur Rank's American representatives were busy this week and last with meetings and plans for meetings on sales and distribution plans.

Last Thursday and Friday the newly appointed sales representatives of the Rank division of Universal held their first meeting at the Hotel Blackstone in Chicago. Wednesday and Thursday Eagle-Lion Films were to have held the first of three regional sales meetings.

In Chicago, William J. Heineman, general sales manager, told the Universal meeting that the top Rank pictures handled by Universal's Rank division will be released during the next 12 months "on a schedule which permits the market to absorb them and provides the type of playing time which is desired." Claiming success for the initial selling efforts on "The Wicked Lady," Mr. Heineman reported that the feature had already been booked into 11 key city first run situations to play within the next few weeks.

Lawrence J. McGinley, general sales manager for Rank's Prestige Pictures department of Universal, told sales representatives that Prestige has arranged a tieup with the Junior League of America, which has 159 chapters, under which the League will sponsor the key city premieres of a minimum of four Prestige releases. There are seven such releases, including "Brief Encounter," "Johnny Frenchman," "This Happy Breed," "A Lady Surrenders," "The Years Between," "The Captive Heart" and "I Know Where I'm Going."

Eagle-Lion Films was to have held its southern sales meeting in Dallas Wednesday and Thursday, with Arthur Krim, president; Bryan Foy, vice-president in charge of production; A. W. Schwalberg, vice-president and general sales manager, and Max E. Youngstein, director of advertising and publicity, in attendance, as well as PRC executives who are handling Eagle-Lion's distribution.

Meetings have been scheduled for Chicago this Saturday and Sunday and for New York December 21 and 22.

Four Warner Holdovers In Chicago Loop Houses

An unusual record in simultaneous long run engagements of a single company's releases in Loop first run houses was established last Thursday when four Warner Bros. picture were held over in as many theatres. "The Big Sleep" went into its eighth week at the Apollo, where it has broken several records; "Deception" started its fifth week at the State-Lake, "Cloak and Dagger" began a third week at the Roosevelt, and "Nobody Lives Forever" entered its second week at the Chicago theatre.

Northeast Iowa Exhibitors Protest Local Checkers

The Northeast Iowa exhibitors, meeting last month at Decorach, Iowa, passed resolutions condemning the practice of using local checkers. The 43 exhibitors attending the business session went on record unanimously as opposed to the practice. T. J. Evans, Clinton, Iowa, executive secretary of the organization, attended, as well as John LaDue, a director.

Order Six-Year Theatre Record

A sweeping order requiring Harry Horgan and The Opera House, Inc., operating the Opera House theatre in Newport, R. I., to produce for examination by the distributors all theatre records for a six-year period was handed down December 4 in the Rhode Island Federal Court by Judge John P. Hartigan.

The decision came as the climax to six separate percentage suits brought against Mr. Horgan and his company by United Artists, Twentieth Century-Fox, Universal, RKO Radio, Columbia and Warner Brothers.

Judge Hartigan's decree grants permission for a complete inspection of all theatre records for every day of operation from February 15, 1940, to February 14, 1946. Among the documents directed to be produced were daily box office reports, receipted copies of bank deposit slips, bank pass books, bank statements, records of purchase, inventory, control and disposition of tickets, booking book or record, copies of Federal admission tax returns and their work sheets, such portions of Federal income tax returns as relate to the gross receipts of the theatre and all documents, papers, books, accounts and records maintained pertaining to gross income derived from theatre operations.

Defendants' counsel had contended that the right of inspection, if any, was limited to the four months and one year time limitations on the right to audit in the contracts of certain of the distributors, but the court held that this right to pre-trial inspection under Federal Rule 34 was in connection with the suits, and not under the contract, and therefore was limited only by the statute of limitations. Therefore, it was ruled the distributor plaintiffs were entitled to an inspection for at least the six years requested by them.

RKO Unit High Bidder For St. Paul Property

The St. Paul Theatre Company, an RKO subsidiary, was high bidder with $826,000 for the St. Francis Hotel property, St. Paul, housing the 2,500-seat first run RKO Orpheum. The sale is contingent upon existing leases with the St. Francis Hotel, which have seven years to run. The Orpheum will be completely modernized when materials become available.

15 Metro Field Men Tour Key Cities and Studio

Having been chosen on the basis of their records during the past year, 15 MGM field men will tour five major cities in the United States and the company's studio in Culver City for a discussion of sales and marketing problems with each of the five divisional sales managers. At the studio the group will be guests of Louis B. Mayer.

According to William F. Rodgers, vice-president and general sales manager, the visit is to "acquaint these men more fully with the operations of our company on the whole and familiarize them with activities as they embrace sales and production. We believe that those who have been selected to make this unusual trip are representative of the very best of our field personnel, since their records during the past fiscal year were the best in their respective spheres of work. We further believe that in addition to the benefits they will receive from the contacts such a trip will provide with national problems, they also are probably best equipped because of their abilities and enthusiasm to bring back to their associates at home much that will help them in their unceasing efforts to give MGM customers friendly, intelligent and efficient service."

The first meeting will start at the Astor Hotel in New York February 6-9. John P. Byrne, eastern sales manager, will preside. The 15 chosen men include one district manager, six branch managers, six salesmen, one office manager and one booker.

The second meeting will be in Pittsburgh, February 10-12, John J. Maloney, central sales manager, presiding. Other conferences will be held in Chicago, February 13-15; in New Orleans, February 16-19; and in Los Angeles, February 21-26.

Selected for the trip were: John S. Allen, district manager, with headquarters in Washington; Louis Formato, Philadelphia; Jack Mundstuk, Buffalo; Saal Gottlieb, Pittsburgh; Benn Rosenwald, Charlotte; D. C. Kenny, Des Moines; and L. C. Wingham, San Francisco, all branch managers; Phil Bobys, Washington; Frank Jelenko, Philadelphia; Irving Jacobs, Pittsburgh; Ray Irvin, Charlotte; Howard Dunn, Des Moines, and Alex W. Weissman, Los Angeles, all salesmen; Joseph Kronman, Washington office manager, and Max Shabason, Pittsburgh booker.

The men were chosen after study by a home office committee comprising Edward M. Saunders and Edwin W. Aaron, assistant general sales managers, and Alen F. Cummings, head of exchange operations.

Loew's Sets Dividend

Directors of Loew's, Incorporated, at a meeting last Thursday declared a quarterly dividend of 37½ cents per share on the company's common stock, payable December 31 to stockholders of record December 13.

FACT:

PRESIDENT'S DRIVE
Honoring SPYROS P. SKOURAS
AUG. 25th - DEC. 28th

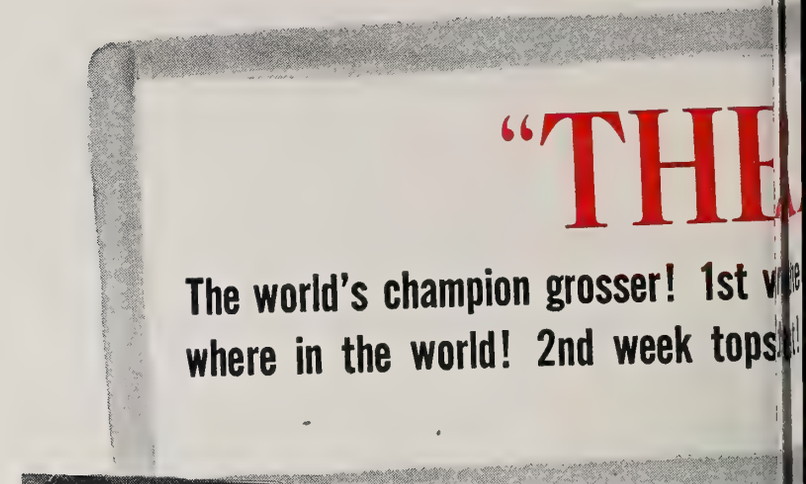
CENTURY-FOX

today more than ever is

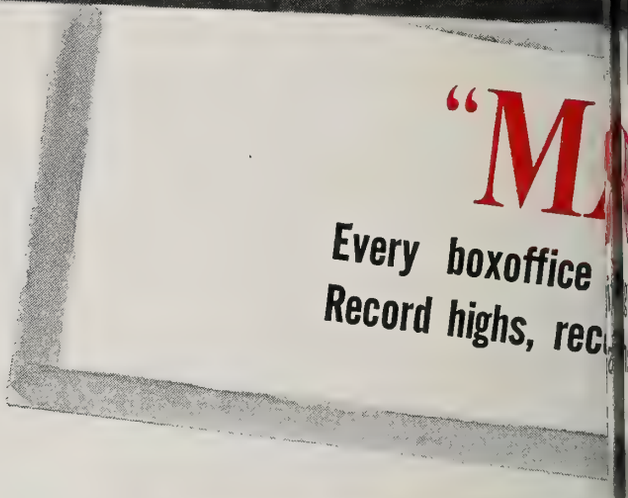
THE BIGGEST FIGURE IN THE MOTION PICTURE INDUSTRY!

IT'S A FACT:

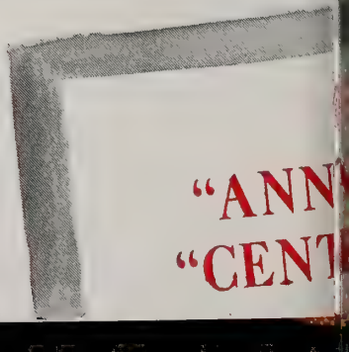
No other company ever had so many pictures breaking so many records in so many theatres!











RAZOR'S EDGE"

he Roxy new all-time record for any picture, any theatre, any-
t! New records every day, every week!



RLING CLEMENTINE"

v all-time 20th Century-Fox records at the long-run Rivoli Theatre, N. Y.
er setting new all-time highs in hundreds of dates from coast to coast!

RGIE" *in Technicolor*

ging "I'll Tell The World I Love Her!"
ns EVERYWHERE!



Little Girls in Blue" *in Technicolor*

Motion Picture Herald acclaims it October Boxoffice Champion!

SMOKY" *in Technicolor*
AND THE KING OF SIAM"
NIAL SUMMER" *in Technicolor*

Move to Speed Organization of New Foundation

As a joint group of temporary committee chairmen finished its task of coordinating committee reports submitted at the Motion Picture Foundation meeting in New Orleans last week, attorneys were called in to assist in the drawing up of a charter for the new charity organization. Foundation spokesmen hoped that by speeding legalization of the group they would enable companies intent on contributing towards the proposed $10,000,000 fund to do so within the 1946 fiscal and calendar year.

Will Aid Film People

Plans for the Foundation were discussed at an all-industry meeting last week. The organization is designed to provide aid, relief and welfare as well as scientific and educational support for men and women employed within the industry.

Once all of the special committees have completed their work, a full report on the New Orleans meeting will be sent to regional leaders in the 31 exchange areas throughout the country by the six-man national steering committee. This group includes Barney Balaban, Tom J. Connors, S. H. Fabian, H. A. Cole, Fred Wehrenberg and Edward G. Zorn. The material presented in this report will then serve as an aid in the formation of local steering committees. These local units, in turn, will choose their own representatives who will then form the nucleus of the Foundation's national administrative organization.

Although the field leaders present at the New Orleans meeting will be depended on to handle most of the Foundation work in the exchange districts, it is believed that some of the national committeemen or their representatives also will undertake trips in connection with the administration.

Comments Favorable

There was much favorable comment following the New Orleans meeting. Sidney Lust, head of Sidney Lust Theatres, said in a letter to E. V. Richards, chairman: "I know I speak for every man and woman who attended the conferences when I express to you and your associates our thanks for the outstanding job you did to make this occasion such a memorable one. Your magnificent talent as the presiding officer; your painstaking attention to every detail; providing for our comfort and enjoyment and your graciousness as a host has made this conference a landmark."

Maurice Bergman, Universal's eastern advertising head, said: "The significance of the industry meeting in New Orleans, to establish a motion picture Foundation, can not be measured at the moment. The progressive step connoted by the meeting is the only thing that can be appraised at this time. When the Foundation starts to function, the industry can point with pride."

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 29—Byrd's Antarctic expedition leaves for South Pole. . . . Lewis and mine workers fined. . . . Massed picketing leads to violence in Milwaukee. . . . German scientists at Wright Field. . . . 4-H Club meets in Chicago. . . . New president of Mexico sworn in. . . . Spectacular plays of grid season's last games. . . . Sports: tennis in Australia, mystery game in mud.

MOVIETONE NEWS—Vol. 29, No. 30—Atlanta hotel fire. . . . Coal strike called off. . . . President awards seven medals to hero soldier. . . . Indian leaders in London. . . . Greek Premier in New York. . . . Raid on Italian wheat black market. . . . U. S. Navy visits Lebanon and Syria. . . . Underwater Santa Claus. . . . Dog's beauty shop. . . . Wrestling.

NEWS OF THE DAY — Vol. 18, No. 227 — Admiral Byrd heads into Antarctic. . . . Court pronounces sentence on Lewis. . . . Tragic scenes repeated at gates to Palestine. . . . Prize cattle flown to animal show. . . . Mexico hails Aleman. . . . Professional football thriller.

NEWS OF THE DAY—Vol. 18, No. 228—Atlanta fire. . . . Hero extraordinary. . . . Greek envoy in U. S. . . . Food raid in Italy. . . . Lewis calls off coal strike. . . . Submarine Santa. . . . Wrestling in Montreal.

PARAMOUNT NEWS — No. 30 — Mexico inaugurates president. . . . New race to Antarctica. . . . Government vs. Lewis.

PARAMOUNT NEWS—No. 31—Atlanta hotel fire. . . . India parley fails. . . . Palestine — Return from Cyprus. . . . Lewis backs down. . . . Giants win Eastern pro title.

RKO PATHE NEWS—Vol. 18, No. 32—Strike news. . . . Biggest expedition sails for Antarctic. . . . Court rules Cyprus deportations legal. . . . Mexico inaugurates its new president. . . . Dunkirk, N. Y., aids Dunkerque, France. . . . Search for parents of 30,000 children.

RKO PATHE NEWS—Vol. 18, No. 33—UNRRA aids Formosa rice crop. . . . Lewis calls off coal strike. . . . 119 die in Atlanta fire. . . . Bombed Eder dam reopens. . . . Giants whip Redskins.

UNIVERSAL NEWSREEL — Vol. 19, No. 561 — Byrd ships off for Antarctic. . . . Mexico's president installed. . . . Livestock on parade. . . . Magnificent premiere. . . . Christmas in the air. . . . Basketball season opens.

UNIVERSAL NEWSREEL—Vol. 19, No. 562—Atlanta hotel fire. . . . Sgt. Chilson receives his medals. . . . Churchill's birthday. . . . Submarine Santa. . . . Sports: football, wrestling.

RKO Pathe News Scores Atlanta Fire Beat

Two RKO Pathe News cameramen were the first newsreel representatives to reach the scene of the Atlanta hotel fire, giving RKO Pathe a complete report of the catastrophe with many exclusive scenes. Jesse Edwards and Wilmer Kimberly, covering the story, reached the hotel within minutes after the blaze started and were able to record early phases of the story. Pictures of the fire were shown in theatres the latter part of this week.

Frank Named Chairman Of Atlantic SMPE

James Frank, Jr., New York manager for National Theatre Supply, has been elected chairman of the Atlantic Coast Section of the Society of Motion Picture Engineers for 1947, succeeding Colonel Frank E. Cahill, Jr., director of sound for Warner Theatres. Other new officers of the section for the coming year are: H. E. White of Eastman Kodak Company, secretary-treasurer, and F. J. Grignon of Twentieth Century-Fox, Theodore Lawrence of MGM International, and W. H. Rivers of Eastman Kodak, managers. All new officers assume their posts January 1.

SMPE Seeking New Revenue For Program

To provide finances for many new and essential projects covering technical problems of production, distribution and exhibition, the Society of Motion Picture Engineers is launching a campaign for additional revenue through slight increases in membership dues and subscriptions to the monthly Journal of the Society.

Special effort also will be made to obtain a more equitable portion of financial and personnel support from the motion picture industry proper. Spokesmen for the Society say producers, distributors and exhibitors at present contribute only about 25 per cent of the dues collected by the SMPE, although the industry derives the greatest benefits from the research, technical developments, standardization activities and other work done by the engineers.

An analysis of operating costs by Don E. Hyndman, who winds up his term as SMPE president December 31 and who will be succeeded by Loren L. Ryder, shows that in the 10 years to 1946 the overhead of the Society has been held down to an average of less than $25,000 a year. Expenses for 1946, due to general increases in costs and the Society's recently expanded operations, will run about $46,000.

Starting January 1, 1947, dues for associate members will be increased to $10 annually, while student memberships will cost $5. Subscriptions to the Journal, for nonmembers, is being increased from $8 to $10 annually, with single copies costing $1.25 instead of $1. The SMPE's present membership totals 2,500.

Columbia Profit Up to $965,000

Columbia Picture's estimated net profit for the 13 weeks ended September 28, 1946, was $965,000, according to a statement released Tuesday by Harry Cohn, president. This compares with the $544,000 net for the 13 weeks ended September 29, 1945.

The operating profit for this year's 13-week period is estimated at $1,540,000, compared to $924,000 of a year ago. Estimated provision for Federal taxes is $575,000, compared to last year's $380,000.

Earnings per share of common stock is estimated at $1.42 compared with 79 cents for the 13-week period last year. The comparative earnings per share of common stock after preferred stock dividends, are calculated on the increased amount of common stock which was outstanding on September 28, 1946. The number of shares outstanding September 28, 1946, was 622,782, and the number of shares outstanding on September 29, 1945, was 392,987.

WARNER BROS.' TRADE SHOWINGS OF

IDA ROBERT ANDREA BRUCE
LUPINO · ALDA · KING · BENNETT
in
"THE MAN I LOVE"

MONDAY, DECEMBER 23rd, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:00 P.M.
Buffalo	Paramount Exchange	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:30 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	11:00 A.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	10:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Film Classics

STELLA DALLAS: Barbara Stanwyck, John Boles —Surefire at the box office for Sunday. It pleased most everyone. Played Sunday, Monday, Nov. 17, 18. —T. W. Fields, Royal Theatre, Meridan, Miss.

Metro-Goldwyn-Mayer

EASY TO WED: Esther Williams, Van Johnson—A lavish color production. Plenty of laughs and good entertainment. It is good for your box office. It was a roaring comedy which our patrons enjoyed all the way through. Ethel Smith could play that organ all day for my money. Played Sunday, Monday, Oct. 27, 28.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

FAITHFUL IN MY FASHION: Tom Drake, Donna Reed—Poor midweek business. It pleased a few. Played Tuesday, Wednesday, Nov. 26, 27.—T. W. Fields, Royal Theatre, Meridan, Miss.

GALLANT BESS: Marshall Thompson, George Tobias—All that could be desired for an audience picture. It has a good story and a smart horse.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—Excellent picture for this territory due to the Norwegian angle. Played Sunday-Tuesday, Nov. 2-4.—D. W. Trisko, Star Theatre, Stanley, N. D.

POSTMAN ALWAYS RINGS TWICE, THE: Lana Turner, John Garfield—It is much too long. It is a drama that does not come up to our expectations either on the screen or at the box office. We are forced to play MGM product later than most pictures. Played Sunday, Monday, Nov. 17, 18.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

THREE WISE FOOLS: Margaret O'Brien, Lionel Barrymore—Fortunate, indeed, that this O'Brien child had three of the top male stars. Otherwise, the picture would not have gotten by here. The lady is just a little too perfect in these goody-goody roles. Certainly, the picture slipped at the box office over her previous pictures. I think that the public is getting somewhat surfeited with these child stars.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TWO SISTERS FROM BOSTON: June Allyson, Jimmy Durante—Not even the Armistice holiday date could bring them in in any numbers on this. They shy away from Melchior and Miss Grayson and their songs. Cut this out and with "Schnozzle" to head the cast we would have made a few dollars. Played Sunday, Monday, Nov. 10, 11.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Monogram

BOWERY BOMBSHELL: Leo Gorcey, Huntz Hall —This series does well in this small town. My patrons go for the Bowery Boys, so naturally I do, too. Played Wednesday, Nov. 13.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

HIGH SCHOOL HERO: Freddie Stewart, June Preisser—Double billed this with a Western. This series seems to please. Good music that should be enjoyed by teen-agers and jitterbugs everywhere. Played Thursday-Saturday, Oct. 24-26.—Terry Axley, New Theatre, England, Ark.

Paramount

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake —Picture was well received with average business. Played Sunday, Monday, Nov. 3, 4.—E. C. Arnold, Chapman Theatre, Chapman, Kan.

BLUE DAHLIA, THE: Alan Ladd, Veronica Lake Smart gangster picture that failed at the box office. Bendix was good in a comedy role. Played Saturday-Monday, Nov. 16-18.—O. A. Fosse, Community Theatre, Ridgeway, Iowa.

BRIDE WORE BOOTS, THE: Barbara Stanwyck, Robert Cummings—Business was average on this picture. Played Sunday, Monday, Nov. 17, 18.—E. C. Arnold, Chapman Theatre, Chapman, Kan.

GAMBLER'S CHOICE: Chester Morris, Nancy Kelly—Good action melodrama that our patrons liked much more than many of the super dupers. I wonder how long it is going to be before the producers remember that the nice little stories of Shirley Temple and Will Rogers went over better than most of the colossal pictures. Shirley was never as popular with the more pretentious stories as those she made at first. The same is true of the stage. The most popular ones are "Abie's Irish Rose," etc. In other words, "It Happened One Night" was a great picture with just an ordinary story that could happen to any of our patrons. Played Thursday, Friday, Nov. 21, 22.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—Business was below average and the picture was not well received. Played Sunday, Monday, Oct. 27, 28.—E. C. Arnold, Chapman Theatre, Chapman, Kan.

MONSIEUR BEAUCAIRE: Bob Hope, Joan Caulfield—Hope was good, as always, but why did this picture have to be a 300-year-old costume affair? That hurts at the box office. Our patrons don't care for costumes. The producer muffed a good opportunity. Worth playing, anyway. Played Sunday, Monday, Nov. 10, 11.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

NATIONAL BARN DANCE: Jean Heather, Charles Quigley—Lots of corn that our customers liked. Business was average on Sunday, but it was off Monday. The last few months' business, in general, has been slumping. This is not only with us, but the merchants in our town have told the writer the same thing. Played Sunday, Monday, Nov. 24, 25.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

OUR HEARTS WERE GROWING UP: Gail Russell, Diana Lynn—Another rather silly thing. It was funny, but nothing to get wild about. This one doesn't have anything to bring them in. It is good, if the patron has time he wants to while away. Average business. Played Tuesday-Thursday, Nov. 5-7.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

OUR HEARTS WERE GROWING UP: Gail Russell, Diana Lynn—Very good comedy that seemed to please. Played Friday, Saturday, Nov. 29, 30.—D. W. Trisko, Star Theatre, Stanley, N. D.

ROAD TO UTOPIA: Bob Hope, Bing Crosby—Business was below average and the picture did not please. Weather was rainy but this should have done better, in my estimation, due to the stars. Played Thursday-Saturday, Nov. 7-9.—E. C. Arnold, Chapman Theatre, Chapman, Kan.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—Below average business on this picture, but it was well liked and well received by the paying customers. Played Thursday-Saturday, Oct. 24-26.—E. C. Arnold, Chapman Theatre, Chapman, Kan.

TO EACH HIS OWN: Olivia de Havilland, John Lund—Everyone enjoyed it, but said it was too sad. It is a tear-jerker. It was very well played and it has a good story. Good box office. It is worth screen space in any house. Played Sunday, Monday, Nov. 3, 4.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

STRANGE LOVE OF MARTHA IVERS: Barbara Stanwyck, Van Heflin—Our patrons are fed up with murder stories, but this one is off the beaten track and was a pleasant surprise. Comments were favorable, although the box office was somewhat below normal. Those who came were not disappointed. Played Sunday, Monday, Dec. 1, 2.—Chase Bros., Sokokis Theatre, Limerick, Maine.

TYPHOON: Dorothy Lamour, Robert Preston—This reissue was very good and seemed to hold up well for the second run. If you have never played it be sure and don't pass it up. Played Tuesday, Wednesday, Oct. 22, 23.—Terry Axley, New Theatre, England, Ark.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—Business was about average and the picture pleased and was well received. Played Thursday-Saturday, Nov. 14-16.—E. C. Arnold, Chapman Theatre, Chapman, Kan.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy —Very good and beautiful Technicolor. Not too long and just what my customers asked for. Played Sunday, Monday, Oct. 20, 21.—Terry Axley, New Theatre, England, Ark.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—This picture is so good that nearly all our patrons had seen it before. Miss Britton is adorable and did a great job in her part. Played Saturday-Monday, Nov. 23-25.—O. A. Fosse, Community Theatre, Ridgeway, Iowa.

WELL GROOMED BRIDE, THE: Olivia de Havilland, Ray Milland—Picture was well liked and business was good. It was a little above average. Played Sunday, Monday, Nov. 10, 11.—E. C. Arnold, Chapman Theatre, Chapman, Kan.

WELL GROOMED BRIDE, THE: Ray Milland, Olivia de Havilland—A gay comedy with complications plus. Ray, Olivia and Sonny offer the patrons a good many laughs. Above average business and it merits all the money the public pays. Played Tuesday-Thursday, Oct. 29-31.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

WELL GROOMED BRIDE, THE: Ray Milland, Olivia de Havilland—This was a very pleasing comedy that should do well anywhere. Played Wednesday, Thursday, Nov. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRC

ENCHANTED FOREST, THE: Edmund Lowe, Brenda Joyce—Very good in color that our patrons liked very much. It is worthy of being played in every theatre. Played Sunday, Monday, Nov. 17, 18. —Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

FOG ISLAND: Lionel Atwill, George Zucco—An action melodrama that seemed to satisfy a little below average crowd. Played Tuesday, Nov. 19.—Abe H. Kaufman, Fountain Theatre, Terre Hute, Ind.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—There is a lot of action in this one and it stood up fairly well on the Thanksgiving holiday date. Business is considerably down on the whole, and it is hard to get even the action fans out. Turning out our marquee lights for John L. Lewis did not help matters. Played Tuesday-Thursday, Nov. 26-28.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—Just what the doctor ordered for my situation. Played Sunday, Monday, Oct. 27, 28.—Terry Axley, New Theatre, England, Ark.

DING DONG WILLIAMS: Glenn Vernon, Marcia McGuire—Doubled with Western, but business not so hot. It was a fair little picture. Marcia McGuire is good. Played Friday, Saturday, Nov. 8, 9.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

DING DONG WILLIAMS: Glenn Vernon, Marcia McGuire—This is a fine feature picture. These may

(Continued on following page)

(Continued from preceding page)

build if more of them are made. Doubled with "Under Fiesta Stars." Played Friday, Saturday, Nov. 15, 16.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

HEARTBEAT: Ginger Rogers, Jean Pierre Aumont—What a licking we took on this Ginger Rogers flop! There is very little to the whole thing and the folks seem to have an uncanny ability to know these things. Our gross dropped to the lowest for a Sunday for this year. Played Sunday, Monday, Nov. 24, 25.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

IT'S A PLEASURE: Sonja Henie, Michael O'Shea—We picked up this old one hoping it would do business in the autumn when winter sports are getting under way, but it fell flat. Sonja Henie is beautiful. Period. Played Tuesday-Thursday, Nov. 19-21.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

POWDER TOWN: Victor McLaglen, Edmond O'Brien—We exchanged this for an English film. There were some walkouts, but there were some laughs. Played Friday, Saturday, Nov. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RIVERBOAT RHYTHM: Leon Errol, Glenn Vernon—Just another typical Errol film. What is he going to do, if he runs out of paint and whiskers? It gets silly and monotonous, but it gets enough laughs for what is offered. Average business. Doubled with a "Durango" Western. Played Friday, Saturday, Oct. 25, 26.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

SPIRAL STAIRCASE, THE: Dorothy McGuire, George Brent—Very dramatic and well acted. Played one day only. Played Wednesday, Nov. 27.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

THOSE ENDEARING YOUNG CHARMS: Laraine Day, Robert Young—A very good picture, but no box office draw. It will do only fair business, but it will please all who see it.—George C. Clanton, Daw Theatre, Tappahannock, Va.

Republic

IN OLD SACRAMENTO: William Elliott, Constance Moore—This is a natural if your patronage likes Westerns. For our money Elliott can play any Western role that Gary Cooper, Randolph Scott or any bigger star can. The women go for him. Many good comments on this one. Played Sunday, Monday, Nov. 3, 4.—W. F. Caudell, South Miami Theatre South Miami, Fla. Suburban and rural patronage.

PASSKEY TO DANGER: Stephanie Bachelor, Kane Richmond—Double billed with "Girls of the Big House." Both good programmers that pleased. Played Wednesday, Thursday, Nov. 27, 28.—D. W. Trisko, Star Theatre, Stanley, N. D.

PASSKEY TO DANGER: Stephanie Bachelor, Kane Richmond—An entertaining "B" picture. It is not half so horror-filled as the trailer indicates. Incidentally, some of these over-drawn, sensationalized trailers are killing the box office take on otherwise good mystery pictures. It's time the trailer makers stopped trying to imitate exploitation of the peep-show days. Played Friday, Saturday, Nov. 29, 30.—Chase Bros., Sokokis Theatre, Limerick, Maine.

RAINBOW OVER TEXAS: Roy Rogers, Dale Evans—Not quite up to the usual Rogers standard. Played Friday, Saturday, Nov. 29, 30.—Chase Bros., Sokokis Theatre, Limerick, Maine.

RED RIVER RENEGADES: Sunset Carson, Peggy Stewart—Very satisfactory with Western fans. Plenty of action. Played Friday, Saturday, Nov. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

UNDER FIESTA STARS: Gene Autry—Doubled with "Ding Dong Williams." Autry brought in most of the patrons on this double feature. Played Friday, Saturday, Nov. 15, 16.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Screen Guild

ROLLING HOME: Jean Parker, Russell Hayden—Satisfactory for double bill on a weekend. Poor draw for the children. Pleased some. Played Sunday, Monday, Nov. 24, 25.—T. W. Fields, Royal Theatre, Meridian, Miss.

Twentieth Century-Fox

DARK CORNER, THE: Lucille Ball, William Bendix—Only played this picture one day. Wish, now, that I had given it better playing time. Good small town picture if properly advertised. Played Tuesday, Nov. 19.—W. E. Hawkins, Hawkins Theatre, Newellton, Ia.

DRAGONWYCK: Gene Tierney, Vincent Price—A good drama that failed at the box office. There is a report that folks are beginning to come to these dramas, but there is still no sign of it here. Played Tuesday-Thursday, Nov. 12-14.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

FIGHTING LADY, THE: Naval Documentary—Here's a tip for the boys near the cost for the next Navy Day. Through a tieup with the local Naval Recruiting Office this turned out to be the biggest Sunday in our history. As its running time is only one hour, double with something else, or use plenty of shorts. This picture will always be a natural for Navy Day, so remember it. Played Sunday, Monday, Oct. 27, 28.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—Played up the true story angle on this one. It was an agreeable surprise to us and everyone seemed satisfied. Played Tuesday, Wednesday, Oct. 22, 23.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

JOHNNY COMES FLYING HOME: Martha Stewart, Richard Crane—Doubled with a Western. This flying picture is like most of this type. They have their moments, but are inadequate on the whole. This one did very little business. Played Friday, Saturday, Nov. 22, 23.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

SMOKY: Fred MacMurray, Anne Baxter—This one really packed them in. Full house from 2 P.M. until closing. This one is an exhibitor's dream. It will give your cashier a good workout. The color was magnificent and the acting superb. Burl Ives helps greatly. His music is something to be enjoyed by all. Play it by all means. Played Sunday, Monday, Oct. 20, 21.—Charles H. Tintey, Monte Theatre, Monticello, Iowa.

SMOKY: Fred MacMurray, Anne Baxter—This is a fine picture and will do wonderful business anywhere. The people came from far and near and many came to see it twice. This great picture is a credit to our industry. Played Sunday-Tuesday, Nov. 24-26.—George C. Clanton, Daw Theatre, Tappahannock, Va.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—O.K. for weekend. It could have stood a cowboy star. It is an above average horse opera. Played Friday, Saturday, Nov. 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—I expected outstanding business on this offering and was rewarded with very average business. It was well received. Played Thursday-Saturday, Oct. 31-Nov. 2.—E. C. Arnold, Chapman Theatre, Chapman, Kan.

Warner Bros.

LOVER COME BACK: George Brent, Lucille Ball—An interesting film. Enjoyed by all our patrons but not enough came to see it. Didn't draw the crowd it should have. Played Tuesday-Thursday, Nov.12-14.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

RUNAROUND, THE: Ella Raines, Rod Cameron—A very racy piece of good entertainment.. Miss Raines and Cameron really give you your money's worth in this one. Did average business. Was well received by all patrons. Played Tuesday-Thursday, Oct. 22-24.—Charles H. Tintey, Monte Theatre, Monticello, Iowa. Small town and rural patronage.

THEY WERE SISTERS: James Mason, Phyllis Calvert—Fair melodrama of married people, but it was death for a small town. Business fair. Played Thursday, Friday, Oct. 24, 25.—T. W. Fields, Royal Theatre, Meridian, Miss.

CITY FOR CONQUEST: James Cagney, Ann Sheridan—This reissue did better than the majority of the current releases are doing for me. Glad it came back my way. Second day it did as well as the first. Played Tuesday, Wednesday, Nov. 5, 6.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

MY REPUTATION: Barbara Stanwyck, George Brent—The biggest disappointment of the year for us. The trailer was poor on this. It was a good picture that didn't clear film rental for us. Played Thursday, Friday, Nov. 14, 15.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

NIGHT AND DAY: Cary Grant, Alexis Smith—Expected this picture to set my '46 box office record, but it failed to do any extra business. Guess it was because of the crop failure in this farming community this autumn. This is an example of what I mean by crop failure. A place that usually makes 200 bales of cotton produced 20 bales. The past month's box office receipts brought back memories of the old days, the 1930's. Played Sunday, Monday, Nov. 17, 18.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell—Here's a picture that is just as sophisticated as "My Reputation." The trailer played up the comedy and the homespun theme and we did unusual business. It outgrossed "My Reputation" two-to-one. Played Tuesday, Wednesday, Nov. 26, 27.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

OF HUMAN BONDAGE: Paul Henreid, Eleanor Parker—This is a fine production, but it only appealed to a few of our people. Played Monday, Tuesday, Nov. 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SAN ANTONIO: Errol Flynn, Alexis Smith—For our opposition we have the entire greater Miami area with two big circuits and many independents. There are almost 40 theatres in all within a 20 mile radius. So, if we can't play the big ones early, we play them very late. We played this one almost six months after its last exhibition in this area. It did swell. We are going to try the same formula on some more of the old product. For the boys who would like to know how a small exhibitor makes out in a resort area, we can tell you that they are not much different here than elsewhere. As a suburban house, we cater to the rural trade and to the suburbanites. Played Thursday, Friday, Nov. 21, 22.—W. F. Caudell, South Miami Theatre, South Miami, Fla.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—We did better than average business on this feature, but it would have pleased the customers more if it had been cut one reel. Played Sunday, Monday, Nov. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

STOLEN LIFE, A: Bette Davis, Glenn Ford—A good picture. It was enjoyed by all. Business only fair to poor. Poor the first day and fair the second day. Played Thursday, Friday, Nov. 21, 22.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Jack Carson—A nice evening's entertainment although it didn't pack them in. We enjoyed extra business. Played Wednesday, Thursday, Nov. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Short Features

Columbia

JIGGERS, MY WIFE: All Star Comedies—Usual good slapstick comedy that Columbia continues to make. Lots of laughs.—Abe H. Kaufman, Fountain Theatre, Terre, Haute, Ind.

TIMBERLAND ATHLETES: Sport Reels—Mediocre outdoor sport short. Pass it up.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Metro-Goldwyn-Mayer

WILD AND WOLFY: Technicolor Cartoons—Excellent color cartoon. This one is really funny.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Paramount

BE KIND TO ANIMALS: Speaking of Animals—This series of shorts have proved most popular with us. People ask us when we will have another one. We can say the same for "Popular Science" series from the same company.—W. R. Caydell, South Miami Theatre, South Miami, Fla.

POST-WAR ERA: Speaking of Animals—This is one of the best series on the market. The producer has really put something on what might otherwise be just a scenic or travelogue. Plenty of laughs in these Speaking of Animals. They are good for any kind of theatre.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

RKO Radio

FIRST AIDERS: Walt Disney Cartoons—Average cartoon. Has a few laughs.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

MOTOR MANIACS: Edgar Kennedy—A short worth playing anywhere. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

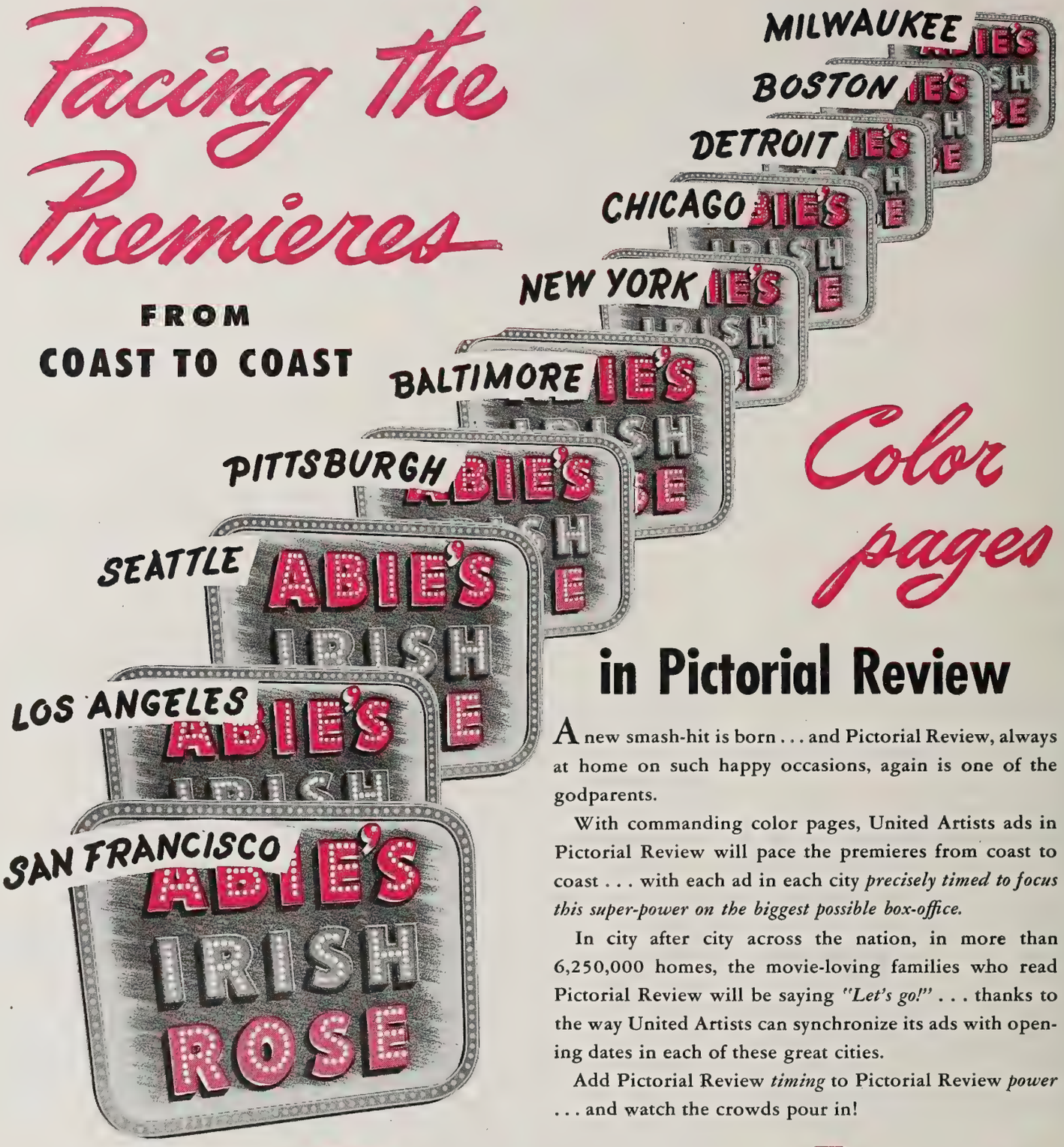
SAGEBRUSH SERENADE: Ray Whitley Western Musicals—Very good. Orchids to RKO. Their shorts are better.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner-Vitaphone

FRONTIER DAYS: Santa Fe Trail Westerns—Wish Warners would make more of these two-reel Westerns. Played with "Enchanted Forest" and Warner cartoon, which made a nice show. For you double feature exhibitors, "Frontier Days" should be O.K., as it has more action and a better story than most Western features.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Pacing the Premieres

FROM COAST TO COAST



Color pages in Pictorial Review

A new smash-hit is born . . . and Pictorial Review, always at home on such happy occasions, again is one of the godparents.

With commanding color pages, United Artists ads in Pictorial Review will pace the premieres from coast to coast . . . with each ad in each city *precisely timed to focus this super-power on the biggest possible box-office.*

In city after city across the nation, in more than 6,250,000 homes, the movie-loving families who read Pictorial Review will be saying *"Let's go!"* . . . thanks to the way United Artists can synchronize its ads with opening dates in each of these great cities.

Add Pictorial Review *timing* to Pictorial Review *power* . . . and watch the crowds pour in!

Pictorial Review

covering over 6¼ million families in 10 major markets through the Sunday Issues of:

New York Journal American
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Pittsburgh Sun-Telegraph
Detroit Times
Chicago Herald-American
*Milwaukee Sentinel
Boston Advertiser
Los Angeles Examiner
San Francisco Examiner
Seattle Post-Intelligencer

*(*Milwaukee Sentinel represented indivisually by Paul Block & Associates)*

Represented Nationally by HEARST ADVERTISING SERVICE

FIRST! LOOK!

"...this reviewer looks for audiences all over the land to take "Abie's Irish Rose" to their hearts. And hopes so. For the "message" which the Crosby production drives home is basic to the future of the world... it builds an emotional content which dries the throat, wets the eyes and makes one want to stand up and cheer."

—*M. P. Daily*

NOW! BOOK!

ABIE'S IRISH ROSE

from UA

IT'S THE ALL-TIME LAUGH HIT...STREAMLINED FOR NOW!

Bing Crosby Producers Inc.
presents ANNE NICHOLS'
"ABIE'S IRISH ROSE"
with MICHAEL CHEKHOV
and
introducing JOANNE DRU*
and RICHARD NORRIS
Produced and Directed by A. EDWARD SUTHERLAND
Screenplay by Anne Nichols

*by arrangement with Howard Hawks

Czech Industry Is Expanding

by J. B. KANTUREK
in Prague

The appointment of four new assistants has been announced by Ing. L. Linhart, director general of the Czech film monopoly. They are: F. Pilat, technical administration and vice-director of the monopoly; O. Machacek, economic and financial affairs; E. Sirotek, film distribution. He also will handle export and import of pictures and matters pertaining to theatres, and L. Riechl, production and studios. In addition, Mr. Svoboda has been nominated as secretary-general of the Czechoslovak state film monopoly.

▽

Following an absence of 12 years, most of them spent in Hollywood, Gustav Machaty, the Czech director who did "Ecstasy" and "Jealousy," returned to his native country. He intends to produce a Czech-American feature film in Prague.

▽

Falsons Films plan to produce two full-length documentaries in Czechoslovakia. The project is headed by Mr. T. J. Brandon of New York, who will work in cooperation with the Czech shorts production section.

▽

News from Poland: The first Polish-produced post-war films have been premiered in Warsaw. They are: "From 9th Till 11th" and "Forbidden Songs."

▽

Owing to shortage in studio space, Film Polski intends to produce a feature at the Barrandov studios in Prague. The picture is to be called "Frontier Street." The necessary staff is expected to arrive here shortly.

Legion of Decency Reviews Nine New Productions

The National Legion of Decency reviewed nine new productions this week, approving all but two. In Class A-I, unobjectionable for general patronage, were "The Affairs of Geraldine," "Dangerous Millions," "Santa Fe Uprising," "Singing in the Corn" and "Wild West." In Class A-II, unobjectionable for adults, were "Betty Co-ed" and "The Secret Heart." In Class B, objectionable in part, were "The Best Years of Our Lives," because it "reflects the acceptability of divorce" and because the "conclusion of the film implies divorce and remarriage" and "Humoresque" because of "suicide in plot solution."

Roman Catholics throughout the country renewed the annual pledge of the National Legion of Decency to avoid indecent films at church services Sunday. The pledge states, in part: "I condemn indecent and immoral pictures and those which glorify crime or criminals, and will do all I can to strengthen public opinion against production of such films."

Richmond Exhibitors Plan to Fight New Tax Proposal

Theatre men in Richmond have mapped a complete newspaper, radio, screen and lobby campaign to make the public understand the implications of the 10 per cent city tax on amusements proposed to the Richmond Common Council December 2. The tax would be almost identical to the levy now in effect in Norfolk, Va. Only three days following the Richmond proposal a similar move was on foot in Petersburg, Va., except that there high school athletic events would be exempt.

Theatre operators generally feel the amusement tax is discriminatory, and places undue hardship on patrons. A Richmond sports editor said that, with Richmond sadly lacking in adequate recreational and entertainment facilities, the imposition of an amusement tax would prove to be a further stumbling block in the way of fulfilling these needs. Richmond first run theatres have just increased admission prices slightly to compensate partially for increased operating costs and they naturally are not interested in adding another tax to further increase prices.

Mayor Horace Edwards of Richmond has been approached by amusement operators in the city regarding the tax matter. He expressed no opinion, but stressed that the city was in need of additional revenue. The theatre men will ask the public to aid in the fight against the tax. It is pointed out that imposition of the levy would mean that 30 cents out of every amusement and recreation dollar will consist of taxes.

Four Plead Guilty to Army 16mm Film Theft Charges

Pleading guilty to charges of intent to steal 16mm prints from the U. S. Army Signal Corps photographic center at Long Island City, New York, Frank Raymond Tiriolo, George John Sinisgalli, Abe Goldstein and Melvin Maurice Baker appeared before U. S. Judge Robert Inch in Brooklyn Monday. A fifth defendant, Nicholas Peter Peruso, was given until December 17 to enter his plea.

These defendants were among 13 arrested in New York by the Federal Bureau of Investigation last April after a probe had allegedly shown that sub-standard prints of films contributed by the industry for use of the armed services overseas were being shown illegally throughout the country. Some 60 features were seized.

Schine Takes Ambassador Hotel in Los Angeles

Operating control of the Ambassador Hotel, Los Angeles, has been acquired by J. Meyer Schine and associates of Gloversville, N. Y., it has been announced. The hotel is now operated under a trusteeship and no change in management, personnel or operating policy is contemplated. The Schine group also controls the Roney Plaza in Miami Beach, the Boca Raton Club of Florida and others.

Chile Produces Seven in 1946

by MARIO ROMERO
in Santiago de Chile

Production from Chile Films, the principal Chilean studios, and Santa Elena Studios during 1946 ran to seven full length features already released and about 20 shorts of a documentary and publicity nature. Two more features are now in work. Much of the talent, direction and technical assistance for the films produced by Chile Films has been provided by Argentinian film personnel.

▽

Sidney M. Williams, an independent American producer, has come to Chile to make bilingual pictures. The English versions will be marketed in the States and the Spanish version in Chile and Latin America.

▽

The only labor difficulty that Chile has ever had in relation to motion picture theatres took place November 22 when theatres were closed for 24 hours by a strike of ushers, doormen, ticket-seller, operators, etc. The strike was called for higher wages but the Government Labor Office declared the strike illegal, since a fixed waiting period had not been met, and the workers returned.

▽

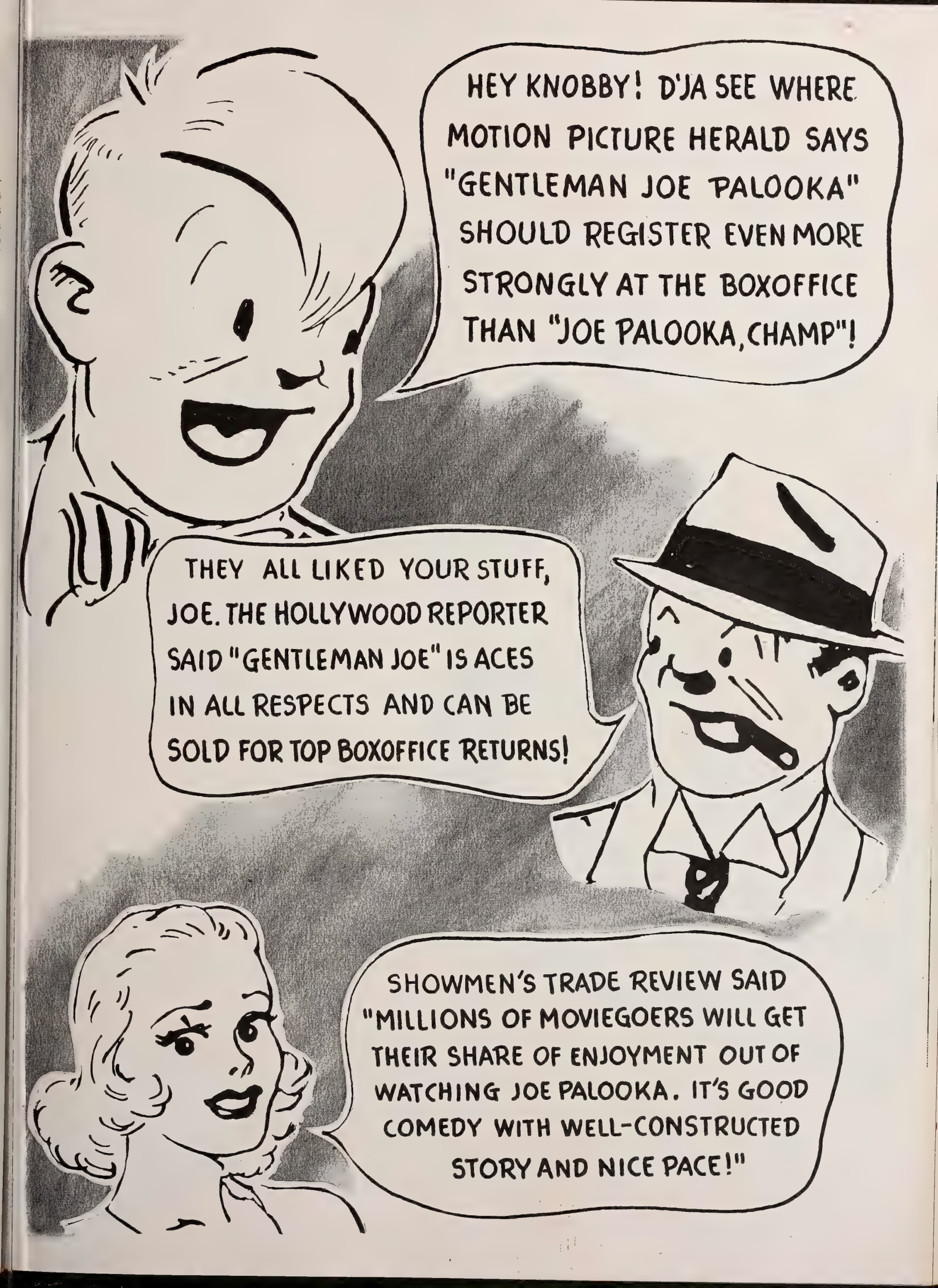
Ecran, Chile's leading film magazine, is sponsoring a contest to choose the best Chilean picture, director, star, cameraman, technicians, etc., and awards of small statuetes, like the Hollywood "Oscars," will be made.

Exhibitors Challenge Fidler Reviewing

The proposal that radio commentator Jimmy Fidler set up reviewing groups in each exchange center to get a cross-section of the film public's taste, or else discontinue his rating of pictures, was made in Indianapolis last week by Trueman T. Rembusch, president of the Associated Theatre Owners of Indiana, in a letter to the columnist. The letter was in answer to Mr. Fidler's comments on the ATOI's action in censuring some columnists and commentators for publicity unfavorable to the film industry, particularly to exhibitors. The resolution, calling on the industry to refuse its facilities to such columnists and commentators, was passed at its annual convention in November. Mr. Fidler, in a recent broadcast, said the resolution was partially directed at him, although no names were mentioned.

Sign Selects "Green Years"

Metro Goldwyn Mayer's "The Green Years" has been selected by *The Sign,* national Catholic monthly, to receive the publication's Fifth Annual Award for the outstanding motion picture of the year. Selection was based on the general excellence of the adaptation, direction and performance.


HEY KNOBBY! D'JA SEE WHERE MOTION PICTURE HERALD SAYS "GENTLEMAN JOE PALOOKA" SHOULD REGISTER EVEN MORE STRONGLY AT THE BOXOFFICE THAN "JOE PALOOKA, CHAMP"!
THEY ALL LIKED YOUR STUFF, JOE. THE HOLLYWOOD REPORTER SAID "GENTLEMAN JOE" IS ACES IN ALL RESPECTS AND CAN BE SOLD FOR TOP BOXOFFICE RETURNS!
SHOWMEN'S TRADE REVIEW SAID "MILLIONS OF MOVIEGOERS WILL GET THEIR SHARE OF ENJOYMENT OUT OF WATCHING JOE PALOOKA. IT'S GOOD COMEDY WITH WELL-CONSTRUCTED STORY AND NICE PACE!"

40 MILLION READERS WAITING FOR HIS LATEST ADVENTURES!



It's Another WHAM From MONOGRAM!



"GENTLEMAN JOE PALOOKA"

Based on the comic strip by HAM FISHER

LEON ERROL
As Knobby Walsh

JOE KIRKWOOD
As Joe Palooka



ELYSE KNOX · GUY KIBBEE
LIONEL STANDER · STANLEY PRAGER
TOM HARMON • H. B. WARNER

Produced by HAL E. CHESTER
Written and Directed by CYRIL ENDFIELD
Associate Producer BERNARD BURTON

MONOGRAM PICT

1931 1946 15TH ANNIVERSARY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

It's A Science

"Scientific planning, in advance, of even the most minute details" was responsible for the success of the advance campaign which distinguished the opening of "The Razor's Edge". That is how Charles Schlaifer, advertising-publicity director for Twentieth Century-Fox, explains the impressive opening of the picture and the remarkable business the production has been doing at the New York Roxy theatre for the past three weeks.

Scientific planning is nothing new in theatre business, although the vast scope and effectiveness of the campaign in connection with "The Razor's Edge" has been acknowledged by advertising experts both within and outside the boundaries of our industry.

In hundreds of theatres throughout the nation, at weekly meetings, ideas and plans are discussed by managers and their staffs, bearing on the promotion of coming attractions. With pressbooks providing the basic over-all selling scheme, and backed with the lore acquired through experience, the theatre group discusses, argues about and improvises methods of bringing the coming attractions to the attention of potential moviegoers.

The dictionary defines science as "the systematized knowledge of any one department of mind or matter. . . ." The adjective is defined "pertaining to, used in, or skilled in, science; skillful; using methods akin to those used in science."

We applaud Mr. Schlaifer's selection of the word "scientific" to denote the campaign in connection with "The Razor's Edge". We also believe that the term is applicable to theatre showmanship in general. That is exactly what theatre showmanship has come to be.

△ △ △

Ounce of Prevention

We feel a wave of apprehension every time we read a newspaper account such as the disastrous fire which took the lives of over 100 persons in Atlanta last week.

The terrific draught which caused so many deaths was a direct result of the victims opening windows throughout the building.

The feeling of apprehension is caused by the knowledge that there are so many motion picture theatres which are equipped with skylights and an asbestos curtain. The skylights are intended to draw smoke and flame upward; the asbestos curtain to provide a wall between the stage, a vulnerable point where fires are concerned, and the audience. From disuse, it is just possible that these may not be in first-class working order. With horror, we recall that some of the theatres we've worked in had knives which were too rusty to be used in an emergency.

If we were working in a theatre today, the first thing we would make sure of is that the asbestos curtain, skylights and knives were in first-class working order. We would also spend an hour or two checking for possible fire hazards and our fire-fighting equipment.

—CHESTER FRIEDMAN

Bouquet

E. F. Lane, publicity director for Greater Union Theatres, Ltd., in Australia, sends a cordial letter along in which he states that the excellent promotion effort of circuit managers in that country is the result of teamwork. "Collective, rather than individual, endeavor is our desired target," writes Mr. Lane, which is always an enviable aim.

"We scan your paper very carefully on receipt," continues Mr. Lane, "and find ourselves considerably aided by the thoughts you put into your wonderful magazine and by the example you give to the showmen of the world to go out and sell and keep selling their product. Believe me, we all find it most stimulating. For all of us, you carry a banner which is a continued incentive to go out and do better, never to slack, always to exploit.

"It runs parallel to our own outlook; Greater Union's policy has ever been along these lines. Our managers are all serviced with Motion Picture Herald and it is regarded as a highlight in the industry over here."

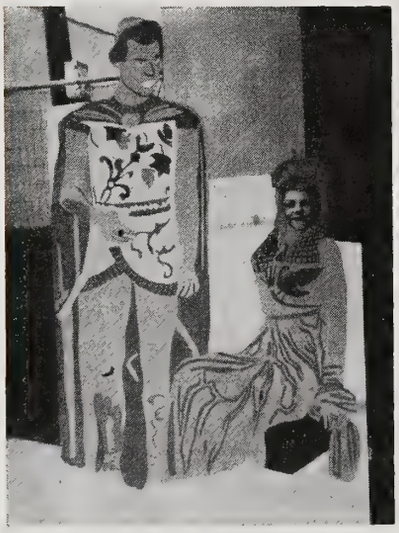




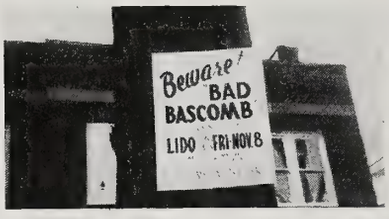
ENTERTAINMENT IN THE LOBBY



Two weeks before "Three Little Girls in Blue" opened, Frank Pratt, manager of the Paramount, Portland, Ore., installed a grand piano in the theatre lobby. Sheet music of the song hits in the picture was made available and patrons invited to play (above). On weekends, two attractive misses helped to entertain standee crowds by playing and singing (upper right). At right is a street ballyhoo used by Pratt, consisting of three usherettes in pastel colored raincoats with signs heralding the film.



At left, John Kniseley, manager of the Rancho theatre, Victoria, Texas, used a lobby display of figures simulating Caesar and Cleopatra. Faces were cut out; patrons invited to pose and have their pictures taken.



Street pole and tree markers exploit "Bad Bascomb" for manager Leo Haney, Lido, Maywood, Ill.



At the Indiana theatre, East Chicago, Ind., Bob Bachman attracted attention to his date on "To Each His Own" by placing this bench in the theatre lobby marked "Reserved, etc."



Advance interest focussed on "Captains Courageous", which recently played the Broad, Columbus, Ohio. Manager Carl Rogers placed this ship model exhibit in the theatre lobby.



WE'RE BUBBLING OVER!

It all began Saturday, November 30th, and continuing for 8 consecutive weeks, Hedda Hopper's Radio Show "This is Hollywood" for Procter & Gamble's Camay Soap...is dramatizing a Universal-International picture!

OVER C.B.S. NETWORK EVERY SATURDAY NIGHT, 10:15-10:45 p. m. E. S. T.

THE CAMAY RADIO SHOW

"This is Hollywood"

featuring **HEDDA HOPPER**

FOR PROCTER & GAMBLE'S CAMAY SOAP

November 30, "Notorious Gentleman" · December 7, "The Stranger"
December 14, "So Goes My Love" · December 21, "White Tie and Tails"
December 28, "Along Came Jones" · January 4, "The Egg and I"
January 11, "The Dark Mirror" · January 18, "Magnificent Doll"

Featured Stars Of "SanQuentin" In Bridgeport

The personal appearance of two supporting members of the cast sparked the successful campaign for the opening of "San Quentin" at the Poli Majestic theatre in Bridgeport, Conn. The promotional effort was the work of manager Harry A. Rose.

The actors, Dewey Robinson and Ed Gargan, appeared on the stage both afternoon and evening on opening day. The personal appearance resulted in considerable free newspaper publicity in both the Bridgeport *Post* and the *Telegram*. The actors also were interviewed by Fred Russell of the *Post* at a dinner in their honor.

Radio played an important part in the campaign. Robinson and Gargan were interviewed by May Bradshaw Hays over WICC for 15 minutes the afternoon of opening day. An average of 10 spot announcements a day were promoted for a period of 10 days. Daily plugs were used on WNAB's "Guess the Tune" program.

Lamp-posts Placarded for Traffic Short Subjects

Special cards on all lamp posts, placards at all school corners, two cooperative newspaper ads and a wrecked truck display in front of the theatre drew considerable attention to manager Harry Rubin's engagement on "Traffic with the Devil" and "Highway Mania" at the Tivoli theatre, Michigan City, Ind.

The cards and two one-half page co-op ads were paid for by eight insurance agencies through a tieup with a Safety Week campaign. Any traffic violators arrested during Safety Week were "sentenced" to see the two short subjects.

A covered wagon street ballyhoo was used by Rubin to exploit his date on "Canyon Passage." In addition to the wagon, eight people on horseback and dressed in appropriate western costumes were used. A collection of old guns were arranged into a display for the lobby.



CHILDREN QUEUE UP FOR HOUSEWIVES

Manager Alan Williams has created a wealth of goodwill publicity for the Majestic theatre in Rochester, Kent, England. Williams formed a "League of Chivalry", with membership consisting of children between the ages of 12 and 14. The children give up two mornings a week during school holidays to "stand-in" on ration lines for housewives who are busy at home or for old people who are sick. The promotion has been publicized in several nationally read newspapers.

Patrons Attracted by Box Office "Follies" Display

An eye-arresting display was built around the box office two weeks in advance by manager Robert Kautzer to exploit his date on "Ziegfeld Follies" at the Kerredge theatre, Hancock, Mich. The display consisted of stills from the picture, with a large Petty Girl in the center, immediately above the cashier's window. Newspaper coverage was abundant, including mention in the editorial column of the local newspaper. A cooperative newspaper ad was arranged with the local Texaco dealer. A lucky number drawing also was held, with the winner receiving a free airplane ride. Kautzer promoted window displays in three prominent stores.

Ties Up with Boy Scouts to Exploit Short Subject

A tieup with the Boy Scouts resulted in excellent box office returns for the playdate of the short subject, "Men of Tomorrow," at the Park theatre, Williamsport, Pa. Manager J. D. Edwards arranged the tieup. Letters were sent to each of the 54 Scoutmasters of the West Branch Council 10 days before opening. A Boy Scout Handicraft exhibit was used in the lobby. Six scouts were initiated into the Boy Scouts at a colorful candlelight ceremony on the stage. Color guards from posts of the American Legion and Veterans of Foreign War participated in the investiture.

Preview Exploits "Two Worlds"

A special preview for city officials, the press and merchants highlighted manager E. F. Johnson's engagement on "Men of Two Worlds" at the St. George's Hall Cinema, York, England, 3,000 throwaways were distributed at stores. Teaser ads were used in advance.

Exploits All-Cartoon Program

Two boys with sandwich signs paraded the streets to ballyhoo an all-cartoon show at the Forsythe theatre, East Chicago, Ind. Manager E. F. Kistner also publicized the show on the front page of the weekly program, with large size admission tickets sold in advance and by 3,000 heralds distributed at school.

Miami Theatres Open "Mirror" With Teasers



A teaser newspaper ad campaign, starting 10 days in advance, heralded the three-theatre opening of "The Dark Mirror" in Miami, Fla. The picture opened at the Lincoln, Town and Capitol theatres. Manager Flynn Stubenfield of the Capitol conducted the campaign.

A special front was built at the Capitol, consisting of broken mirrors, which produced a startling effect when colored spots were thrown upon it. Reversible trick cards, which had to be placed before a mirror to be read, were distributed around town. Mirrors in soda fountains, weighing machines, etc., were stencilled with playdate copy.

An advance screening was arranged for newspaper critics. Eve Tellegan, motion picture commentator on the radio, was featured in a special trailer, which was used in the three theatres.

Parade and "Bess" Boost Playdate in Rochester

The personal appearance of the wonder horse, "Bess," and a huge parade highlighted the campaign to exploit the playdate of "Gallant Bess" at Loew's theatre, Rochester, N. Y. The campaign was arranged by manager Lester Pollock. The mayor and other city officials participated in the welcome to the horse at City Hall. The ceremonies were broadcast over station WHAM. A lobby display was set up three weeks in advance. The display publicized the picture, the parade and the performance by "Bess" for the public at Washington Park.

Reisinger Promotes Co-Op Ads

A full page cooperative newspaper ad was promoted by manager Bill Reisinger to advertise his engagement of "No Leave, No Love," at Loew's theatre, Dayton, Ohio. The ad, which was paid for by Elder's Department Store, appeared in the Dayton *Daily News*. In addition, Reisinger arranged for a five-column by 17 inch co-op ad with Mayors Jewelry Store. The Mayors ad ran in both the *Herald* and the *Journal*.

Coming Soon on the Chesapeake & Ohio

"PAY AS YOU GO" TRAIN TRAVEL!

This new optional service, now being worked out by the C & O, should be available in January.





WHY should the business of arranging a train trip be such a nuisance? Why should the traveler be put to a lot of trouble? Why shouldn't the railroad take the trouble?

Why should you have to stand in a ticket line, or send someone, often days in advance of your journey, just to get your tickets?

Why shouldn't you be able to reserve space by telephone, go right to your place on the train, then simply pay for your ticket en route?

The Chesapeake & Ohio asked itself these questions—and came up with the answer: "Pay as you go—on the C & O." Under this new plan you'll be able to phone in advance for either a coach seat or Pullman space.* You'll go straight to the train, take your reserved space, and pay for your ticket there or you can use the new C & O credit card which is now being planned.

Detailed arrangements for this new service are at present being worked out. The C & O is seeking the help of other organizations whose co-operation is needed. It is hoped and believed that you can "Pay as you go—on the C & O" in January.

Watch for the announcement. Plan to use this service in the territory served by the Chesapeake & Ohio. It will make the planning of your trips much quicker and simpler, and cost nothing extra. It will be the latest—but not the last—of many services rendered by the Chesapeake & Ohio to make rail travel more sensible and more enjoyable.

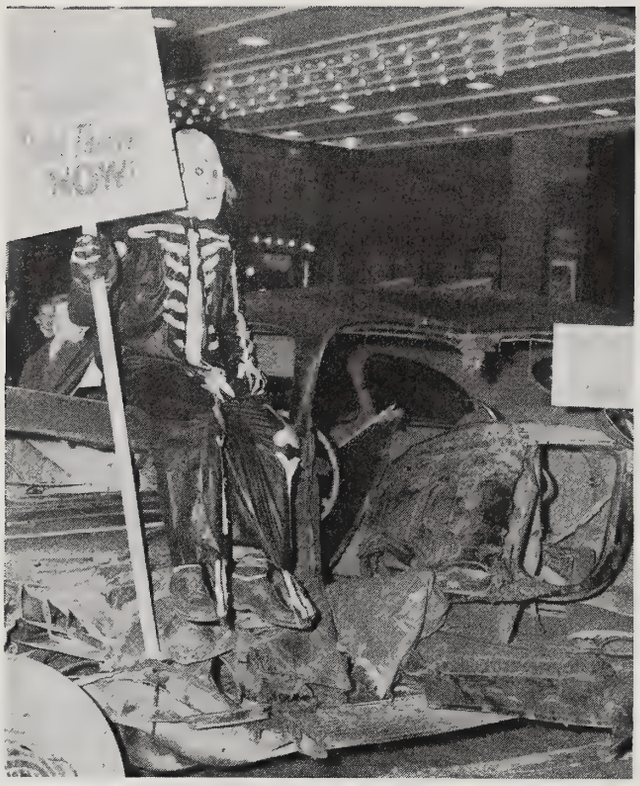
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*A credit card will be necessary to hold Pullman space reserved by phone unless, of course, you want to buy your ticket in advance, for Pullman space carries a penalty if not used or properly canceled.

PAY AS YOU GO - ON THE C&O

The Chesapeake & Ohio Railway, Terminal Tower, Cleveland 1, Ohio

SHOWMEN'S IDEAS HERE AND ABROAD



To exploit "Traffic with the Devil", manager J. D. Edwards, Park, Williamsport, Pa., dressed one of his ushers in a skeleton costume, perched him atop a wrecked automobile, and also had the boy touring the downtown shopping section at peak hours.



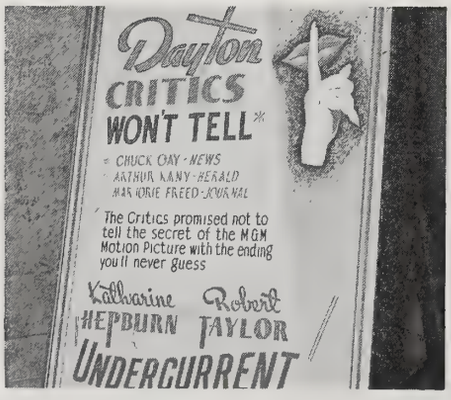
Rafael Morales, manager of the Encanto, Havana, Cuba, celebrated the opening of "A Thousand and One Nights" at his theatre with this eye-catching lobby display.



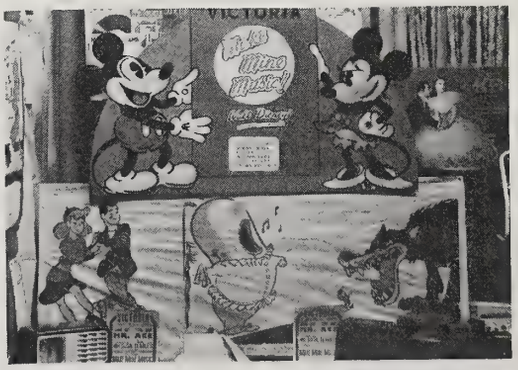
Manager Preston Swan, Elephant Cinema, Shawlands, Glasgow, Scotland, pictured with finalists in a "Heartbeat" figure contest to promote that picture. Center display is entry box. Winners received prizes from local merchants.

At right, walking book was ballyhoo device employed by Bob Hynes for "Two Years Before the Mast" at the Criterion theatre in Oklahoma City.





An unusual 40x60 display features "critics won't tell" angle for Bill Reisinger, manager of Loew's, Dayton, Ohio, to plug "Undercurrent".



Using odd bits of plywood and his own contribution to art, A. G. M. Peck, manager of the Victoria, Dursley, Glos., England, created this attractive window display for "Make Mine Music" in a local music shop.



Special theatre front incorporating numerous stills exploit "White House", "This Is America" short, for R. Robbins, at the Trans-Lux, Washington, D. C.

Lobby Setpiece Boosts Arrival Of "Bess"

A giant lobby setpiece was used four weeks in advance to promote the personal appearance of the wonder horse, Bess, in conjunction with the playdate of "Gallant Bess" at the Stillman theatre, Cleveland, Ohio. The campaign was arranged by manager Arnold Gates.

The setpiece had a natural-sized blowup of Bess being ridden by Marshall Thompson. The background was covered with photos, showing various motion picture stars with the horse. The display was built around the tag line: "You, too, are going to fall in love with a horse!"

The personal appearance of the horse was sponsored by the Cleveland *Press*. The newspaper used art and readers for two weeks in advance. "The Horse with the Human Mind" reel was shown at every performance a full week before the appearance of Bess.

Through a tieup with Central Chevrolet, cars were furnished for a parade downtown. The cars were bannered with copy on the appearance of the horse and the playdate of the picture. "Gallant Bess" booklets were distributed before, during and immediately following the appearance of Bess.

Ties In with Carnival For "Masquerade"

A tieup with a local carnival and the crowning of a Rose Queen drew considerable extra business to the playdate of "Masquerade in Mexico" at the Reo Cinema, Fazakerley, Liverpool, England. Manager W. Roberts was voted the man to crown the queen by residents of Fazakerley. Three weeks advance screen publicity was accorded the carnival and the picture. Roberts arranged a fancy dress contest for the stage of the Reo and a parade to the theatre from the carnival grounds. The parade was led by the band of the 40th Royal Tank Cadet Regiment. The queen was crowned at the carnival grounds and later brought to the theatre for presentation to the audience.

Usherettes Parade Streets For "Easy to Wed"

Two usherettes paraded the streets to ballyhoo manager Michael Stranger's engagement on "Easy to Wed" at the State theatre, White Plains, N. Y. The usherettes wore jackets with copy on the backs reading: "That Van is terrific!" Van Johnson is the star of the picture. For a lobby display, Stranger used a large map of the United States mounted on a board. Small heads of the "Easy to Wed" stars were inserted inside small automobile cutouts, which were pasted on the map. The caption read: "'Easy to Wed' caravan on MGM's route 1 from Hollywood to Loew's White Plains."

COMPETING SHOWMEN MERGE EFFORTS

A fine example of cooperation between competitive showmen was illustrated recently in England. When N. Gilbertson, manager of the Playhouse, Whitley Bay, Northumberland, noticed that his date on "The Blue Dahlia" coincided with the date of the picture at the Rex Cinema, North Shields, an adjoining town, he contacted manager M. Millar to tie in their campaigns. The two managers approached the *Townspeople's Bulletin*, which covers both areas, and persuaded the editor to run two contests in conjunction with the picture. Publicity on the competitions, an alternate cast contest for adults and a coloring affair for children, started two months in advance. The results obtained at the box office of both theatres were far beyond expectations.

Ties in With Army to Exploit Stage Show

Extensive exploitation sent the first of a series of stage attractions off to a flying start at the Albee theatre, Cincinnati, Ohio. The campaign was arranged by manager Joe Alexander and RKO publicist Nathan Wise. A highlight of the campaign was a tieup with Army Recruiting and The Three Stooges, who were featured in the stage show. The Army had a jeep bannered with "3 Stooges in Person Now RKO Albee" driven around town for the entire week of the show. All local newspapers and radio stations plugged the stage show. A cooperative newspaper ad was set with the Jenny Store. Cross trailers were used in five downtown theatres.



Usherettes dressed like live models right out of Dinty Moore's corned beef and cabbage emporium greeted patrons at the premiere showing of "Bringing Up Father" which opened at the 42nd St. Laffmovie in New York.

Walk Leading to Lido Stencilled For "Diary"

The sidewalk leading to the theatre was stencilled with footprints and picture copy for a very effective exploitation stunt on "Diary of a Chambermaid" at the Lido theatre, Michigan City, Ind. The idea was thought up by manager Kenneth Yeater. Teaser ads were run in the Want Ad section of the *News Dispatch* in advance.

For "Swamp Fire," Yeater had an usher dressed as a fireman hurry through the streets on a busy Saturday afternoon. A sign on his back read: "I'm in a hurry. I'm going to see 'Swamp Fire' at the, etc."

Through a tieup with the *News Dispatch*, a birthday club was formed as a combined project of the three Dunelake theatres, Lido, Tivoli and Uptown, in Michigan City. The club has approximately 1,000 members with a goal of 2,500. The club sponsored a big parade Hallowe'en night. Hallowe'en gifts were presented to every member of the club at a party in the Lido.

Tieups With Boy Scouts For "Men of Tomorrow"

Manager F. P. Gloriod planted stories in the local newspaper and tied-in with the local Boy Scouts to exploit the short subject, "Men of Tomorrow," at the Gem theatre, Caruthersville, Mo. Gloriod also used a 40x60 board in the lobby. The board contained various types of knots, practice string for patrons to experiment with, and copy reading: "Any tenderfoot scout can see the Boy Scouts in action in 'Men of Tomorrow', etc."

Memo Book Exploits Playdates

Manager Art Ableson distributed a memo book to advertise six weeks of playdates at the Lake theatre, Devils Lake, N. D. At the top of each page of the memo book the date and the theatre program for that day were listed. In addition, the book contained various puzzles and contests, with guest tickets offered to winners.



The Selling Approach

ON NEW PRODUCT

[*The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.*]

THE CHASE (United Artists): This picture tells the story of a young man, hopelessly disillusioned and dejected, who happens across a wallet packed with money on a Miami street, and becomes involved in a series of adventures.

The story and title of "The Chase" make it a natural to tie up with the local police. By focusing their attention on the picture through an interview or discussion over a local radio outlet a wide audience is obtained. Together with a representative from the radio station approach the police chief and district attorney and suggest they go on the air together and discuss some famous chases in criminal history.

Robert Cummings and Michele Morgan are pursued in "The Chase" by her ruthless husband and his henchman. Promote an essay contest with a newspaper on "The Girl with Whom I'd Most Like to Be Chased". Another way to make use of this basic thought would be to promote the endorsement of Michele Morgan as "The Girl with Whom We'd Most Like to Be Chased" by a local organization.

Start the whole town talking about "Chase" Day. The idea is to have young females chasing young bachelors of your community over a specified course. Contact the newspaper and several leading merchants and suggest the stunt to them for sponsorship. Have the paper announce the event and the fact that valuable prizes have been contributed by the merchants. The prizes could be awarded to those females who snare their man, and those men who avoid capture. In order to insure participation in this stunt contact social clubs whose membership is composed of the younger element, fraternities and sororities. The end of "The Chase" should be in front of the theatre.

The name Cornell Woolrich, author of "The Black Path of Fear", upon which the picture is based, is a prolific writer of detective fiction. Contact book dealers.

THE TIME, THE PLACE AND THE GIRL (Warner Bros.): This is a musical film in Technicolor starring Dennis Morgan, Jack Carson, Janis Paige and Martha Vickers. Dig into your files for scenes from previous musicals that have played your theatre. Set up a photographic display in the lobby, numbering each still. Hand out cards with blank spaces opposite a list of numbers for fans to fill in the correct film titles corresponding to the numbered stills. Guest tickets could be awarded for prizes.

Most swank shops pride themselves on the beautiful women they serve. With this in mind arrange a promotion sponsored by a newspaper fashion editor whereby staff photographers take candid photos of women entering leading women's shops around town. All photos are published in one layout, with "The Time, the Place and the Girl" noted under each photograph. Ask readers to vote for "the girl with the American look". Invite all the girls to the opening of the picture.

For a follow through on your cooperative newspaper ad campaign, suggest to local advertisers the use of the song titles in the picture for ad slogans, such as: "A Gal in Calico" for calico and gingham dresses; "Oh, But I Do" for wedding rings and bridal gowns; "Through a Thousand Dreams" for beds and bedding; "I Happened to Walk Down First Street" for shoes and afternoon wear, and "A Rainy Night in Rio" for raincoats and umbrellas.

There's a First Street in virtually every town. It might be a main street or out in the hinterlands or down by the railroad yards. Put this factor to work for you in a tie-in with the hit song, "I Happened to Walk Down First Street". The First Street Trade Association or a committee of its residents could adopt the song officially, with the mayor's blessing. Flags and banners could be displayed during the run of the picture, with a block party staged in the name of a local charity.

PECAN



PLEASURE

"FROM SOUP TO NUTS!"

Whether you are an executive, manager, cashier, ticket-taker, projectionist, or engaged in any other branch of the motion picture industry, STERNBERG PECANS can solve your Christmas gift problems.

Prices prepaid in the Continental United States, and subject to changes according to regulations.

3 Lbs.—$4.50; 5 Lbs.—$7.45; 10 Lbs.—$14.50.

STERNBERG PECAN COMPANY

DEPARTMENT "S" - - - - P. O. BOX 193

JACKSON, MISSISSIPPI

Beamer Placards Covered Wagon For "Darling"



A covered wagon with appropriate playdate copy was driven through the streets to exploit "My Darling Clementine" at the Pulaski theatre, Pulaski, Va. The campaign was arranged by manager Robert P. Beamer.

Mayor A. T. Eskridge of Pulaski tied-in with the picture by proclaiming opening day as "Law and Order Day." The proclamation was printed in the *Southwest Times* the day prior to opening.

Two thousand special honorary deputy badges were distributed to high school students and the public through the cooperation of the Pulaski Police Department. Each tag carried wording urging cooperation with the police plus theatre credit. The tags were numbered. Holders of lucky number badges received guest tickets.

A marquee valance was used in the lobby for advance publicity and moved out front during playdate. Ushers wore sashes for 10 days prior to opening. 50 window cards were distributed to stores.

Teaser Envelopes Create Interest in "Invisible"

Imprinted envelopes were distributed in the downtown area by manager C. E. Newton to exploit "Invisible Informer" at the Capitol theatre, Whiting, Ind. Copy read: "See the message inside! It's invisible! But there's nothing invisible about the thrills and excitement in, etc." The envelopes contained a blank sheet of paper. Double one-sheet boards were used in front of the theatre.

Star's Family Attend Screening

Leo Lajoie, manager of the Capitol theatre, Worcester, Mass., landed some excellent newspaper publicity in conjunction with the showing of "Her Adventurous Night" by inviting the family of Helen Walker, who is seen in the film, to a special screening. Miss Walker is a former Worcester resident.

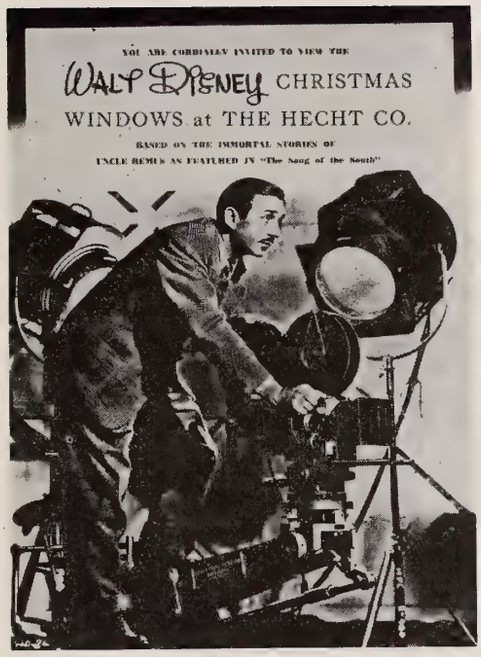
Parade Watchers See Carpenter's Sales Message

A tieup with a carnival parade attracted considerable attention to manager A. M. Carpenter's engagement on "Men of Two Worlds" at the Gaumont Barnstaple, North Devon, England. Carpenter used a float in the parade, consisting of a "patient" and "nurses" plus a banner and stills from the picture. Thousands of people lined the route of march.

A coloring competition for children helped to publicize the playdate. In addition, a simple and easy to solve anagram contest was arranged two weeks in advance. Carpenter wrote letters to headmasters of every school within a radius of four miles of Barnstaple, stressing the educational angle of the picture.

For a lobby display, a number of African photographs were mounted on large pieces of boarding. The photographs were borrowed from an amateur photographer who filmed the scenes in the jungle during the war. Through a tieup with Bernard Smith, radio dealer, a new model was set up in the lobby with a sign reading: "Africa direct, on short wave."

Window displays were arranged with travel agencies.



"Song of the South" announced as the Christmas attraction at manager Sol Sorkin's Keith theatre in Washington, D. C., receives the benefit of ten full page advertisements through a tieup with the Hecht Co. The ads will appear in the Washington News, Post, Star *and* Herald Times *between now and Xmas. The Hecht store is using an all-Disney motif as the basis of Xmas window displays. A reduced reproduction of one of the advertisements appears above.*

Store Sponsors Essay Contest For "Lassie"

An essay competition, sponsored by a local dog store, gave impetus to the campaign on "Courage of Lassie" at the Buffalo theatre, Buffalo, N. Y. Charles B. Tayor, advertising director for Shea's Buffalo Theatres, arranged the campaign.

Contestants were required to write a 50-word essay on "Why I'd Like to Own a Dog Like Lassie." A pedigreed Scotch Collie was awarded the winner, while runners-up received guest tickets. The contest was well publicized in all the local newspapers. E. W. Edwards & Co. sponsored the competition in conjunction with the Sherwood Steiner Kennels.

Edwards ran several cooperative newspaper ads, distributed 10,000 heralds and used a window display to exploit the contest tieup and the picture.

A display of dog paintings was used in the lobby a week in advance. Railway Express trucks were bannered with playdate copy. Cards were posted on 150 taxi cabs. 300 window display cards were distributed by Calvert Distillers' representatives throughout the city. 8,000 hangers were placed on milk bottles for home distribution. Post cards were mailed to dog lovers of Western New York and members of canine clubs.

Ten thousand heralds were passed out to pet shops, kennels, etc. 3,000 book marks were distributed by book stores all over the city. 25 Royal Crown Cola trucks carried signs. Tents were placed on tables in three downtown restaurants. 5,000 coasters were used at leading downtown bars. 20 Richter News trucks were bannered with signs. 5,000 "travel" heralds were distributed in the railroad terminal.

Arranges Displays for "Canyon"

Weekly programs, window tieups and an attractive lobby display drew attention to manager John Misavice's playdate on "Canyon Passage" at the Ritz theatre, Berwyn, Ill. 1,500 weekly programs were distributed.

"Newspaper Ads Should Express The Showman's Personality"

—*M. M. RUBENS*

A manager's ability is reflected in newspaper advertising, says a recent bulletin from Maurice M. Rubens, general manager of Publix Great States Theatres.

"Theatre advertising," Mr. Rubens says, "should not be stereotype," but should have "the same individuality as you would in addressing a patron in person."

Mr. Rubens continues by pointing out some salient points, as follows: "Lay out your newspaper advertising far enough in advance so that you will have time to study and revamp it. You should contact the newspaper before placement as to the page, position and general makeup of the theatre page. The publisher must be sold on the reader interest in motion picture photos and stories. Compare the number of movie periodicals with those covering football, baseball and other sports to which whole pages are devoted in your town.

It is further pointed out that: 1. A promoted streamer has added value if it refers to an attraction at an individual theatre; indicates the value of a typical theatre page impressed upon the publisher; 2. Notices and photos are of interest to the paper's subscribers and this fact should be impressed upon the editor; 3. That by advancing opening time even a half hour to improve the schedule and not definitely announce it in your advertising defeats the purpose.

4. Show time the main feature starts as many refunds and telephone calls result through this neglect; 5. That double trucks, editorial mention, readers and pictures can be obtained by promoting outstanding short subjects; 6. Interlard "Coming Events" and plug playdates well in advance in this economical manner; 7. Use advance teaser ads and thus inform patrons that they do not have to seek that picture elsewhere;

8. Start selling theatre coupon books early for special occasions such as Mother's Day and Father's Day, graduation, Christmas, etc.; 9. Many confusing layouts result from lack of careful thought in billing double features. A heavy rule separating each feature with little or no indication that both are on the same program defeats the bargain angle; 10. More space is wasted and poor layouts made through the improper use of too large signature cuts; 11. More space can be saved and better position obtained with combination layouts, where a circuit has more than one theatre in a town.

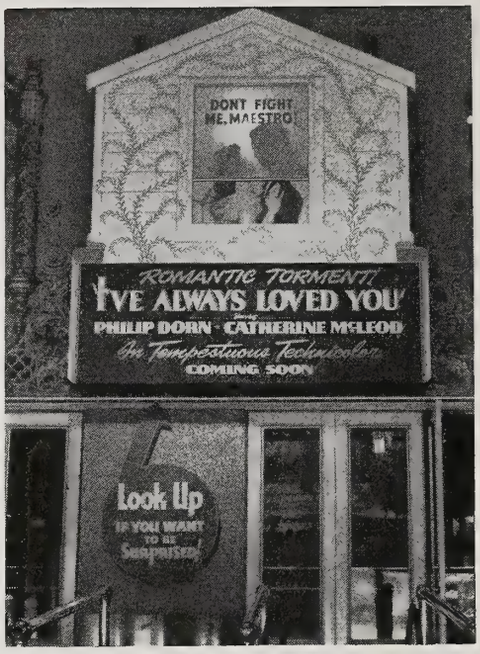


Catchline Is Campaign Highlight For "I've Always Loved You"

A catchline—"Don't Fight Me, Maestro" —was one of the important features in the selling campaign for "I've Always Loved You" at the United Artists theatre in Detroit. Alice Gorham, publicity director, United Detroit theatres, wanted something to create interest among theatre patrons that would highlight the conflict between the music conductor and the girl, and which would also type it as a musical.

The line became a catch-phrase with teenagers throughout the city and helped business considerably during its engagement at the theatre. The line was used in all large advertisements and in daily directory ads. It was exploited on various radio programs, and used in night clubs and swank hotel rooms by tying in with orchestra leaders.

In the lobby of the United Artists theatre, a special set-piece was erected over the main exit doors, which represented the upper window of a vine covered cottage (see photograph). Two silhouettes were placed behind a partly lowered shade. Flashing lights spotted the line, "Don't fight me, Maestro."



Alice also used a street ballyhoo consisting of a man and a woman carrying suitcases lettered, "Don't fight me, Maestro." The couple distributed cards on the novel contest, "Score yourself on love." A special newspaper feature planted with the Detroit *News* rated an eight-column headline which so intrigued the director of the Detroit Symphony Orchestra that he made a talk on the subject matter before representative music groups.

On the day before opening, three 15-minute broadcasts featured Artur Rubinstein recordings from the film.

Gets Excellent Press Coverage For "Kenny"

Probably the most extensive newspaper coverage given an attraction in San Francisco in a long time was accorded the engagement on "Sister Kenny" at the Golden Gate theatre there. The campaign was arranged by RKO pulicist Helen Wabbe.

Publicity stories, art breaks and mention by various columnists were garnered well in advance. The newspaper ad campaign was started two weeks prior to playdate with underlines, building up to an eight-column ad on opening day.

A heavy radio schedule also was used to promote the show, being divided among the four major networks. The radio program, "What's the Name of That Song," was broadcast from the Golden Gate stage over KFRC, local Mutual Network outlet. The station used spot announcements on all of their locally originated live shows to plug the show.

Dud Williamson, master of ceremonies of "What's the Name of that Song," and who started his radio career in San Francisco, made personal appearances on several radio programs. They included Dean Maddox's "Man on the Street" KFRC program, Wally King's KSFO show, and the theatre's own "Backstage at the Golden Gate" personality program.

Full Page Co-Op for "Angel"

A full page cooperative newspaper ad was promoted by manager Rodney Toups to exploit "Angel on My Shoulder" at the State theatre, New Orleans, La. The ad was paid for by the Holmes' Department Store and featured a six-column half-tone cut of Anne Baxter in the center of the page. In one corner Adrian products were advertised as saint and sinner perfumes, connecting up with the plot of the picture.

Promotes Page Ad for Rally

Manager Carl Dickerson promoted a full page cooperative newspaper ad to exploit a football rally held in conjunction with the playdate on "Black Beauty" at the Strand theatre, Ogdensburg, N. Y. The ad appeared in the *Journal*. Several local merchants paid for the ad.

Parker Speaks on Management

Good theatre operation particularly was stressed by manager, M. H. Parker during the nine weeks Showmanship Drive at the Strand theatre, Erie, Pa. This included courteous cashiers, pleasant doormen, ushers that are on the job at all times and operators that keep the sound track under control plus a good light on the screen.

To exploit his playdates, Parker had the cashiers call people on the phone a day in advance and on opening day, informing them of the program. Approximately 250 calls were made for each playdate.

Imprinted store bags were distributed at three local shops. In addition a lobby display and window tieups were arranged for each change of program. Theatre ads were run in three local newspapers.

Lobby Display Aids "Bride"

A large display board was used in the lobby two weeks in advance and then moved to the front of the house for "The Bride Wore Boots," at the Rialto theatre, Bushnell, Ill. Manager D. M. Dillenbeck also distributed 1,000 teaser heralds in cars, stores, and to patrons as they left the theatre.

Margaret O'Brien Contest Draws in Vancouver

A highly successful Margaret O'Brien resemblance contest drew considerable attention to manager Ivan Ackery's playdate of "Three Wise Fools" at the Orpheum theatre in Vancouver, B. C. The contest was sponsored by the Hudson Bay Company. The department store ran four cooperative newspaper ads to publicize the contest. Eliminations were held daily at the theatre and photographs taken of runners-up for the finals with pictures taken of all contestants free through a tieup with a photographer. Pictures of the daily winners were displayed in a window of the store. A special Saturday morning show was held to decide the winners. The store provided a complete wardrobe for the winning contestant.

Usherettes Arrayed in Gay Costumes for "Holiday"

Usherettes were dressed in gay Mexican costumes for a week before the playdate of "Holiday in Mexico" to exploit the picture at the United Artists theatre in Portland, Ore. The campaign was arranged by Jack Matlack, advertising manager for the J. J. Parker Theatres. Blow-ups of a *Life Magazine* cover, featuring Jane Powell, star of the picture and a native-born Portlandite, also were used to promote the picture.



SHOWMEN PERSONALS

In New Posts: M. A. Yarborough, manager, De Kalb and Decatur theatres, Decatur, Ga. Charles Cleveland, Sylvan, Atlanta, Ga. Graham Giles, Pickwick, Chicago, Ill. Mike Cisneros, Grande, Harlingen, Texas.

Dave Badtke, co-manager, Commercial, Chicago. Henry Barry, manager, Rouge, Detroit, Mich. Emil Uhrin, Vic, Indiana Harbor, Ind. Horace Spencer, Illini, Moline, Ill. William Conlee, relief manager, Manta and Rose circuit, Chicago.

Saul Renick, manager, Rialto; Robert Levy, Linden; Peter Manzione, Quentin; Edward Schwarzbart, Tivoli; Monroe Schram, Elm; all in Brooklyn, N. Y.

William P. Giachetto, Roxy, Springfield, Ill. Paul Lane, Tampico, Tampico, Ill. Robert L. Stauffer, Grand, Port Allegheny, Pa. Jack Rogers, Ritz, Wilmington, N. C. Clifford Lafrance, Ritz, Monroe, La. M. P. Jackson, Douglas, Macon, Ga.

Assistant Managers: William White, Rialto; Irwin Auerbach, Nostrand; Alfred Cohn, Patio; Paul Goldberg, College; John Benardello, second assistant, Tivoli; all in Brooklyn, N. Y.

Paul Roberts, Center, Hartford, Conn. Robert B. Steiner, Wyandotte, Wyandotte, Mich. Robert L. Vickery, Grande; Edward Anderson, Center; both in Detroit, Mich. Earl May, Oakland Square; Art McColl, Adams; both in Chicago, Ill.

Wedding Bells: Dorothy McCormack, assistant manager of the Rialto theater, Flint, Mich., to Maurice Mortz.

Walter McEvily, assistant manager, Northshore theatre, Chicago, Ill., to Celeste Van Hend.

Junior Showmen: Suzanne, born recently to Mr. and Mrs. Cliff Loth, New York, N. Y. Father is manager of the Uptown theater in Manhattan.

Ambrose Conroy, manager of the Garrick theater, Chicago, and Mrs. Conroy are the parents of a baby boy.

Birthday Greetings: Harry H. Olsen, Joseph R. Shearer, Sam Rosenblatt, William J. Russell, Johnnie Lomac, J. D. Kennedy, Don F. Monroe, James J. Rabinowitz, Clarence Symons, Joseph G. Ehrlich, Charles E. Wheland, Maurice Sidman, Paul W. Hiltner, Earl Potter.

J. Fred Crosson, Newell T. Howard, J. Remi Crasto, Jerome Schur, Oran Cohen, Fred Spinelli, L. G. Tweksbury, J. Francis Stein, Earl D. Smith, M. C. Roskopf, Howard R. Cohn, Gerson Nadell, Wilford N. Sklar, Jeppe M. Thomsen, Fred E. Hamlin, Hubert L. Trahan.

Burton Hoffman, Wayne Hawkins, Larry Levy, William A. Cherry, Louis E. Piret, L. E. Berry, William H. Stanley, Ben Reisner, J. A. Pike, Richard Williamson, Edgar B. Mercy, Les F. Newkirk, Maurice B. Smith, Robert R. Deitch, Henry H. Elsnick, William Hellums, James McDonough.

Promotes Merchant Co-Ops For "Men of Tomorrow"

Merchants of Plainfield, N. J., ran large newspaper ads in the *Courier-News* to congratulate the Boy Scouts on the opening of "Men of Tomorrow" at Reade's Strand theatre. Manager Murray Mienberg made the tieup.

The Plainfield Chamber of Commerce, churches and other civic organizations also cooperated, presenting a cup to the outstanding local Boy Scout.

Large blowups of the "Men of Tomorrow" press book cover were displayed in store windows, with window cards announcing the playdate.



By the Herald

SPENCER STEINHURST, manager of Loew's Strand theatre, Syracuse, N. Y., was a recent visitor to New York and the Round Table.

Patrons Respond to Jury Notices

Jury notices, sent out by Bob Bowman, manager of the Latonia theatre, Oil City, Pa., in connection with his engagement of "The Verdict," were taken in all seriousness by several of the recipients.

The notice read, in part: "You are hereby notified that you have been selected for Jury Duty on November 9, 10, 11 and 12, at which time you will be thrilled to render your verdict on the most baffling and intriguing mystery ever presented—"The Verdict," at the Latonia theatre."

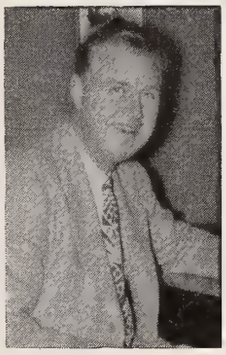
Three persons, on receiving the postal card notices, telephoned Bowman and asked to be excused for reasons of illness. One caller, a woman who said her husband was in the hospital, refused to believe the notice was only a promotion stunt for "The Verdict." She insisted on a formal excuse, so Bowman gave her one.

Boy Parades for "Passage"

Manager Roy Peffley sent a boy out with a sandwich sign to ballyhoo his playdate on "Canyon Passage" at the Voge theatre in East Chicago, Ind. Two-column art on the picture was planted in the weekly *Globe*. 2,000 imprinted paper bags were used by the local A&P Super Market.

Peffley with Manta & Rose As City Manager

Like many other Round Table members, Roy Peffley, manager of the Voge and Forsythe theatres in East Chicago, Ind., started in theatre business as an usher when he was fifteen. He handed out circulars and distributed window cards at Tivoli theatre in Richmond, Ind., moving along through the various service stages until 1930 when he was appointed manager of the Ritz theatre in Richmond.



Roy Peffley

Roy joined the Young Amusement Co. as assistant manager of the Palace theatre, Marion, Ohio, in 1931, moving ahead with that organization to city manager. In 1935 he transferred to Middletown, O., as city manager.

In August of this year, he joined the Manta & Rose circuit and was recently assigned as city manager in East Chicago. Roy is married and has two sons.

Teasers, Tieups Attract Attention to "Caravan"

A teaser campaign which was augmented by several window tieups created a good deal of interest in manager W. E. Case's engagement on "Caravan" at the Picture House, Monmouth, Mons., England. Teaser cards were posted four weeks ahead of showdate, while teaser ads were used in the local newspaper three weeks in advance. Window displays were set with MacEwans, Gowers, Hepworths and Williams. For a lobby display, Case erected a "Gypsy" camp, using real turf, stones, sand and ivy for realism.

Co-Op Ad Aids "Angel" Date

A four-column page-long cooperative newspaper ad was promoted by manager H. W. Reisinger to advertise "Angel on My Shoulder" at Loew's theatre, Dayton, Ohio. The Home Store ran the ad in the Dayton *Herald*.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

BLUE SKIES (Para.)

First Report:

Total Gross Tabulated	$924,500
Comparative Average Gross	719,100
Over-all Performance	128.8%

ATLANTA—Fox	117.6%
BOSTON—Metropolitan	125.4%
NEW YORK—Paramount, 1st week (SA) Stan Kenton's Orchestra	168.6%
NEW YORK—Paramount, 2nd week (SA) Stan Kenton's Orchestra	144.5%
NEW YORK—Paramount, 3rd week (SA) Stan Kenton's Orchestra	135.2%
NEW YORK—Paramount, 4th week (SA) Stan Kenton's Orchestra	118.6%
NEW YORK—Paramount, 5th week (SA) Stan Kenton's Orchestra	106.7%
NEW YORK—Paramount, 6th week (SA) Stan Kenton's Orchestra	94.8%
NEW YORK—Paramount, 7th week (SA) Stan Kenton's Orchestra	106.7%
PHILADELPHIA—Stanley	218.4%
SALT LAKE CITY—Centre	101.3%
SAN FRANCISCO—Fox (DB) The Man Who Dared (Col.)	146.6%
ST. LOUIS—Ambassador	134.6%

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UNDERCURRENT (MGM)

Intermediate Report:

Total Gross Tabulated	$491,600
Comparative Average Gross	416,300
Over-all Performance	118.0%

ATLANTA—Loew's Grand	100.7%
BALTIMORE—Century	139.5%
BOSTON—Orpheum	103.5%
BOSTON—State	90.3%
CINCINNATI—RKO Capitol	153.1%
CLEVELAND—Loew's State	135.0%
INDIANAPOLIS—Loew's	118.0%
KANSAS CITY—Midland (DB) Betty Co-ed (Col.)	126.4%
LOS ANGELES—Belmont, 1st week	150.5%
LOS ANGELES—Belmont, 2nd week	103.3%
LOS ANGELES—Belmont, 3rd week	82.0%
LOS ANGELES—Egyptian, 1st week	120.5%
LOS ANGELES—Egyptian, 2nd week	95.7%
LOS ANGELES—Egyptian, 3rd week	85.1%
LOS ANGELES—Fox-Wilshire, 1st week	165.2%
LOS ANGELES—Fox-Wilshire, 2nd week	123.4%
LOS ANGELES—Fox-Wilshire, 3rd week	91.3%
LOS ANGELES—Los Angeles, 1st week	136.8%
LOS ANGELES—Los Angeles, 2nd week	87.4%
LOS ANGELES—Los Angeles, 3rd week	68.4%
MINNEAPOLIS—State	119.3%
NEW YORK—Capitol (SA) Frankie Carle's Orchestra	117.8%
ST. LOUIS—Loew's State	152.2%

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SISTER KENNY (RKO)

Final Report:

Total Gross Tabulated	$488,200
Comparative Average Gross	509,900
Over-all Performance	95.7%

BALTIMORE—Hippodrome	129.6%
BOSTON—Memorial (DB) Criminal Court (RKO)	103.9%
CHICAGO—Palace (DB) Step by Step (RKO)	76.6%
CINCINNATI—RKO Palace	67.5%
CLEVELAND—Warner's Hippodrome	95.5%
CLEVELAND Warner's Lake, MO 1st week	64.8%
DENVER—Orpheum (DB) Criminal Court (RKO)	76.2%
KANSAS CITY—Orpheum (DB) Dick Tracy Versus Cueball (RKO)	84.0%
LOS ANGELES—Hillstreet, 1st week.	92.1%
LOS ANGELES—Hillstreet, 2nd week	69.1%
LOS ANGELES—Pantages, 1st week	89.1%
LOS ANGELES—Pantages, 2nd week	59.4%
MINNEAPOLIS—RKO Orpheum	163.4%
MINNEAPOLIS—World, MO 1st week	112.5%
NEW YORK—Palace, 1st week	147.0%
NEW YORK—Palace, 2nd week	143.3%
NEW YORK—Palace, 3rd week	137.8%
NEW YORK—Palace, 4th week	102.9%
NEW YORK—Palace, 5th week	88.2%
OMAHA—RKO Brandeis (DB) Gentleman Joe Palooka (Mono.)	111.6%
PHILADELPHIA—Aldine	104.0%
PITTSBURGH—Stanley	66.3%
SALT LAKE CITY—Uptown	131.7%
SALT LAKE CITY—Rialto, MO 1st week	125.0%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	89.7%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	50.0%
ST. LOUIS—Ambassador (DB) Rolling Home (Screen Guild)	72.4%

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DECEPTION (WB)

Final Report:

Total Gross Tabulated	$859,700
Comparative Average Gross	798,600
Over-all Performance	107.6%

BALTIMORE—Stanley	130.8%
BUFFALO—Buffalo	118.4%
CHICAGO—State Lake, 1st week	111.8%
CHICAGO—State Lake, 2nd week	86.9%
CHICAGO—State Lake, 3rd week	83.8%
CINCINNATI—RKO Capitol, 1st week	142.8%
CINCINNATI—RKO Capitol, 2nd week	84.8%
CLEVELAND—Warner's Hippodrome	128.5%
DENVER—Denver	94.1%
DENVER—Esquire	85.3%
DENVER—Webber	102.5%
DENVER—Aladdin, MO 1st week	120.0%
KANSAS CITY—Newman, 1st wek	108.6%
KANSAS CITY—Newman, 2nd week	65.2%
LOS ANGELES—Warner Downtown, 1st week	121.4%
LOS ANGELES—Warner Downtown, 2nd week	99.0%
LOS ANGELES—Warner Hollywood, 1st week	144.0%
LOS ANGELES—Warner Hollywood, 2nd week	94.4%
LOS ANGELES—Warner Wiltern, 1st week	146.4%
LOS ANGELES—Warner Wiltern, 2nd week	101.4%
MINNEAPOLIS—Radio City	91.9%
MINNEAPOLIS—Century, MO 1st week	95.5%
MINNEAPOLIS—Century, MO 2nd week	95.5%
MINNEAPOLIS—Lyric, MO 3rd week	67.3%
NEW YORK—Hollywood, 1st week	202.8%
NEW YORK—Hollywood, 2nd week	138.8%
NEW YORK—Hollywood, 3rd week	135.2%
NEW YORK—Hollywood, 4th week	149.4%
NEW YORK—Hollywood, 5th week	81.8%
NEW YORK—Hollywood, 6th week	67.6%
NEW YORK—Hollywood, 7th week	58.7%
OMAHA—RKO-Brandeis (DB) Genius at Work (RKO)	118.1%
PHILADELPHIA—Boyd, 1st week	156.1%
PHILADELPHIA—Boyd, 2nd week	104.9%
PHILADELPHIA—Boyd, 3rd week	99.5%
PHILADELPHIA—Boyd, 4th week	68.7%
PITTSBURGH—Stanley	114.7%
SALT LAKE CITY—Centre	104.5%
SALT LAKE CITY—Capitol, MO 1st week	102.2%
SAN FRANCISCO—Warfield, 1st week (DB) High School Hero (Mono.)	110.2%
SAN FRANCISCO—Warfield, 2nd week (DB) High School Hero (Mono')	69.3%
SAN FRANCISCO—State, MO 1st week (DB) High School Hero (Mono.)	76.9%
ST. LOUIS—Ambassador (DB) Little Miss Big (Univ.)	94.2%
ST. LOUIS—Missouri, MO 1st week (DB) Little Miss Big (Univ.)	107.6%

Admission Tax in Puerto Rico Up To $753,030

by REUBEN D. SANCHEZ
in San Juan

The tax on admissions to all public shows in Puerto Rico during the fiscal year 1945-46 amounted to $753,030 as compared with $609,598 for the previous year—an increase of about 23.5 per cent.

These collections represent the tax on all public shows, but motion picture theatres contributed between 60 and 70 per cent of that total with baseball games, boxing and cock fights taking care of almost all the remaining collections.

During the war years there was a great increase in the number of people attending public shows. In 1943, for instance, the number of admission tickets sold was twice that sold in 1941. However, during the latter part of the fiscal year 1943-44 and all through the following fiscal year, admissions diminished in number. The transfer of American troops from Puerto Rico is mainly accountable for this.

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The tax on motion picture films imported into Puerto Rico—amounting to two cents per lineal foot—during the fiscal year 1945-46 amounted to $157,380.72 as compared with $116,660.49 during the previous year.

Puerto Rico imports an average of 6,000,000 lineal feet of motion picture film annually, of which more than 4,000,000 feet come from Hollywood.

▽

Cost of labor and construction materials have almost tripled in Puerto Rico during the past few years, but the number of construction permits is increasing and a larger number of theatres will be built if the Civil Production Administration in Washington authorizes the purchase of materials. The Planning Board has adopted zoning regulations which cover all the municipalities.

Jewish Federation Honors Showman Billy Rose

Billy Rose was honored Thursday at the 1946 dinner of the amusement and allied industries division of the Federation of Jewish Philanthropies at the Hotel Pierre, New York. Herbert Bayard Swope was master of ceremonies and Joseph Willen, executive vice-president of the Federation, was one of the principal speakers. Bernard M. Baruch, who once employed Mr. Rose as his personal secretary, presented Mr. Rose a gift commemorating his "distinguished achievements as a showman, journalist and humanitarian." The dinner climaxed the division's participation in the Federation's drive to raise $12,000,000 to meet the 1946-47 budget needs of 116 affiliated hospitals and welfare agencies which annually serve about 350,000 persons of all races and faiths.

Chicago Has New Theatre in Loop

Chicago Bureau

Chicago will have a new 1,687-seat first run theatre in the Loop when the Rialto, formerly a combination film and burlesque theatre, will open Christmas Day with MGM's reissue, "Rage in Heaven." The price scale will be the same as other Chicago first run theatres, with a 95-cent evening admission. The Rialto will close December 19 to complete remodeling and reconversion.

While Nate Barger, owner of the theatre, declined to comment, it is understood that one of the reasons for abandoning stage presentations has been the continually increasing demands from various local unions. Union demands also forced the Star & Garter theatre to abandon burlesque shows a month ago in favor of a straight film policy.

Thomas C. McConnell, attorney for the Rialto, has announced that negotiations are under way with distributors regarding first run product. Mr. McConnell is also lawyer for the Jackson Park theatre in Chicago. In the five days prior to the Christmas opening, the Rialto will spend $5,000 in newspaper advertising announcing the policy change.

Nebraska Exhibitors Pledge Stand Against 50% Pictures

At the third regional meeting at the Waldorf Hotel in Norfolk, Neb., on Tuesday, December 3, 24 northeast Nebraska exhibitors of the Allied Independent Theatre Owners of Iowa and Nebraska reiterated their pledge to buy no 50 per cent pictures. Other points covered were the proper consideration of overhead in buying film, admission price problems, methods of avoiding local taxation, local and blind checking, community value of the theatre and the sales policies of the various distributors. The group praised the plan announced by Robert Mochrie, RKO general sales manager, which concerns a flat rental policy for small town exhibitors.

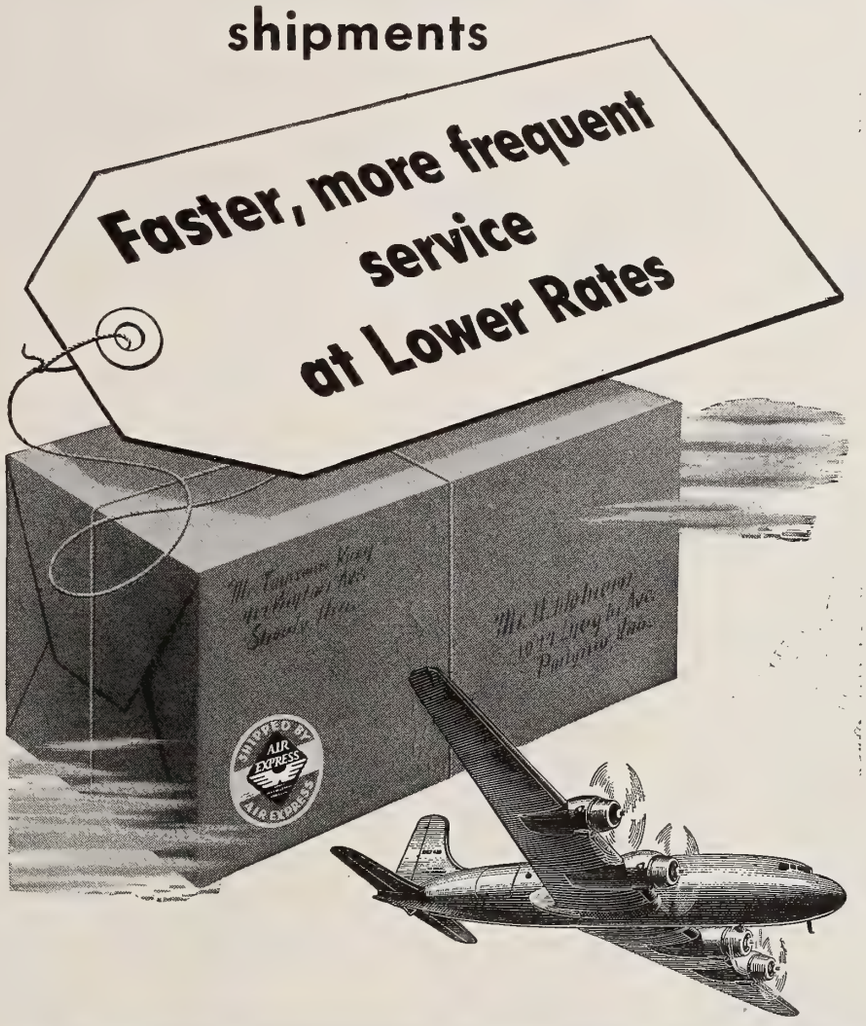
Warner Club Xmas Party Set for December 21

The Warner Club's annual Christmas Kiddie Party will be held at the Hollywood theatre, New York, December 21, starting at 10:15 A.M., Stuart H. Aarons, club president, has announced. Gifts will be distributed to the children, grandchildren, brothers and sisters, not over 12, of club members. Entertainment will consist of short subjects and stage attractions.

Grey F. Navarre Dies

Grey F. Navarre, 56, owner of the Variety theatre, Seattle, died of a heart attack December 4. In the industry for 25 years, he formerly was manager of United Paramount Pictures in Seattle. He was a native of Yakima, Washington.

Now, on all your Air Express shipments



Big, Fast Planes now in Airline service — and more planes of every type — mean quicker delivery for your Air Express shipments — with plenty of space for all you want to send. More "same-day" deliveries to serve you better.

Cost Way Down, too! Economies in large planes, large volume, are passed to you in drastically reduced rates. Included, of course, is special pick-up and delivery in all major U. S. towns and cities. Fast air-rail schedules to and from 23,000 off-airline communities.

Direct Foreign Service between the United States and scores of countries. The world's best service, in the world's best planes!

RATES CUT 22% SINCE 1943 (U. S. A.)					
AIR MILES	2 lbs.	5 lbs.	25 lbs.	40 lbs.	Over 40 lbs. Cents per lb.
149	$1.00	$1.00	$1.00	$1.23	3.07c
349	1.02	1.18	2.30	3.68	9.21c
549	1.07	1.42	3.84	6.14	15.35c
1049	1.17	1.98	7.68	12.28	30.70c
2349	1.45	3.53	17.65	28.24	70.61c
Over 2350	1.47	3.68	18.42	29.47	73.68c
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POSITIONS WANTED

PROJECTIONIST—VETERAN—7 YEARS' EXPERience, married, go anywhere. J. ENSLOW, 318 East Capitol St., Washington, D. C.

MANAGER—FOUR YEARS' EXPERIENCE ARMY theatres, prefers small theatre. Worked all positions. E. E. HAGER, Ramage, West Virginia.

MANAGER AND PUBLICITY MAN COMBINED presently employed desires change. 20 years' experience. Well known in industry. Best of references. Proposition must be high class and offer future. BOX 2062, MOTION PICTURE HERALD.

PROJECTIONIST—OVER FIFTEEN YEARS' EXperience, fine reference, wants permanent position, around New York. BOX 2061, MOTION PICTURE HERALD.

USED EQUIPMENT

PRICED TOO LOW—BUT WE NEED SPACE—Complete theatre outfits — Simplex SP, $995.00; Holmes L. I. Arc equipments, $1295.00; DeVry High Intensity Arc equipments, $2495.00. Ampro sound 16mm High Intensity Arc equipments, $1350.00. Condition excellent. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 Street, New York 18.

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

200 INTERNATIONAL ALL STEEL CHAIRS fully padded backs, spring edge cushions, reupholstered and rebuilt, $8.95; 900 American veneer back reupholstered, metal lined, spring edge cushion chairs, $6.95, same with panel back, $7.95; 185 Stafford veneer chairs, excellent, $4.95; 154 Irwin tapestry upholstered padded back, reupholstered boxspring metal lined cushions, rebuilt, $8.95; flameproof plastic coated leatherette, $1.35 yard (60 yd. roll). Write for Stock List. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 Street, New York 18.

MECHANISMS, COMPLETELY REBUILT, SIMplex $217.50, Powers $109.50; Brenkert High Intensity lamphouses, rebuilt, $365.00; Catalog available. Foreign inquiries invited. STAR CINEMA SUPPLY COMPANY, 440 West 45 St., New York 19.

WANTED TO BUY

WE ARE INTERESTED IN PURCHASING brand new or reconditioned Film Studio Equipment for 35mm film, such as cameras, recording machines, lights, tripods, dollies, microphones, booms, etc. Also, we are interested in brand new or reconditioned theatre equipment such as projectors, chairs, light-fittings, screens, displays, panels, etc., or any other article connected with the Motion Picture Trade. Please write to: MESSRS. LOGIN DAWLAT CORPN., LTD., Motion Picture Division, PATEL CHAMBERS, French Bridge, Bombay 7, India. Cable: "BOMLOGIN," Bombay (India).

1000 SEATS—ANYWHERE—WILL REMOVE. F. SHAFER, Washington, Ind.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.50 per thousand. $22.50 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

BLOWUPS

THEATRE BLOWUPS. BEST QUALITY, SERVice. STITES PORTRAIT COMPANY, Shelbyville, Indiana.

NEW EQUIPMENT

PRE-INVENTORY SALE — PRICES REDUCED. Automatic record changers, $19.95; O/150 AC Voltmeters, $6.95; Telephone sets, $13.50; Special 1/6 HP Projector Motors, $39.95; Blowers with motors, good for heating—11,000 cfm $228.90; 13,500 cfm $276.00; closing out Rechargeable Flashlite Batteries 98c; Box Office Bowl Heaters, $3.95; Panic Bolts, $22.50; 6 amp Tungars, $2.95; Dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Winter Catalog Ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 Street, New York 18.

STUDIO EQUIPMENT

BARDWELL - McALISTER FLOODLIGHTS ON adjustable stand with casters, for 3 photoflood lamps, excellent, $69.50; Bell & Howell D 35mm or J 16mm sound printers, new, $2950.00; BH Eyemo Turret Camera, magazine, 4 lenses, motor, $995.00; RCA type double system recorder with amplification, etc., $6150.00; Duplex 35mm Printer, $495.00; 2000W Studio Spots, $67.50; Akeley Newsreel Camera, Gyrotripod, $695.00; BH Geared Tripods, $69.50. Send for latest Bulletin "Sturelab." S. O. S. CINEMA SUPPLY CORP., 449 W. 42 Street, New York 18.

16-35MM. PRODUCTION EQUIPMENT — CAMeras, film recorders, editors, tripods, dollies, microphones, disc recorders, booms. We buy—trade. Send us your used equipment or lists. Write your wants CAMERA MART, 70 West 45th St., New York.

THEATRES

WANTED TO BUY OR RENT THEATRE, 900 seats or under, anywhere. Highest references. Immediate cash. BOX 2055, MOTION PICTURE HERALD.

NEW THEATRE FOR SALE—OVER 400 LOGE-like seats! Finest of equipment. Location offers no competition. $59,500, with $29,500 down. 45 miles N. E. of Fresno. Realtor: WOESSNER, 4780 Grant Avenue (Bus. 5-2902), Fresno 2, Calif.

WANTED—SMALL THEATRE IN METROPOLItan New York City or vicinity. BOX 2059, MOTION PICTURE HERALD.

HELP WANTED

WANTED: TWO MIDDLE AGED MEN AS MANagers. Inquire POST OFFICE BOX 505, Ithaca, New York.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

INTERNATIONAL MOTION P ICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Weisfeldt Named to Eagle-Lion Post

M. J. Weisfeldt has been appointed Eagle-Lion's special sales representative for metropolitan New York, and to handle special assignments, it was announced by Alfred W. Schwalberg, vice-president and general sales manager. Mr. Weisfeldt, a veteran film executive, was for the past 10 years with Columbia in an executive sales capacity. Prior to that he was western sales manager for FBO and RKO, and was district manager of the central district for Fox.

Urges Labor Aid Management

Management cannot achieve any kind of efficiency unless it is permitted actually to manage. Union demands which unfairly restrict management in its proper administrative functions hold up activity, Edward T. Cheyfitz, assistant to the president of the Motion Picture Association and a former member of the CIO national executive board, told the annual conference of the Society for the Advancement of Management at the Hotel New Yorker December 7.

Analyzing both sides of today's labor-management picture, Mr. Cheyfitz concluded that full productivity was impossible without teamwork between management and workers. He outlined union restrictions hampering full productivity and said they included featherbedding, make-work resistance to technological change and restrictive rules and customs; resistance to managerial productivity, and union demands, made at the collective bargaining table, which undermine proper management functions.

On the other hand, fear of unemployment, fear of exploitation, and fear of managerial power tend to give rise to labor's anti-social practices, he said. "If we want labor to accept its share of responsibility for full productivity, we must eliminate these three fears which dominate the thought and working habits of millions of workers," Mr. Cheyfitz declared. He called for full employment, a policy of sound profits and a partnership status for labor to eliminate labor's fears.

Joseph Weinstock, Theatre Builder, Exhibitor, Dies

Joseph Weinstock, 63, retired theatre builder and exhibitor, died at the Montefiore Hospital in New York Saturday, December 7, after an illness of several months. Mr. Weinstock was born in Austria and came to the United States when he was eight years old. In 1911 he became active in the motion picture industry as an exhibitor when he purchased and operated the City Hall theatre in New York.

Mr. Weinstock also built the 167th Street, the Faremont, Tremont and Elsmere theatres, which he sold to Marcus Loew about 18 years ago. After that he operated a circuit of burlesque theatres in association with Billy Minsky.

Surviving are his wife, Lillie, three sons, Edward, Harold and Chester, and four daughters. Funeral services were held Monday at the Riverside Memorial Chapel and internment was at Mt. Lebanon Cemetery in New York.

Clyde Dueal Brown

Clyde Dueal Brown, 34, manager of the Fox theatre in Fullerton, Cal., and former manager of the Fox, St. Louis, succumbed to a heart attack last week at his home in Anaheim, Cal. Funeral services were held in St. Louis.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



Theatre Scheme for A Community Center

The Manager and His Staff as Good Hosts

SEFING ON HEATING ECONOMY
MILLER ON SCREEN LIGHTING
SCHLANGER ON SEATING RADIUS
10 COLUMNS OF PRODUCT NEWS

PHYSICAL OPERATION · MAINTENANCE

DECEMBER 14, 1946

PROVED AGAIN—

Simplex E-7 PROJECTORS

REG. U.S. PAT. OFF.

COST LESS TO MAINTAIN!

FOX MIDWEST AMUSEMENT CORPORATION
GENERAL OFFICES
UPTOWN THEATRE BUILDING
KANSAS CITY, MISSOURI
2

L. E. POPE
PURCHASING AGENT

November 14, 1946

Mr. Arthur de Stefano
National Theatre Supply Company
223 West 18th Street
Kansas City (8) Missouri

Dear "Count":

After completing an analysis of our maintenance costs on various mechanisms used in Fox Midwest theatres throughout the five states in which we operate, in and near Missouri I find the E-7 to have an exceedingly low repair cost. And, we not only find the repair costs to be low, but various tests prove to me that we have an increased light on the projection screen, our picture is steadier than is any other make we are using, and that it is indeed a pleasure to use these machines, knowing that we can more or less forget about break-downs.

No doubt, your engineers who designed this piece of equipment deserve a lot of credit because the design is important in order to perfect a piece of equipment that gives such good service. I have found that the hardened parts used in this mechanism along with the oilite bronze bearings and the forced feed oil system eliminate most of the trouble we had in the past on mechanisms due to the fact that a lot of our mechanisms deteriorated because of neglect since it was a complicated matter to properly lubricate the other makes of projectors. And, the E-7 Mechanism is so simple to service that the matter of maintenance neglect has more or less been eliminated.

International Projector Corporation should be congratulated on the E-7 Mechanism, and I know you should be and are proud to offer a piece of equipment of this kind to your customers.

Sincerely yours,

L. E. POPE

LEP:bj

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
A General Precision Equipment Corporation Subsidiary
90 GOLD STREET • NEW YORK 7, N. Y.



IS SEAT WEAR-AND-TEAR EATING INTO YOUR PROFITS?

You cannot, of course, avoid heavy, seat-stretching adults . . . or kids who use seats for doormats . . . or even little "eat-and-spill" menaces. But you CAN keep them from causing you unnecessary expense if your seats are covered with that Lumite fabric that *cannot* wear out . . . *cannot* bag or "cup". . . and *cannot* stain! Lower your maintenance and cleaning costs by specifying Lumite fabric. For still other advantages . . . read below!

Lumite is wearproof · beautiful · luxurious

1.

Unlimited choice of beautiful patterns

The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY... to the eye *and* to the touch... yet low cost, plus amazing long-wearing qualities, make it a highly practical investment.

2.

Cannot fade... won't stain

Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it... neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

3.

Easy to clean... at less cost

No scrubbing... no vacuuming... no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats... which reduces your annual cost of upkeep considerably.

4.

Pliable... fits snugly... ventilated

Lumite fabric "upholsters well"! It cannot ravel, sag or tear. There is no "cupping." It holds a snug fit on the seat... *permanently!* Because Lumite "breathes", it never becomes sticky in hot weather nor clammy in cold weather.

WRITE TO OUR DEPT. 51—for free samples and descriptive literature. Our trained engineers will be glad to work with you on your special applications.

LUMITE

woven plastic fabrics

LUMITE DIVISION
CHICOPEE MANUFACTURING CORPORATION
47 WORTH STREET, NEW YORK 13, N. Y.

about People of the Theatre

. . . and the business that serve them

CAMERA REPORTS OF THE TESMA EXHIBIT

Some of the people and booths which made the products exhibit of the TESMA-TEDPA convention in Toledo, November 8-11, the greatest event of its kind.



Robert Vallen presiding over the curtain track and control display of Vallen Inc., Akron, Ohio.



Mrs. William Gedris tending Ideal Seating booth, here visited by Joe Hornstein and R. Weingarten.



RCA's exhibit spaciously displayed both projection and sound equipment. Here is Brenkert section.



Larry Strong of Essannay Electric, Chicago, explaining Zipper changeovers, for major projectors.



At the booth of the National Super Service Co., Toledo, displaying theatre type vacuum cleaners.



A section of the Adler Silhouette Letter Com-.pany's exhibit of attraction panels and letters.



Tom LaVezzi (left) and aids at the LaVezzi Machine Works display of projector parts.

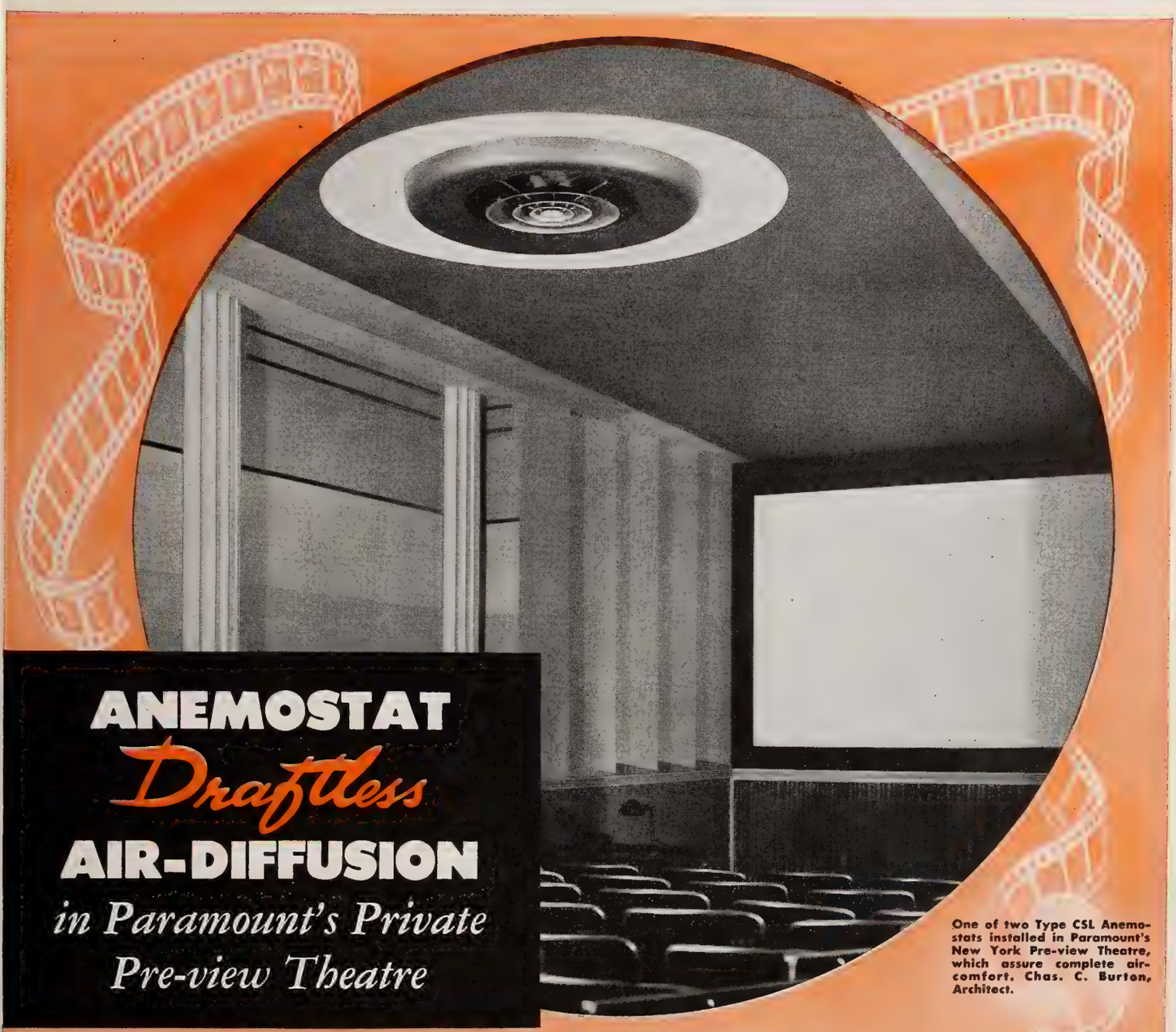


James Ullman (right) explaining application of Gull Industries' new black light murals.



The Kollmorgen Optical Company, Brooklyn, displayed its complete line of projection lenses.

[CONTINUED ON PAGE 6]



ANEMOSTAT *Draftless* AIR-DIFFUSION *in Paramount's Private Pre-view Theatre*

One of two Type CSL Anemostats installed in Paramount's New York Pre-view Theatre, which assure complete air-comfort. Chas. C. Burton, Architect.

The problem of air-distribution in combination with indirect lighting in this modern Pre-view Theatre of Paramount Pictures, Inc., was solved by the use of Anemostats to the complete satisfaction of the owners. The Anemostats provide equal distribution of the conditioned air—both winter and summer—free from annoying and harmful drafts. Lighting units concealed behind the outer cones of the Anemostat throw light on a plaster cove. With this "Anemostat Lighting Combination" many unusual and colorful lighting effects are obtainable by the insertion of colored lamps in alternate sockets.

Engineered to meet the individual requirements of each theatre—new or remodeled—Anemostat air-diffusers distribute the conditioned air in pre-determined patterns: *No drafts . . . No stale air-pockets . . . Constant temperature and humidity equalization!*

Our staff of engineers is devoted solely to the science of air-distribution. Backed by 25 years' experience in the solution of air-diffusion problems, these experts are particularly qualified to assist you. A consultation may be arranged without obligation.

Write for full details.

PROMPT DELIVERIES

All Anemostats are specially designed to solve individual air-diffusion problems. However, the great variety of models that have been developed and standardized, often permits us to assure prompt deliveries from stock.

"NO AIR-CONDITIONING SYSTEM IS BETTER THAN ITS AIR-DISTRIBUTION"

ANEMOSTAT

REG. U. S. PAT. OFF.

ANEMOSTAT CORPORATION OF AMERICA

10 East 39th Street, New York 16, N. Y.

REPRESENTATIVES IN PRINCIPAL CITIES

AC-1096

CAMERA REPORTS OF THE TESMA EXHIBIT (continued from page 4)



Black Light Products, Chicago, had a display representing a complete line of black light paints and light sources, with Miss J. R. Richardson in charge.



The Electroaire Corporation, Long Island City, displayed its new theatre-type machine for the generation of ozone for deodorization and air freshening.



A full-size panel for a large marquee displayed the attraction advertising equipment of Wagner Sign Service, Chicago.



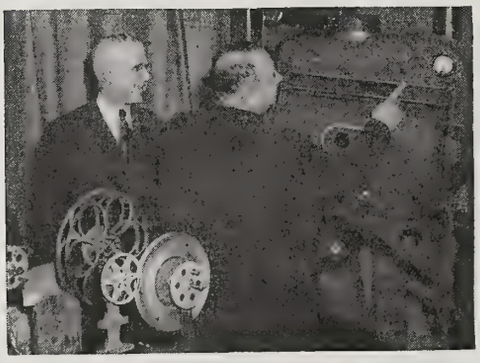
W. D. Hausler (left) and L. W. Davee (right) at the Century Projector booth, which had a demounted mechanism set up for operation.



James Elderkin (right) explaining the workings of the electronic carbon feed control used in the new Forest Manufacturing Company lamp.



Charles Hughes (left), head of the Fort-A-Cide Corporation, Chicago, explaining the varied applications of Fort-A-Cide disinfectant.



The Wenzel Projector Company, Chicago, exhibited its Ace projector and soundhead and line of projection accessories, with Fred Wenzel in charge.



Carl Weber, Jr., (right) presiding over the demonstrations of the Weber Machine Corporation's projection and sound equipment.



The Reeves Instrument Corporation exhibited its projector magazines and film splicing equipment, with James Cunningham and Irving Merkur in charge.



Abram Samuels (right), head of Automatic Devices Company, Allentown, Pa., at his company's exhibit of curtain control tracks and controls.



With special devices, Altec Lansng demonstrated the workings of its speaker system. Shown in foreground is Walter Simons of Altec.



Burgi Contner (right), head of Blue Seal Cine Device, Inc., presiding over exhibit of Blue Seal projectors and sound equipment.

[CONTINUED ON PAGE 8]



You'll attract more customers... with HIGH INTENSITY PROJECTION!

Managers of small theatres find that Simplified High Intensity Projection actually attracts more customers to their shows. The reason?

Because this inexpensive form of high intensity projection gives the movie-goer more for his money. It provides a brighter screen, a sharper image. It makes available to the small theatre the same perfection of modeling and detail... the same fidelity of color reproduction... found in the larger theatres. This means more audience relaxation and enjoyment... which means bigger box office.

In spite of the obvious improvement that Simplified High Intensity Projection can make on your screen, it is actually low in cost. In fact, just a few extra admissions per show will more than pay for it.

Take the first step today toward attracting more and more customers... Consult your supply house on the availability of High Intensity Lamps.

The word "National" is a registered trade-mark of

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Unit of Union Carbide and Carbon Corporation

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30 East 42nd Street, New York 17, N. Y.

***Division Sales Offices:* Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco**

This advertisement appears in **Better Theatres, December 14, January 11; Film Daily, December 6, January 10; Motion Picture Daily, December 11, January 8; International Projectionist, January, February; Modern Theatre, January 4, February 1; Physical Theatre, January 15; Showmen's Trade Review, January 4, February 1; also adapted for Film Daily 1947 Yearbook.**



AT LAST!

A "packaged deal" now makes the much demanded black light decoration for interiors available to theatres without the complications of designing, painting, or involved lighting installations.

Glo-Craft

EDGELITE MURALS

A sensation at the recent Theatre Equipment Convention in Toledo.

Ideal for all auditorium, foyer, and lobby walls, the soft glowing Glo-Craft fluorescent colors on crystal clear lucite plastic provide dramatic atmospheric effects that make any theatre the talk of the town. Easily and quickly installed by anyone as an integral part of existing or projected decoration. Almost as simple as hanging a picture.

A wide selection of designs and color schemes permits each installation being exclusive in a locality.

A new, inexpensive source of activating ultra-violet light, the long life 360 BL fluorescent lamp is concealed within the supporting channel along the lower edge of the mural. The fluorescent colors are permanently sealed within the panel. The outer surface can be cleaned and polished.

AVAILABLE NOW!

Now being shown by leading theatre equipment dealers. Cost much less than usual fluorescent wall decoration. Low operating cost.

Write for illustrated literature.

GULL INDUSTRIES, INC.

1024 Keith Building • Cleveland 15, Ohio

Licensed under Switzer Brothers' U. S. Patents and pending applications.

WALKER - PM - SCREENS

Quality

NATIONAL THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

ABOUT PEOPLE OF THE THEATRE

LESMA EXHIBIT **[Continued from page 6]**



Lou Grozcic and George Mead of General Register, with Harry Blumberg, dealer (center).



The display of sand urns of the Compco Corporation, Chicago, in charge of Sam Zagel.



Roland Fontaine (right) and Edward Dawson presiding over the Fontaine cue marker display.



A new decorative material displayed was Thabet Manufacturing Company's aluminum tiles. E. Thabet is shown at left.

•

J. R. SPRINGER, general manager for Century Theatres, has announced the reopening of the circuit's Avalon theatre in Brooklyn, N. Y., after being closed for



STOP THAT THEFT AT THE BOX OFFICE!

Prevailing odor conditions may be robbing you of more than you believe—



ELECTRO ⚡ AIRE Central Plant Ozone Equipment

Makes the air as odor-free and refreshing as a mountain breeze. This electro-mechanical means of positively eliminating not only the odors and musty, stuffy atmosphere arising where crowds gather, but also those prevalent in restrooms and from popcorn and other concessions, is

NOW AVAILABLE TO THEATRES

Electro-aire installations in restaurants, hotels, garages and many industrial plants, for 40 years have been eliminating the worst odors. There are more than 100,000 satisfied owners of Electro-aire equipment.

Can be installed independently or connected into the recirculated air ducts of your present ventilating system.

A TWIST OF THE WRIST AND ODORS ARE BANISHED!

Remotely controlled at will from any convenient point to meet all conditions of traffic flow and odor intensity.

REDUCES HEATING AND COOLING COSTS!

Economical operation of most air conditioning and ventilating systems necessitates the recirculation of a major portion of the air, thus building up an accumulation of odors. Air conditioning and filtering removes the dust and dirt, but it requires Electro-aire to remove the odors.

Operating costs about 25¢ per day.

No refills. No chemicals. No extras to buy. Your first cost is practically your last cost.

For further details, operating information and name of your nearest distributor, write

THE ELECTROAIRE CORPORATION
41-38 37th St. Long Island City 1, N. Y.



USAIRCO KOOLER-AIRE

THEATRE AIR CONDITIONING

Keep your public theatre-going minded by providing cooling comfort with a USAIRCO theatre air conditioning system. Over 8000 Kooler-aire systems installed coast to coast testify to real box office earnings for exhibitors. There's a USAIRCO system for every type of house, all engineered for box office stardom!

PROFITS IN THEATRE COOLING FOR THE EXHIBITOR

United States Air Conditioning Corporation
MINNEAPOLIS, MINNESOTA
USAIRCO

READ THE ADS — they're news!

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street **Columbus 15, Ohio**
"The Buildings We Build Build Our Business"

six months. Completely renovated, with new sound, projection and air-conditioning equipment, the theatre was officially reopened November 20. MICHAEL NICHOLAS is managing the theatre under district manager LENNY FREUND.

The Monroe theatre in Kalama, Wash., has been sold to Mr. and Mrs. NICHOLAS RECK by the Theatre Exchange Company of Portland, Ore., representing Mr. and Mrs. KARL OLSON.

In Oklahoma HOWARD COLLIER has opened his new Oak theatre at Hartshorne, while RAY HUGHES has reopened the Liberty theatre at Heavener after remodeling and redecorating.

A. FIORE, Altec Lansing Corporation's plant superintendent, in charge of all plant operations in Hollywood, represented his company at ceremonies in Montreal, Canada, marking the beginning of production of Altec Lansing products by Northern Electric Company of Canada.

ED NEWMAN has announced that he will open the Elm Street theatre in Waco, Tex., early in January. It seats 418.

Mrs. MAMIE S. RHODES, who has been assisting her father-in-law, C. C. RHODES, in operating the latter's Roxy and Warsaw theatres at Cole Camp, Mo., has taken over the Cozy theatre in Liberal, Mo. Mrs. Rhodes purchased the Cozy from Mr. and Mrs. G. C. BLACKMORE.

O. F. CRAIG of Newark, Ark., has sold the Royal theatre to J. V. CHAPMAN, JR., and R. S CHAPMAN, also of Newark.

CARL H. BOLLER, theatre architect of Los Angeles, a brother of ROBERT BOLLER, Kansas City theatre architect, died recently. The two brothers had been associated for 25 years as Boller Brothers in the latter city. Carl moved to Los Angeles for reasons of health in 1920. He had been on the stage before entering architecture, having acts for which he designed special scenic effects. A third brother, WILL F., was in theatre scenic work years ago in Kansas City, and now lives in Dallas, Tex. Robert and Carl, while in partnership or when operating separate offices, designed some 300 theatres.

RAY JEANOTTE has sold his Roxy theatre in Huntsville, Mo., to GUY FLEMING, local business man, and has purchased the Exira theatre in Exira, Ia., from LEE HENRY, who recently bought and took over operation of the Lyric in Plattsburg, Mo.

The Mohawk, a 900-car drive-in theatre near Albany, N. Y., opened last June by

BREAKING ALL RECORDS FOR

Smartness and Long Wear!



TOLEX makes a distinctive doorway—used as wall covering and wainscoting.

TOLEX*

UPHOLSTERY

EXTRA TOUGH . . . EXTREMELY SMART
EASY TO CLEAN . . . WASHABLE . . . VERMIN-PROOF
STAIN-PROOF . . . CAN BE FLAME-PROOFED
DURABLE . . . ECONOMICAL
STRIKING RANGE OF COLORS AND EFFECTS

Specify TOLEX upholstery for new equipment or replacement. Write for samples and more details. Textileather Corporation, Toledo, Ohio.

**A registered trade name identifying Textileather's plastic leathercloth.*

Made by the Manufacturers of

TEXTILEATHER



NOT LEATHER

HOW MANY OF YOUR SEATS ARE ROPED OFF

by picture distortion?

The Revolutionary New

RETISCOPE CONCAVE SCREEN

"Shaped Like the Retina of the Eye"



ABSOLUTELY ELIMINATES DISTORTION FROM ALL POINTS IN ANY THEATRE

Makes every seat earn money by affording a perfect image even at the extreme sides and in the balcony.

PERFECT FOCUS — no special lenses required.
GIVES ILLUSION OF DEPTH TO THE PICTURE.
MADE OF FIBERGLAS, laced to a curved, movable steel frame.
REDUCES GLARE, HOT SPOT AND EYE STRAIN by polarizing the light.
IMPROVES SOUND. The glass fibres react like a "million" baffles, resulting in a less directional effect.
ABSOLUTELY FIREPROOF.
PRACTICALLY INDESTRUCTIBLE.
WASHABLE AS A WINDOW.

YOU'RE THROUGH BUYING SCREENS WHEN YOU INSTALL A RETISCOPE

See any of the installations and be convinced.
Write today for literature and prices.

RETISCOPE SCREEN COMPANY
214 W. 42nd St. • New York 18, N.Y.

Make "The Needle's Eye" your projection round table.

AUTOMATICKET — USED WHEREVER AUTOMATICKET SYSTEMS — TICKETS ARE SOLD — THE MARK OF PERFECTION

TRADE MARK

Cable Address "GENISTER" NEW YORK

GENERAL REGISTER'S ELECTRICALLY OPERATED

"AUTOMATICKET"

THE TICKET MACHINE OF PROVEN DEPENDABILITY

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the Fabian circuit in a pooling arrangement with Neil and Harry Hellman, has closed for the winter. The Saratoga, also a Fabian-Hellman situation, closed six weeks ago. The Mohawk is located midway between Albany and Schenectady, while the Saratoga is at Lathams Corners.

New changes for the Bijou Amusement Company at Nashville, Tenn., have been announced and are as follows: J. R. Rogers has replaced Don Hassler, resigned, at the Ritz theatre in Wilmington, N. C. Clifford LaFrance is the new manager of the Ritz at Monroe, La., James Erwin is being transferred from Monroe, La., to the new Ritz theatre in Rocky Mount, N. C. Syd Levy, present manager of the Ritz, will leave for a short vacation and upon his return will become a supervisor for the company.

H. A. Plater, manager of the Lincoln theatre in Charlotte, N. C., has announced that as soon as building restrictions permit, his theatre, which is operated by Bijou Amusement, will be enlarged and modernized at a cost of $45,000. The Lincoln now seats 870. Mr. Plater, who has been in the theatre business for 23 years, also supervises the 420-seat Savoy in Charlotte.

Robert Selig, assistant to the president of Fox Intermountain Theatres in Denver, Colo., has been mentioned as a candidate for the annual distinguished service award of the Denver Junior Chamber of Commerce.

Harry Herman, owner of the Firemen's theatre in New Hampton, Ia., has named Raymond Klenske as assistant manager.

John Branton, film buyer for the Minnesota Amusement Company in Minneapolis, was elected chief barker of the Northwest Variety Club, succeeding A. W. Anderson, Warner Branch manager. George Granstrom was named first assistant chief barker; Max Torodor, second assistant chief barker; A. Lee, treasurer, and Morris Steinman, secretary.

Tony Stone of the Leon theatre in Tallahassee, Fla., has purchased a lot in that city and will build a new 700-seat theatre as soon as construction materials are available.

The lease of the Met theatre in Baltimore, Md., has been taken over by Milton Schwaber from Rome Theatres, which has operated the Met for many years. Mr. Schwaber also operates five other theatres in that area with Wilbert Brizendine as managing director. Maurice Freilinger has been transferred from

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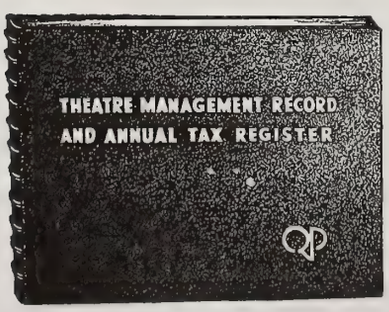
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the Rialto theatre of the Rome circuit to become manager of the Met, and HAROLD GROTT has been transferred from the Met to the Rialto.

SI GREIVER, who heads his own independent booking firm in Chicago, has been appointed booker and buyer for the Roxy theatre in Toluca, Ill. Owned by JOHN TOZZI, the theatre was opened Thanksgiving Day.

The Gordon theatre in Middletown, Ohio, dark since it was damaged by fire four years ago, is to be razed and the site used for a theatre and storerooms. The building will be erected by Mrs. MARY GORDON, owner of the property, as a memorial to her late husband, WILLIAM GORDON, founder of the theatre. The new house, which is to be equipped with a stage for plays and vaudeville, will be operated under a long-term lease by WILLIAM F. BIEN, manager of the National Theatre Supply branch in Cincinnati.

Prizes in Fox Intermountain Theatres campaign on "October in Motion Picture Month" have been awarded to RALPH BATSCHELT, Paramount, Denver, $100; WILBUR WILLIAMS, Boulder, Colo., $75; ELMER HAINES, Sidney, Neb., $50, and JOHN DENMAN, Mayan, Denver, $25.

KENNETH VOHS, for five years manager of the Ritz theatre in Chariton, Ia., has resigned to become purchasing agent and maintenance director for the Alliance Theatre Corporation of Chicago.

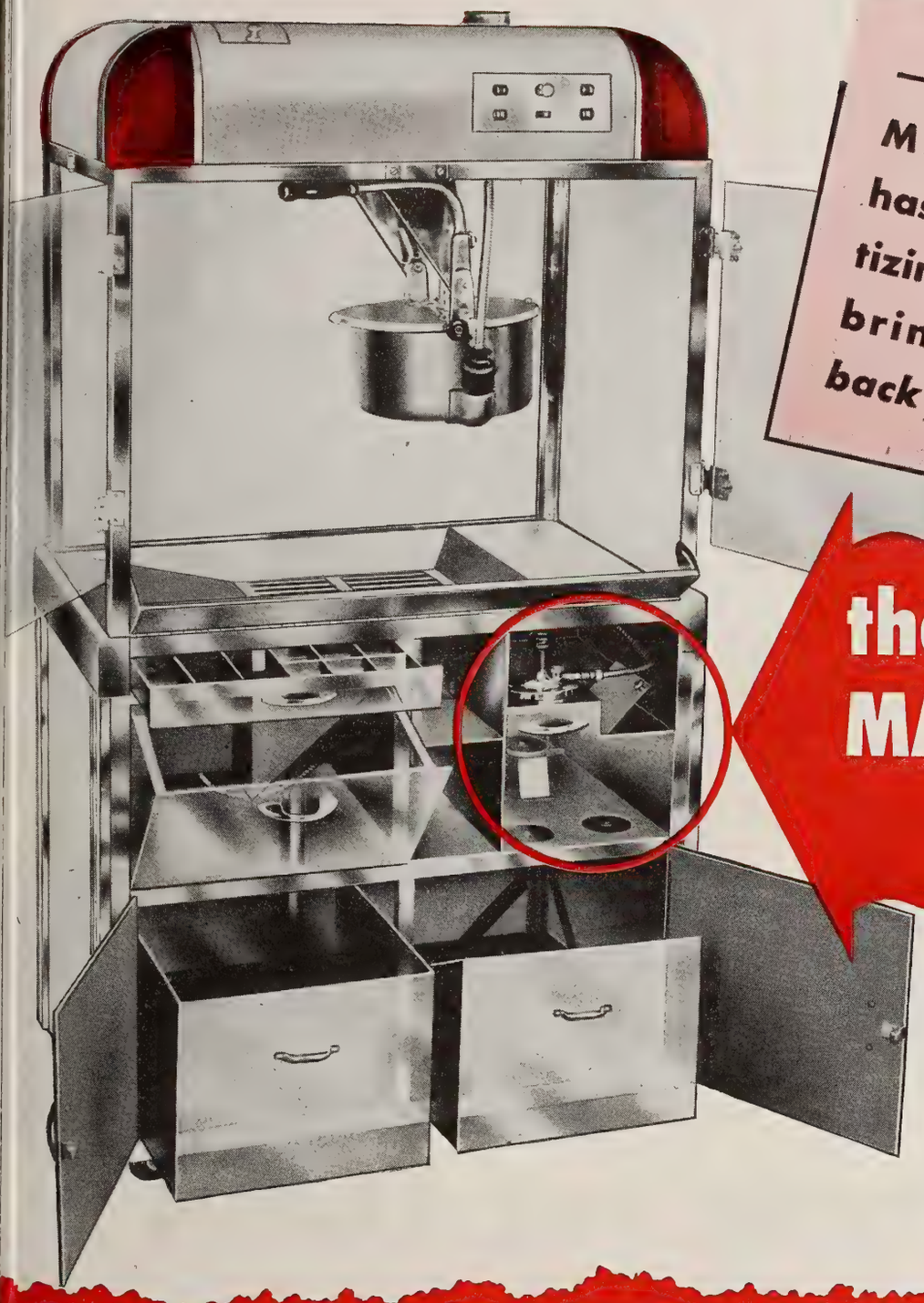
The Center Theatre Building on Main Street in Hartford, Conn., has been purchased from the Lieberman interests by HERMAN SALVIN and MAURICE GREENBERG. Offices, stores and the Center theatre are in the building. The Continental Circuit has a 20-year lease on the theatre.

EDDIE BRADY and RAMON RUENS have opened their new Mexican theatre, the Victoria, in Brownsville, Texas.

The Surprise Valley theatre, Cedarville, Calif., owned by Mrs. B. E. ATCHINSON, was opened late in December.

Response from parents and children to the District of Columbia inauguration of the Children's Film Library by JOHN J. PAYETTE, Warner general zone manager, has resulted in a second series in the seven participating neighborhood theatres. The new series started November 30, to run for five consecutive Saturday mornings. In addition, Mr. Payette has announced that eight Maryland, Virginia and West Virginia theatres will also stage Saturday morning showings for children.

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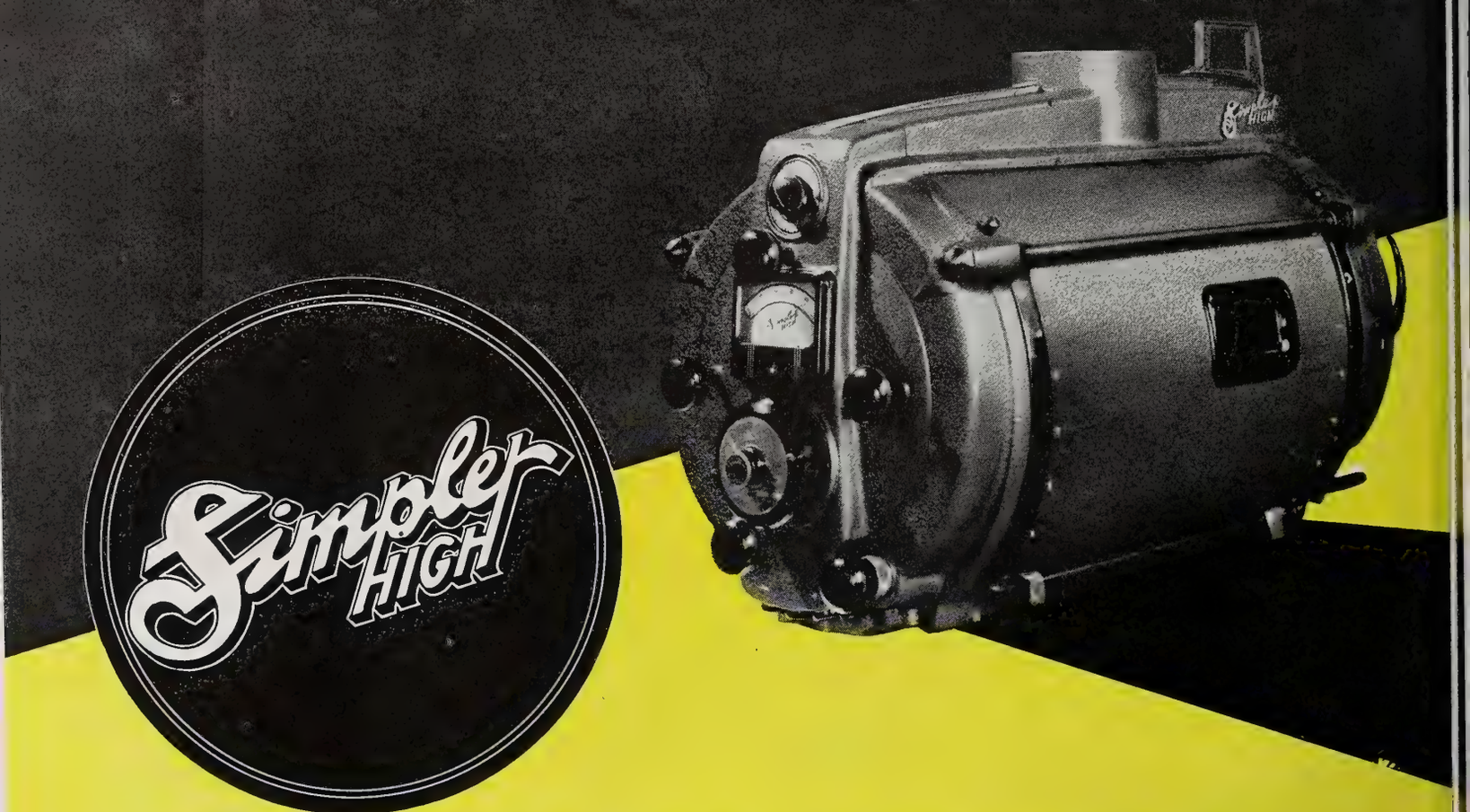
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Better Theatres

GEORGE SCHUTZ, Editor

1946 Convention Points To a Larger One in 1947

THE INDUSTRY'S first top-flight convention devoted to the interests of the physical theatre, has been fully reported, with its actuality measuring up fully to its advance publicity. Messrs. Neu, Boomer and Colvin, who are herewith pictured at the convention in a wholly pardonable mood of mutual congratulation, predicted that the 1946 joint meeting of the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association in Toledo last month, would be by far the greatest thing of its kind. And it was.

Even so, the 1946 convention already appears to be in for displacement by the 1947 meeting. This year's equipment and materials exhibit was impressive, not only in its size but in the variety of the classes of products displayed. But with something like 60 booths occupied at this convention, TESMA is shooting for at least twice that number next year. "I think we'll hit 150," ventured Oscar Neu, re-elected TESMA head, following the final 1946 session.



The job done—and well done. Roy Boomer, secretary (left), and Oscar Neu, president (right), of TESMA, with Ray Colvin, head of TEDPA, at the joint manufacturer-dealer convention in Toledo.

The 1947 joint convention may be held in Chicago partly because of larger exhibit facilities available there, as well as its central location. Toledo showed that a smaller city offers certain advantages for a convention of this kind, there being fewer counter-attractions, allowing the convention itself to be the predominant interest, which makes for full attendance at business sessions and effective attention to the exhibits. Many products for the theatre, however, require much more liberal exhibit facilities than are likely to be found elsewhere than in large cities.

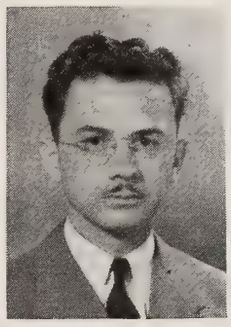
But on the social side the Toledo meeting was not found wanting. The Wendt Advertising Agency of that city was host to the ladies on several occasions, including a sightseeing trip and a bridge party. Harry Strong, having already assured the town a firm place in motion picture technology, made it the location of (to quote the several hundred persons who attended) "the greatest party in the annals of the business." After a promising prelude of cocktails at the expense of the National Carbon Company, the banquet got snarled in an overly-generous presentation of door prizes, but recovered its gay mood in a finale of dancing.

Next year's gathering is expected to find TESMA even better equipped to speak for the manufacturer than it was this year, when it came to Toledo with upwards of 80 members, representing a growth since the 1945 meeting of over 60 members. A campaign will be conducted under the direction of Roy Boomer, secretary, to make the organization fully representative of the manufacturing division of the theatre equipment and materials field by the time of the joint convention next September.

Altogether, the 1946 convention bestowed tardy recognition of the significance of products for the physical theatre to the prosperity of the theatre business. Its attractions were exclusively concerned with those products. Not a Hollywood star among them.

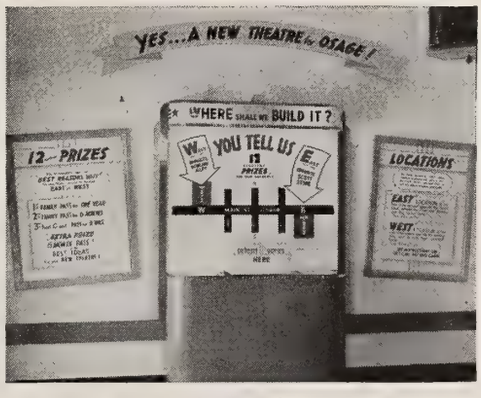
A Site Contest Offers New Twist to Old Stunt

INTEREST IN many a new theatre project has been whipped up by conducting a contest among the local folk to choose a name for the house. J. H. Watts of Osage, Iowa, has given such exploitation a new twist. He recently completed a contest in which his townspeople voted on a *site* for the theatre that he intends to build as soon as he can.



J. H. WATTS

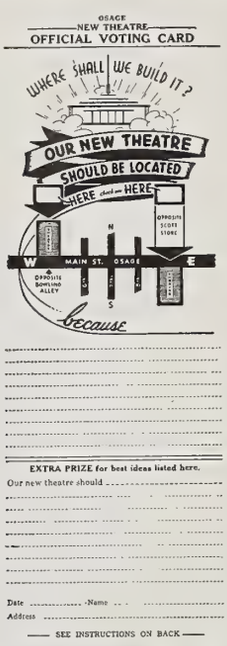
Osage is a little town of only 3,000, so in any case the new theatre couldn't be too inconveniently located. But Mr. Watts had two pieces of property on Main Street, and when he himself couldn't quite make up his mind about them, he asked himself, "Why not let my patrons choose?" There could be objections to that, of course, since there might be structural reasons for selecting one of them; but since he could not build at once, a site contest might well enliven business at the existing Osage theatre, while keeping alive the promise of a more modern house to replace it. Mr. Watts



A large poster explaining the contest, with map showing the two sites, was kept in the lobby of the Osage theatre.

wrote BETTER THEATRES about his plan, thinking we might have a suggestion or two to make, and subsequently went ahead with it. Now perhaps it would be better to let him tell about the results in his own words:

"You will recall that you were kind enough to write me, offering several excellent suggestions concerning our 'New Theatre Contest.' Since that time we have conducted the contest with what we believe to be very satisfactory results.



Reproduction of the ballot used by Mr. Watts, providing for choice of site on a map.

"The main objective, of course, was to create interest in the fact that we were serious in planning a new theatre for Osage. This has been talked about many times in the past by previous owners, but was never intended until competition threatened.

"The judge consisted of a local minister, a bank official and a doctor's wife. The contest was conducted in such a way as to allow Mrs. Watts and I final choice of the location. The prizes were awarded for the best reasons for the contestants' choices, regardless of the location preferred on the ballots. The voting ended in almost a tie, which gave us a legitimate excuse for withholding announcement of the final choice. In the meantime, our architects, Wetherell & Harrison of Des Moines, were able to examine both locations.

"First prize was a family pass for a year, second prize one for six months. The naming of winners certainly proved beyond all that Mrs. Watts and I had no influence on the judges, for the first prize was won by a family of ten, and second by a family of six!"

What does the public think it wants in a theatre, as to location or facilities? Here are some answers from the little town of Osage:

"Have comfortable seats and a lounge with comfortable furniture . . . Have larger rest rooms located on first floor . . . A building like a man is known by the company he keeps, the east location would be a credit to a nice theatre. The new theatre should have a rest room of adequate size, a little more space between seats; above all, the pictures should be clear and steady . . . This location would lend prestige to a theatre since within the radius of a block are a bank, the library, a church and the post office, across the street is the bus depot, and half a block away the intersection of two main highways."

One feminine contestant gave reasons for her choice in verse running 38 lines of rhymed couplets. But perhaps the one Mr. Watts liked best was:

"We are creatures of habit and the Osage theatre has been in the present neighborhood for many years. The location (near existing theatre) is most convenient for shopping and eating and why change a good thing? That goes for the owner, too!"

Mr. Watts reports that in developing the theatre plans, he has interested the owners of a number of buildings adjacent to the site he intends to use, in building new fronts. One of the buildings will provide a sandwich shop next to the theatre, another contains a department store.

In the advertising display business for twenty years, Mr. Watts became an exhibitor only four years ago as a result of his hobby—home movies. He made a Christmas picture, "I Saw Santa," starring his young daughter, which won several prizes. Having thus tasted the thrills of motion picture production, he decided to be an exhibitor—a sequence not without parallel in the industry.

Feeling Rather Than Seeing Color Values

"THERE IS MORE to color than meets the eye," Hayes Quinn, color consultant of the Pittsburgh Plate Glass Company, observes in a piece prompted by the use of color in David O. Selznick's "Duel in the Sun" as an emotional device of narration. Such evaluation of color has neglected bearing on theatre design.

But we may be coming to a more general use of color as Mr. Quinn refers to it. The new techniques and implements of illumination probably point the way to give color more than a mere "visual effect."

"Color not only has a visual effect," says Mr. Quinn, "but it possesses symbolic and psychological attributes that are real and definite. Through those characteristics color has the power to create and intensify both emotional and muscular action."

Most people have some appreciation of this, from their own reactions as well as the reports of others. It is pretty generally understood that red is irritating, that green suggests coolness, that blue is soothing. The trouble is, we don't usually pay much attention to such attributes when we choose colors. Perhaps we shall. We should do so in interior design if we are to get the most from fluorescent lighting.

FOYER OF FOX INTERMOUNTAIN'S QUONSET HUT THEATRE



This view of the Fox theatre in Aurora, Colo., made available since the November 16th issue, in which it was described, shows the refreshment service in the foyer of this theatre built largely of Quonset hut mmbers.

Design for a Theatre To Serve Residents as A Community Center



Presenting a scheme for a motion picture theatre adapted to modern community planning, by Schlanger, Reisner, Urbahn and Hoffberg, architects, New York.

THERE ARE TWO basic kinds of recreational centers for which a motion picture theatre forms a nucleus. One offers a number of amusements, such as bowling, dancing, games, even athletic activities; the other type confines its functions to motion picture exhibition, but differs from the usual kind of theatre in that it provides an atmosphere of leisure, with provisions for the care of children so that attendance may be convenient and unhurried, and devotes considerable space to both indoor and outdoor facilities for resting and visiting. It is well adapted to association with shopping centers, and, indeed, may well have approaches equipped for the display of merchandise sold by nearby shops.

The scheme presented here is of the latter type. In recent years we have heard much discussion of such community theatre centers as a type to be widely built in the post-war era. Obviously, its requirements in space and freedom of plot indicate it for new residential sections, with the theatre an initial, or at least an early, project. This theatre and its grounds have been studied as part of such a community development, with the plan and architecture of the development considered in the light of modern thought in the designing of our new communities. As a link between the theatre and the community life there is incorporated an outdoor and an indoor nursery that can be used by shoppers as well as theatre patrons. The parking facilities are also arranged so as to be as much a community as a theatre service.



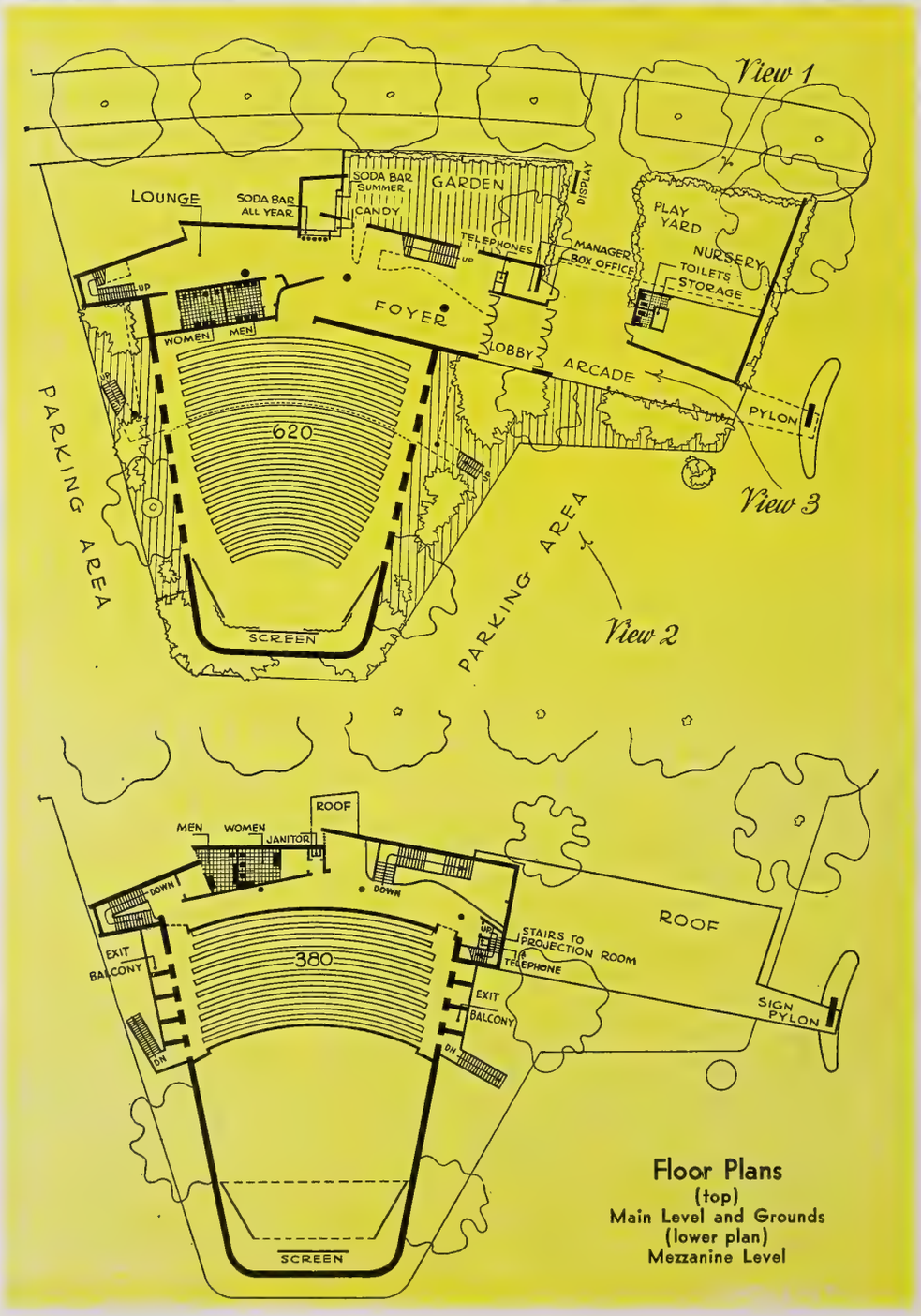
Looking down the arcade. This is View 3, to the right of View 1 at top of page.

The position of the theatre and its grounds is calculated to afford a maximum of open space for other buildings of the community, which might require greater height. The principal structure of the theatre sets well away from the street, with sufficient area of the plot used for approaches, for garden space, and for the outdoor nursery to protect the recreational area from commercial structures. At both the automobile and pedestrian approaches prominent attraction displays are provided.

The auditorium is laid out for 1000 seats. A two-floor plan is used so as to place as many seats as possible within distances and angles that represent the best viewing conditions. It calls for around 600 seats on the main floor, and upwards of 400 seats in a mezzanine. The seating plan in both levels is of the so-called Continental type, with aisles only along the side walls.

It is realized that building codes commonly forbid, or at any rate make it difficult to use, the Continental plan. Many communities are not subject to such restrictions, however; moreover, it has the





Floor Plans
(top)
Main Level and Grounds
(lower plan)
Mezzanine Level

approval of the National Board of Fire Underwriters.

Descriptions below are from the points of view from which the structures have been drawn in the three accompanying sketches. *View* 1 is at the top of page 19, *View* 2 at the top of this page, and *View* 3 at the bottom of page 19. Each of these views is related to the main level plan drawing on this page.

VIEW 1

This shows the pedestrian approach and covered arcade between the nursery and the theatre lobby. The horizontal textured surfaces are common brick. The display wall with circular apertures within which are suspended display frames, is made of concrete, which would be covered with rambling ivy. The soffit of the arcade, studded with downlights, would be made of the new type of crimped aluminum sheets. Large glass areas form the face of the lobby entry. Flagstone paving becomes part of the decorative exterior scheme.

VIEW 2

This view is taken from the parking area. It shows the sign pylon at the end of the arcade. The auditorium part of the structure is at the extreme left. The arcade side of the nursery and the theatre lobby entry are visible. The sign pylon would be faced with porcelain finish corrugated aluminum, the structure itself being of steel framework. The lobby wall facing the parking is mostly of clear plate glass in metal frame supports. Flood lighting concealed in the planting is used for illumination of the pylon.

VIEW 3

This view of the motor entrance is taken from a position under the arcade and looking towards the theatre lobby. The blank wall of the nursery shows an advantageous location for a theatre exploitation panel.

The Theatre with EYE-APPEAL—inside and out—draws the crowds—boosts profits

INCREASE THE POPULARITY OF YOUR THEATRE BY MODERNIZING...NOW!

● Successful theatre owners and managers know that a modern front is like a magnet—it attracts passers-by . . . draws them to the ticket office. And a smart, comfortable interior arrangement makes show-goers prefer that theatre. That means a steadier flow of patrons, larger attendances, increased profits—with the S.R.O. sign frequently in evidence. The magic secret? It isn't magic and there's no secret: These operators simply recognized the value of modernizing their theatres with Pittsburgh Glass and Pittco Store Front Metal and did something about it.

You, too, can increase the popularity of your theatre—make more money—by following the example of these progressive showmen. Why not look into the idea of remodeling your theatre now—inside and out—with Pittsburgh Glass and Pittco Store Front Metal. Your architect knows all about the advantages of these products. Be sure to discuss your problems with him. That will assure you a well-planned, economical design. We'll be glad to cooperate with you and with him. In fact, if you want them, you can arrange for convenient terms through the Pittsburgh Time Payment Plan.

While you're thinking about it, send for your free copy of our recently published booklet, which gives you valuable information and scores of interesting illustrations of Pittsburgh Glass and Pittco Store Front Metal installations. The coupon below is for your convenience.



MORE PATRONS are attracted . . . you make greater profits, when you modernize your theatre with Pittsburgh Glass and Pittco Store Front Metal. Here is an example of what was done with a theatre in McKees Rocks, Pa. Architect: Samuel Barbalat.

"PITTSBURGH" STORE FRONTS AND INTERIORS

Pittsburgh Plate Glass Company
2480-6 Grant Building, Pittsburgh 19, Pa.
Without obligation on my part, please send me a FREE copy of your illustrated brochure, "How Eye-Appeal—Inside and Out—Increases Retail Sales."

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"PITTSBURGH" stands for Quality Glass and Paint

PITTSBURGH PLATE GLASS COMPANY

Method in MANAGEMENT

...in its relations to the theatre property, to the public, and to personnel



By MAUREY L. ASHMANN
Zone Manager of the Interboro Circuit in Long Island, N. Y., communities

Controlling Children as a Good Host to Their Elders

WHEN YOU HAVE your patrons inside your theatre, then what? Last month this department considered how management plays the good host outside the theatre—as the public approaches the box-office, and in dealing with it on the telephone. Now let's go inside and see what makes the good host there.

The job of being host to the theatregoing public, and that is what every theatre manager is, is composed of many duties, supervision over many functions. But all of them add up to one thing—courtesy. This quality of the management must be reflected in the manner of the staff, in the control of traffic, in the orderliness of the patronage itself.

We once asked an acquaintance, "What do you think is the most important of the things outside of the picture that make attendance at a theatre pleasant?" He probably could have named quite a few things. But the first one he thought of was, "Preventing the kids from making a disturbance." That was his reaction. Other people would emphasize something else, depending upon their experience in theatres that they attend most often. Each should be familiar to the manager. He should be able to sense himself in his patrons' place. What do they like? What don't they like? When he knows, whether he acquires the knowledge from asking or by intuition, then and then only is he fit to deal with the theatregoing public.

Let us take the suggestion of the fellow who apparently has had some bad experiences in theatres because of failure to organize operations for constructive handling of children patronage. This is important. In the first place, our business has to be a good host to the youngsters themselves—they mean immediate revenue, especially at times when adult attendance is low; they mean revenue in the future, as adults who have developed the moviegoing habit when kids; and their reactions often have an impact upon their parents, creating either good or ill will toward the theatre in them.

LOCATING THE YOUNGSTERS

Details of handling the patronage of children will vary from theatre to theatre. The following policy at least illustrates, however, the objective.

Control the seating of the youngsters at matinees. This does not mean herding them into the front rows. Most kids like to sit down front, but not all—some have defective eyesight which makes it impossible for them to enjoy the picture from front seats. Set aside a section of seating for them, its size depending upon the likely attendance, but one that includes seats at least in the middle of the house.

Where children attendance at matinees is high, one whole bank of seats can be designated a children's section, with several rows across the front in addition. The main section should be at one side, and on the side from which the kids travel the shortest distance to toilet rooms and candy dispensers. Children go to toilet rooms more often than adults—and generally one youngster who has to go will take two or three others for company. The resulting disturbance to adults should be minimized by the location of the children's section.

Seating of the youngsters should also be controlled for purposes of maximum revenue. Kids don't necessarily leave after seeing a complete show, they often stay to see at least certain parts over again. To herd the first youngsters into the theatre into front rows, making it necessary to seat later ones farther back, may result in having seats in adult locations occupied by children when their elders start coming into the theatre. Under such conditions, the earlier youngsters should be encouraged to sit in the seats of the children's section that will be wanted later on for adults, and the later ones down front where, with rare exceptions, older people do not want to sit.

A scheme of such purpose represents courtesy to all age segments of your patronage, the children having greater choice of distances from the screen, the adults having seats suited to their preferences available when they form most of the audience.

IMPORTANCE OF SURVEILLANCE

Isolating the youngsters in one section and across the front of course makes control of their conduct easier. Surveillance of them is important. If to do an effective job of surveillance means adding to the staff for matinees, the money is well spent. It will save maintenance and replacement, it will reduce annoyances to adults.

Children's mischief in a theatre is not limited to "dead-end kids." One time a manager of a theatre in a group under my supervision went to investigate a racket in a lounge. Returning, he reported that several kids were jumping on a settee. We had just reupholstered it at a cost of $300. I started to go to the lounge to see who the youngsters were. My manager tried to stop me, saying, "Oh, they're behaving

(*Continued on page* 42)

Theatre Hospitality

Rules for staff conduct on the floor vary according to situations, but one never varies—that calling for courtesy. No manager ever got a complaint because his staff was courteous.

"Sir" and "ma'am" denote good breeding. The manager's staff is his business family and it should be well bred.

A courteous staff is a well trained staff. When members are alert, when they have been taught the proper way to take a patron to a seat, to answer questions, and so on, they have learned the principles of courtesy that will be applied otherwise.

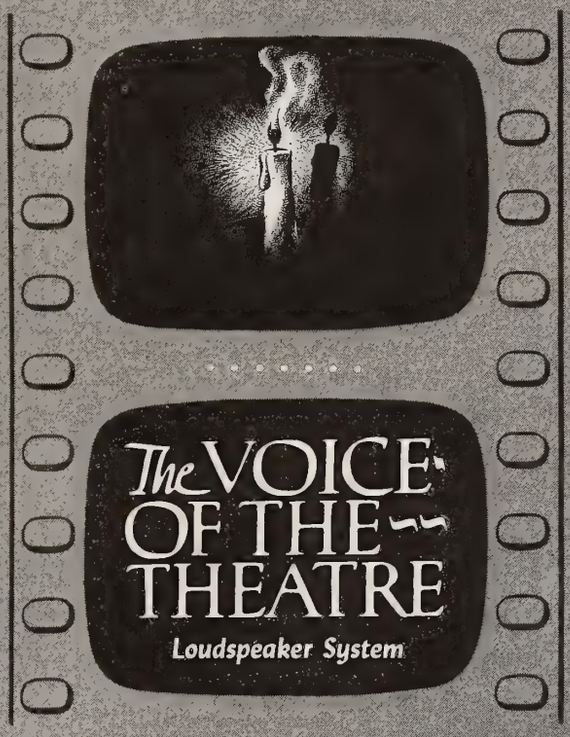
Courtesy means fewer arguments, fewer refunds.

Always let your audience feel its importance. It is important, isn't it? Then make it sense that you think it is made up of the finest people in the world.

Your patrons don't get that feeling if your toilet rooms are dirty and smelly, the lounge untidy; if sand urns aren't placed for their convenience; if you are indifferent to their loss of gloves, handbags, etc.

Staff training is the thing the manager does, his staff shows, his patrons sense, and his business reflects.

A One Year Old With A Long History



It's MORE than a coincidence that we celebrate the first anniversary of the VOICE OF THE THEATRE at the same time that we celebrate the twentieth anniversary of sound films. They're part of the same story. You might give it an impressive title like: "History of Progress in Motion Picture Entertainment."

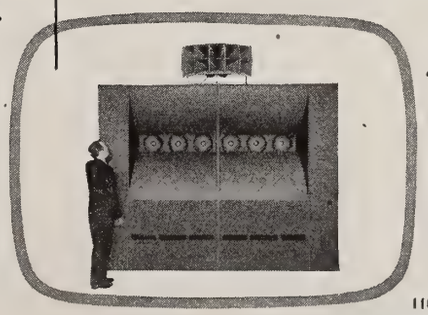
Remember, twenty years back, the handful of theatres that sported announcements of "talkies?" You recognized them as the up-and-coming houses; before long, you counted yourself among them.

Today, if you were to look at the list of over 2000 VOICE OF THE THEATRE houses, you'd again see the names of the nation's finest theatres.

Call it foresightedness or showmanship. These theatres celebrate and sell their VOICE OF THE THEATRE installations as a mark of prestige . . . and you should be among them now. There is a VOICE OF THE THEATRE system to meet the requirements of your house.

THE VOICE OF THE THEATRE IS AVAILABLE THROUGH

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ALTEC REPRESENTATIVES	WESTREX CORPORATION
in the United States	*in foreign countries*

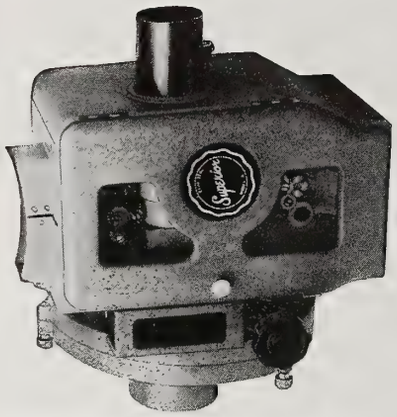


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The NEW
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The New 1947 35mm Projector is Here Today! An achievement of the utmost in modern scientific engineering! The very finest in projection efficiency.

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● All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflective efficiency results in a corresponding decrease in screen brilliancy, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

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Division of National · Simplex · Bludworth, Inc.
"There's a Branch Near You"

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS



"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

"Hot Spot" on the Screen—Good or Bad?

A REPORT on the National Carbon Company's experimental work on a 9mm carbon has been issued. Just before the beginning of the war the amount of light from an 8mm-7mm suprex carbon trim was increased 25% by the use of a new 8mm suprex positive carbon which could be burned at 70 amperes. According to the report, since that time there have been many requests for a 9mm positive carbon for use in present day projection lamps in order to increase the output of light from these lamps and optical systems.

Experiments have been conducted to establish the practicability of using a 9mm positive carbon, and it is with the results of these tests at the National Carbon laboratories in collaboration with the lamp manufacturers, that this report deals.

The experimental 9mm positive carbon was used with an 8mm negative at 85 amperes and 50 volts. It had the same maximum center brightness as the present 8mm carbon at 70 amperes and 40 volts, but there was considerably more light from the crater because it was a bigger light source. According to the report, if used with an adequate optical system, lamp and power source, which might be available in the future, a gain in light of about 25% might be expected, but provision would probably be necessary for the reduction of heat on the film.

But the report goes on to state that when used in present-day lamps with present-day optical systems, which were designed for the 8mm positive carbon, the new trim increased the light only about 10%, and most of this increase was on the sides and in the corners and not in the center of the screen. And the present-day lamp ventilation, which was designed for the 8mm carbon, proved to be inadequate for the new conditions. The report also adds that present power sources would be considerably overloaded with the 85 ampere-50 volt arc.

The report concludes, "It does not seem desirable to risk damage to both lamp and

Thanks—and the Season's Greetings

WITH THIS COLUMN WE COMPLETE ONE YEAR'S WORK ON "THE NEEDLE'S EYE". IT IS REALLY YOU READERS WHO WRITE TO US AND ASK QUESTIONS, AND SUGGEST THINGS YOU WOULD LIKE TO HAVE US WRITE ABOUT, WHO MAKE SUCH A DEPARTMENT TIMELY AND HELPFUL. WITHOUT THESE SUGGESTIONS, ATTEMPTING TO THINK OF THE BEST SUBJECTS FOR PRACTICAL SERVICE WOULD BE MOST DIFFICULT, INDEED.

DURING THE PAST YEAR YOU HAVE WRITTEN TO US FROM NEARLY EVERY STATE IN THE UNION, AND FROM ENGLAND AND CANADA, TOO. WE THANK YOU FOR YOUR MANY LETTERS OF FRIENDLY GOOD WISHES AND STIMULATING COMMENT. WE HOPE THAT 1947 WILL BRING AS MANY. AND MAY YOU FIND IT A YEAR OF GOOD FORTUNE. —G. F. M.



In Screenfare as in Warfare

CROSS HAIR ACCURACY

is necessary to satisfactory results

To consistently maintain optical accuracy far beyond the requirements of actual theatre needs, each Strong Reflector receives precision arc lamp tests.

Here is a scene in the Strong laboratory wherein lighting engineers and optical specialists make supplementary spot checks of these accurately formed mirrors. A tiny ray of light is projected progressively to various zones of the reflector, as it is rotated so to detect even the slightest divergence of this ray of light as it is reflected to the cross hair at the target.

The ceaseless efforts of these technicians to develop the best possible projection lighting equipment accounts in a great measure for the unchallenged leadership of Strong products. It is their magnificent job of coördinating the functions of lamps, rectifiers and reflectors that has made it possible for you to offer your patrons the best in screen presentation at a cost that you can well afford. The Strong Electric Corp., Toledo 2, Ohio.



When the lamps are **STRONG** *the picture is bright!*



NOW

NEW BRENKERTS, DeVRYS, MOTIOGRAPHS *are* FACTORY EQUIPPED *with* "ZIPPERS"

Convincing proof of the equipment manufacturer's changeover preference, is the selection of Strong *"Zipper"* Changeovers as *standard factory equipment* on new "AA" MOTIOGRAPH, new postwar DeVRY, and the new BRENKERT theater projectors. Strong *"Zipper"* Changeovers are available in three models: Strong *Special* (for porthole installation), Strong *Zipper* for sight alone or sound alone, and Strong *Dual-Purpose Zipper* for both *sight and sound*.

Essannay Electric Manufacturing Co., 1438 N. Clark, Chicago 10.

IATSE 110

STRONG'S *Zipper* CHANGEOVERS

AN ESSANNAY ELECTRIC MANUFACTURING PRODUCT

The Show Must Go On...
AND DOES with a
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The IDEAL Fastener Is Only One of Many
Pro-Tex REEL BAND
Features. No Troublesome Strings.
QUICK—EASY—SAFE FOR ALL LENGTH REELS.
PRO-TEX REEL BAND CO., 200 Film Bldg., Cleveland, O.

power source for only a possible 10% increase in light with present equipment, and therefore these carbons are not recommended for use in existing equipment."

We agree with the report as to its findings and its conclusions in that a 10% increase in light obtained by using this carbon in a present-day lamp would not be worth the risk of damage to equipment; but we take exception to the statement in the report with reference to this 10% increase, that "most of this is on the sides and corners rather than in the center."

A NECESSARY EVIL?

It is a well known fact that the amount of light in the center of every motion picture screen is much greater than the amount on the sides or in the corners. The bright portion in the center of the screen is often referred to as the "hot spot," and the main reason that it exists, as far as we have been able to find out, is that no method has yet been devised to distribute the light evenly over the entire surface of the screen.

It has always been our opinion that the "hot spot" is a vice, an evil that is necessary because of our inability to eliminate it, and that really perfect results would necessarily include the even distribution of light across the screen.

To give an idea of the difference between the amount of light in this "hot spot" center of the screen, as compared with the sides of the same screen, the average screen that is getting 15 foot-candles of light in the center is doing well if it gets 7 foot-candles at the sides. And the amount of light in the corners is usually even less! For this reason we have never considered the amount of light in the center of the screen as a real indication of the results being obtained, but rather have averaged the center and the sides in our calculations in order to arrive at the real amount of light being delivered—or, as we call it, "the average light across the screen."

Furthermore, we have always reasoned that better distribution was something we should strive to attain, and for this reason

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction—make and model of the varied items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

U.S. in the Mailbag

Wendell Jacob, projectionist of the Varsity Theatre in Davis, Calif., adds in a recent letter his opinion in the argument about whether or not we should show patrons our equipment. He says:

I have been meaning to write you for some time, but somehow I just didn't find the time, but here goes now. I read your column each month and would like to say that I agree 100% with Mr. Ricketts about letting people into the booth. Of course, being an operator, I don't have much time for showing people around, but I have not shown one person the equipment who did not thank me for letting them see the booth, and they leave feeling much better.

Many an exhibitor will now say that the "secret" is out of the bag. Secret, heck! Any time someone is interested in my work, I am interested enough in him (or her) to show them around. I am looking forward to your next column."

we prefer our light spread across the screen as evenly as possible. If we could, through better distribution of light, brighten the sides of the screen, we have always been willing to do this, even though the light in the "hot spot" was decreased, *as long as the total amount of light delivered was the same.*

Evidently, however, there are some folks in the business who do not agree with our opinion on this matter, because every once in a while we hear or read things which indicate that the "hot spot" is considered a good thing and something to be preserved instead of eliminated. We have heard of exhibitors who rejected reflectors which gave more average light across the screen, in favor of reflectors which gave a very bright "hot spot" and very little light on the sides of the screen. We suppose that they are used to seeing the "hot spot" and its partial elimination makes them jump to the conclusion that they are not getting as much light. But meter readings taken at various points on the screen, and averaged, would tell the real story of the amount of light delivered much better than the exhibitor's naked eye.

HEATING THE HOT SPOT!

The 9mm carbon report would indicate that, in the opinion of those making the test, more light on the sides or in the corners of the screen is not particularly desirable, and the only additional light that would be of real benefit would be that which would make the "hot spot" even hotter.

Let us use, as an example, a screen that has 15 foot-candles of light in the center, and 7 on each side. This is an average



"Throw Away Your Headache Powders!"

Unexpected repair and replacement bills give any manager a headache. With an RCA Sound Service and Parts Replacement Contract the cost of all parts and tubes for sound and projection equipment can be budgeted on a monthly basis.

For the price of just a few admissions per day your sound equipment receives regularly scheduled check-ups and prompt emergency service. Check the famous "Seven Benefits" below. Your RCA Theatre Supply Dealer will gladly explain their advantages. Or write RCA Service Co., Inc., Dept. 57-L, Camden, N. J., for full details.

SEVEN BENEFITS THAT SPELL SERVICE

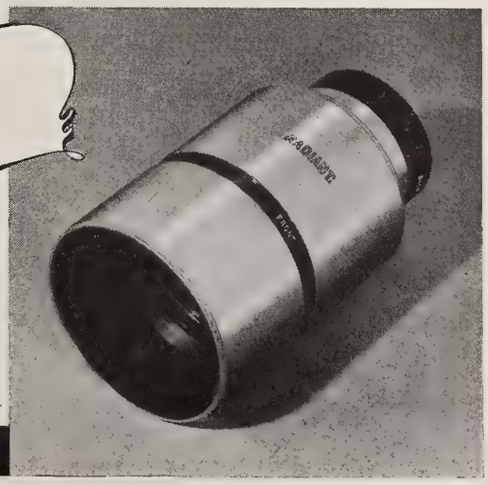
Scheduled checkups
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Valuable technical data
Insures peak performance
Complete parts replacement
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RCA SERVICE COMPANY, INC.
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Since pioneering the first quality improvement of projection lenses in 1908, and originating the Standard 1 & 2 sizes, Gundlach's Radiant Projection Lenses have maintained unmatched clarity, brilliance and flatness of field. No. 2 in 4½" E.F. ¼" steps. Coated surfaces.

GUNDLACH RADIANT PROJECTION LENSES



GUNDLACH Manufacturing Corp. Fairport, New York

distribution of about 50%, and amounts to a little less than 10 foot-candles of light average across the screen. This same amount of light, with reflectors that give the best possible distribution of light, accurate optical alignment, and fast enough lenses, could be distributed so the readings would be 12½ in the center and 8¾ on the sides. This would be a 70% distribution, and would be an improvement.

It seems to us that we should all strive for 100% distribution, which in this case would be 10 foot-candles anywhere you placed the meter on the screen. We see only one possible way to do this, and it hasn't been done yet. That would be to develop some optical system through which the same amount of light passed to all parts of the screen, yet did not have more elements in the system to reduce the light.

NEW EQUIPMENT ADVISORY SERVICE

WENDELL JACOB, projectionist at the Varsity theatre in Davis, Calif., describes a setup that suggests comment in which many others might be interested. Here it is:

"I have Super Simplex heads and magazines, Western Electric sound system, Ashcraft Suprex Type D projection lamps, Motiograph bases (late model, light duty), Robin Imperial Stedypower motor-generator which was new last year. My throw is approximately 78 feet, and the lenses are Bausch and Lomb Series 1 Cinephor, 3.75 E.F. My picture is about 12 feet, 6 inches by 17.

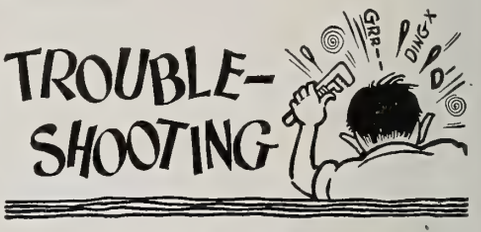
"I used to use 45 amps with 6mm x 9-inch Orotip negative, and 7mm by 14-inch suprex positive. Last week I changed to 7 x 9 Orotip, and 8 x 14 suprex positive, and I now draw 60 amps at the arc. I get a better picture and the carbon consumption is lower.

"Quite a mess, what?, but I get good results."

We are glad that you get good results, and there is no reason why you should not. With the 6 and 7 carbon trim you had around 11 foot-candles of light, average, across your screen. When you changed carbons and amperage you increased this to 17 foot-candles, average, across the screen. (We are guessing that your Series 1 lenses have a speed of about f:2.4.) We recommend an average of from 10 to 20 foot-candles, so you have a good light now.

However, we recommend that you purchase f:2 coated lenses. With these lenses, and your old carbon trim, you would get an average of 17 foot-candles, and with the new trim about 25. In addition you would get a better distribution of light, with less light in the center of the screen and more on the sides than you are now getting, and better definition.

We suggest that you go back to the old carbon sizes if you install the new lenses, then the lenses will pay for themselves. With the 7 and 8 trim your gas bill is bigger and you have better control since your system is less critical, but you would have more than enough light with the new lenses, so your old trim would be the more economical.



EARL GLEASON of the Maple theatre, Maple Rapids, Mich., submits the following problem:

"We are having a bad cycle flicker. No one seems to be able to eliminate it. We purchased new Simplex E-7 heads in May from National Theatre Supply Company in Detroit. They say that our only way of eliminating the flicker is by getting a motor-generator.

"We have a small theatre with just a 60-foot throw, so we are using 25-amp

A New FOREST Development!



ELECTRONIC CONTROL PROJECTION Arc LAMP

A new and highly acclaimed development — ELECTRONIC CONTROL — makes present mechanical systems of feeding the positive and negative carbons in projection arc lamps old-fashioned and obsolete; assures faultless arc control of precision accuracy, maintaining the proper focal point necessary for producing maximum light intensity without the necessity of constant watching and adjusting. Eliminates cams, gears, clutches and associated gadgets.

FOREST MFG. CORP.
60 PARK PLACE NEWARK 2, N. J.

Strong low-intensity lamps with National rectifiers, 60-cycle, single-phase, each of which uses two 15-amp tungar bulbs. The motors are single-phase 60-cycle.

"I thought I could stop the cycle flicker by using full wave rectifiers, but National Theatre Supply says that those are not made for low-intensity lamps, and with this short throw I don't believe we need high-intensity.

"So can you tell us any means of stopping this without getting a motor generator, which we do not want to do if we can avoid it, preferring to use rectifiers."

It would appear that the flicker in such a case is certainly caused by incomplete rectification of the arc current, and we believe it is correct to suspect the rectifiers. If changing the tubes around, or using new tubes, does not remedy such a situation, the only thing left to do is to tell the manufacturer of the equipment or his representative, as Mr. Gleason did.

But here again is the impression so many continue to have, that the length of throw is the deciding factor in the amount of light required. This is not correct. It is the *size of the picture,* not the throw.

In our opinion, low-intensity light is inadequate under any and all conditions because it is not the right *quality* of light for projection—it is yellow instead of white. The small theatre can now receive the benefits of high-intensity at low operating cost with one-kilowatt equipment.

We certainly recommend one-kilowatt lamps, Mr. Gleason, for use with your fine new heads, *even if you don't need the additional light!* And if you would like to make your picture larger, you would have enough light to spare to do this. If you make such a change we could recommend a flat-white screen instead of a silver or beaded screen, if you are using either of the latter types. If you want to stick to low-intensity light, you should try to obtain a motor-generator set of this type. But in our opinion, low-intensity does not rate any further expenditure at all.

Now Aperture Plates For Light Comparison

Many projectionists are now using the "Pin-Hole Test" for checking optical alignment described in Better Theatres of May 4, 1946. A simple method of comparing the illumination from the two projectors was also described. Later, Heyer-Shultz, Inc., Montclair, N. J., manufacturers of metal reflectors, made up an accurately machined "pin-hole" plate for distribution at a nominal price, so that projectionists would not have to make their own. Now this company is similarly making available a pair of half-aperture plates for the rest of the test, that for determining whether the two optical systems are equally efficient. Incidentally, those who would like to have these tests explained may obtain instructions from Better Theatres.



PROJECTORS WORTHY OF A PROUD NAME

A PROUD NAME in the motion picture world, DeVRY is justly proud of its 35mm. motion picture projectors—again available after discharging their war time job with flying colors. Into these streamlined, rugged, durable and trouble-free essentials to audience satisfaction has gone a wealth of engineering knowledge and experience. Back of their sterling performance are new manufacturing techniques, improved machinery, broadened facilities — and the skilled craftsmanship of men who have built projection and sound equipment for some of the world's finer theaters—equipment that exceeds generally accepted commercial standards in every respect. Coupon brings you facts of importance.

Five Time Winner
DeVRY alone has been awarded five consecutive Army-Navy E's for Excellence in the production of Motion Picture Sound Equipment.

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Please send details about the NEW DeVRY 35mm. Theater Projectors and Sound Systems.

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City ..... *State* .....
Theater ..... *Capacity* .....

One way to keep posted—be a coupon clipper

Precision ALL METAL REFLECTORS

PRECISION HS REFLECTOR

GUARANTEED 5 YEARS against pitting, tarnishing and breakage

Manufactured by HEYER-SHULTZ, Inc. MONTCLAIR, N. J.

Distributed Exclusively by NATIONAL THEATRE SUPPLY

1946 Inspection and Inventory Record

12. Accessories, Miscellane

CONCLUDING A SERIES OF MAINTENANCE CHECKING GUIDES AND FORMS

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORIGIN PRI
1. Ladders									
2. Fire Hose									
3. Fire Axes and Poles									
4. Fire Extinguishers									
5. Popcorn Machine									
6. Soda Dispenser									
7. Candy Dispenser									
8. Ticket Machine									
9. Coin Changer									
10. Box-Office Heater									
11. Door Checks									
12. "Rixon" Door Hinges									
13. Marquee Letters									

THEATRE _____ MANAGER _____

LOCATION _____ INSPECTED BY _____

NATURE OF DEFECT	CORRECTION (check)		DATE of Correction
	REPLACE	REPAIR	

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

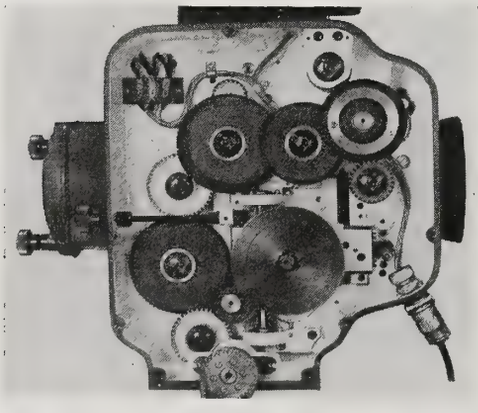
Motiograph's New Model AA Projector

THE POST-WAR Motiograph projector, designated Model "AA", has been placed in production, the company has announced. Displayed at the *Tesma-Tedpa* convention in Toledo in November, it represents comprehensive redesigning of the Motiograph mechanism, with many details aimed at making operating routine and servicing easy.

The housing of the new Motiograph is a one-piece casting enclosing all the working parts of the mechanism, including the twin rotor type double rear shutter, which supplants the barrel type shutter of the Model K (the new shutter was described in BETTER THEATRES of August 24th). The entire housing is 15 inches high, 11 inches deep, and 18 inches long. All the major castings are made of strong aluminum alloy.

DRIVE FEATURES

Hardened steel gears meshing into laminated bakelite gears run on grease-packed double-row ball bearings, which are rigidly supported by studs locked into the mechanism center frame. No further lubrication is required as long as the bearings are kept clean.



Drive side of Motiograph AA with cover removed.

Power from the drive shaft at the bottom of the mechanism is transmitted by gear combinations to the ball-bearing supported vertical shaft just back of the intermittent movement flywheel. This shaft passes through and is keyed to a wide movable pinion, which meshes with the drive pinion on the intermittent movement cam shaft, thus permitting the movement to be shifted vertically for picture framing. Furthermore, the position of the wide pinion with respect to its mating pinion on the movement is adjustable to provide a continuously variable shutter timing control, which may be operated with the projector running.

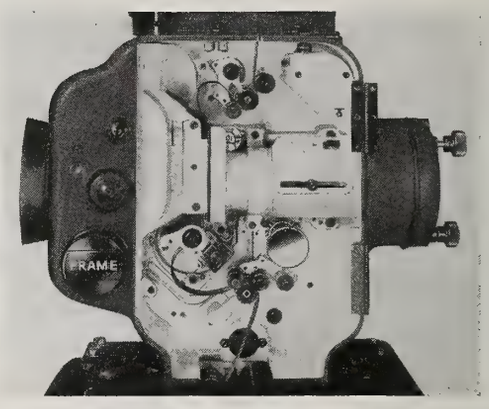
The main drive is made in the form of a socket shaft into which the soundhead drive unit may be clamped in order to eliminate the need for oiling of the sound reproducer's projector drive assembly, and to provide rugged construction at this critical point.

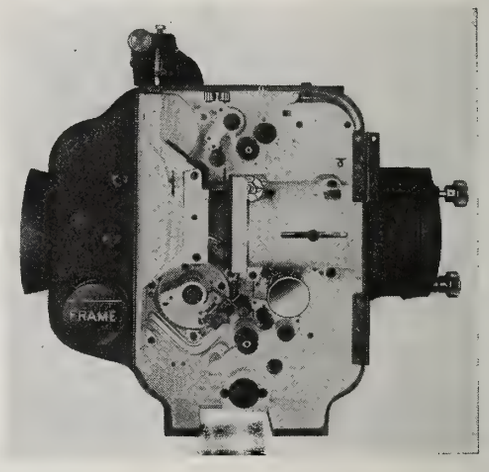
SPROCKET SYSTEM

The film enters the projector through a fire trap unit having four quenching rollers running on grease-lubricated pivot bearings. Between both upper and lower rollers there is a long chute to aid in the quenching action. The feed sprocket engages six full perforations instead of four.

For alignment and proper engagement of the intermittent sprocket and film, the tension shoe assembly is made part of the intermittent unit itself. Double pad rollers on this sprocket insure sufficient engagement between sprocket teeth and film perforations to block pulsating film travel.

The film path below and to the right of the lower feed sprocket is completely clear of all obstructions, with the exception of the cast stripper for this sprocket. This allows plenty of space in this region for the possible eventual addition of such auxiliary equipment as double film attachment and control track pickup facilities. For the former, the stripper mounting boss is so located and designed as to permit the substitution of another double pad roller assembly for the stripper, so the bottom of the feed sprocket may be used to feed the separate sound track film to the sound reproducer, with the picture film going across the top of the sprocket and thence by an external chute to the picture film takeup magazine. There is likewise adequate clearance below the feed sprocket to accommodate the feed and guide rollers of a new double film type of sound reproducer requiring no external chute and no projector modifications.





Operating side of Motiograph AA mechanism, above showing film path, below with film gate open.

FILM GATE DESIGN

The film gate, when opened forward, provides a full inch of clearance between tracks and tension shoes, allowing adequate finger room for threading and for routine cleaning. The two long film tension shoes extend the full length of the film tracks, and for perfect alignment they are combined into a single rigid unit of hardened steel. This unit is held to the gate assembly by studs at the top and bottom, which engage a gunlock mechanism within the gate body. The studs snap into operating position as they enter their locating slots in the gate body face, and are instantly released by pulling out a small plunger near the top of the gate body. The shoe unit is therefore readily removable for

routine cleaning without disturbance of either the alignment or of tension adjustment.

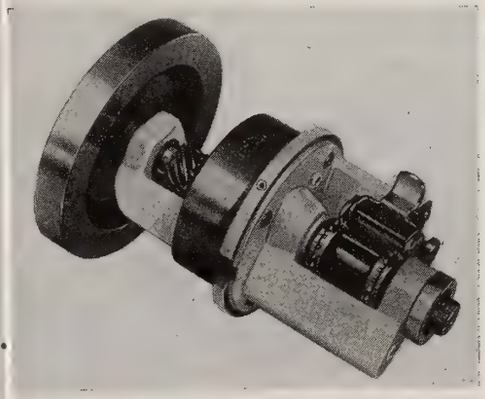
Operation of the film gate is by a rack and pinion type control device just below the lens barrel. A quarter turn of its large control knob opens the gate, and another version of the gunlock mechanism within the control shaft automatically locks the gate open as the knob is released. The gate closes and locks by simply pressing inward on this same knob to release the first locking device.

The tracks and aperture are combined into one unit of hardened and ground steel. The unit is easily removable for inspection and cleaning without disturbing other projector components.

The lateral guiding of the film over the tracks is accomplished by two guide roller assemblies, one with a fixed flange for the sound track side, and one with a movable flange under small spring tension for the opposite side, to accommodate films having various degrees of shrinkage without producing film buckling or failure of the guilding action. The roller assemblies, which are relatively close to the aperture opening, are of hardened steel alloy and turn freely on pivot-type bearings lubricated internally through small openings in the tips from grease reservoirs within the bodies of the bearings.

INTERMITTENT MOVEMENT

Although it is fundamentally of the 90° Geneva type, the intermittent movement of the Model "AA" incorporates new design features. The tension shoe assembly is mounted directly on the movement case. Outboard ball bearings for both the sprocket, or star shaft, and for the cam shaft are provided. The movement case design and the mounting arrangements in the projector are such as to permit the entire movement to be quickly removed from the operating side of the machine without disturbing any other parts except the movement balance wheel. The cam shaft is directly driven from the main projector gear train and carries on its out-



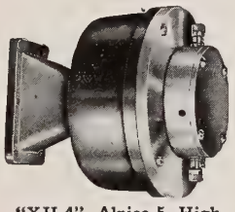
Motiograph AA intermittent movement.

ROYAL SOUND MASTER

THE NEW GOLDEN VOICE OF THE SILVER SCREEN



"XL" Low Frequency Speaker.

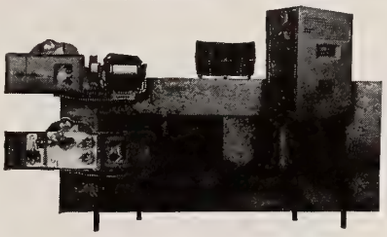


"XH-4" Alnico-5 High Frequency Speaker.

All the Hollywood adjectives in the world are needed to describe the new XH-4 high frequency speaker and the new XL low frequency speaker. A perfect combination of the world's finest sound reproducers. Royal Soundmaster again shows the way in the two-way horn systems and the complete sound system fields.

The new XH-4 Alnico-5 permanent magnet high frequency speaker is critically designed and brings to the theatre a true tonal quality and naturalness. The XL low frequency speaker is a heavy duty type that covers the entire range of low frequencies with fidelity to intrumental values. Together they assure you and your patrons lifelike, clear and perfectly balanced reproduction, the ultimate in sound.

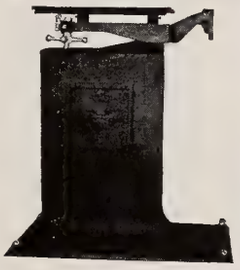
Built for today's modern theatre to meet the demands of today's progressive exhibitor, the Royal Soundmaster New Golden Voice of the Silver Screen, with XH-4 and XL speakers, is truly delightful in its superlative performance.



COMPLETE SOUND SYSTEMS

Licensed under U. S. Patents of Western Electric Company, Inc. Complete sound systems engineered to meet the demands of all theatres and auditoriums desiring perfection in sound reproduction and distribution.

SOUNDMASTER DELUXE PROJECTOR BASES



If your theatre is one whose late model projection equipment is operating on an antiquated, out-of-date, spineless, multi-legged pedestal, now is the time for a change.

The Soundmaster is a heavy duty base in every sense of the word. Its massive beauty and serviceability inspire confidence in its performance.

The Soundmaster and other late model soundheads attach directly to the Soundmaster base and no support arm is required. Proper support arms are available for most older model soundheads. The lamp carriage will accommodate any projection lamp. Designed and constructed to meet the requirements of present modern day projection, Soundmaster bases are priced to meet *your* modernization budget.

Soundmaster bases either singly or in pairs are available for prompt delivery through your independent theatre supply dealer. Contact him today or write directly to us for service through him.

THE BALLANTYNE COMPANY

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Export Department

FRAZAR & HANSEN, 301 Clay St., San Francisco 11, California, U. S. A.

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Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. For additional information on other products, use the Better Theatres Catalog Bureau, which also supplies a coupon, with a system of identifying the product simply by number. On page 36.

A Big HIT!

Sold thru THEATRE SUPPLY DEALERS Exclusively

Ask your Dealer

GOLDBERG Automatic FILM REWINDER

GOLDBERG BROS. DENVER, COLO.

board end a balance wheel of sufficient diameter and weight to have adequate inertia to equalize the pulsating torque requirements of the intermittent action.

For anchoring the sprocket to the star shaft, the shaft is hollow as far back as the sprocket and is provided with a threaded, tapered screw engaging two steel balls, which it pushes outward through holes in the shaft wall to lock into matching, but smaller, holes in the sprocket body sleeve. Lateral and angular positioning of the sprocket on the shaft is provided, however, by an aligning stud, which engages an accurately machined slot in the sprocket body. The tapered screw cannot be backed out far enough to drop the balls from their sockets because of the presence of the tubular threaded insert in the star shaft, which mounts a locking collar.

For very rapid removal of the sprocket for inspection, cleaning, reversal or replacement, it is merely necessary to back out the tapered screw, remove the locking collar, take off the outboard bearing by removing the single fastening screw which holds it on its locating dowels, release the stripper anchoring set screw at the bottom of the same hole, and slip out the stripper to release the sprocket. The whole operation can be performed in less than two minutes, and since there is no need for removing the movement from the projector, there is no chance of disturbing the shutter timing.

NEW SHUTTER DESIGN

The twin rotor double rear shutter features an entirely new design. The shutter rotors cut the light beam simultaneously from top and bottom as close as possible to the aperture and in approximately the same vertical plane. The shutter consists of two concentrically mounted cylindrical rotors turning in opposite directions transversely to the light beam closely in front of the picture aperture. The master or cutting blades of the rotors cut the light beam in planes less than ⅛-inch apart, and only 2 inches from the aperture.

The manufacturer states that it is due to high light efficiency of the shutter design that it has been possible to make the working blades of the rotors of such angular width as to allow for a very liberal margin of safety in the matter of travel ghost effects due to lost motion between the shutter and intermittent. Clearance has been allowed for the cone of light from the proposed f:2.0 arc lamp optical systems using 16-inch reflectors. The shutter rotors are machined from aluminum alloy castings, and are reinforced to prevent warping.

The fire shutter actuator is combined with a blower of liberal capacity to cool shutter and aperture. The combination is located in an enclosure above the shutter compartment. It draws room air inward through vents in the projector housing under the shutter, under the track and aperture unit, and upward over the shutter and across the aperture. The heated air is exhausted through a vent grill at the top.

OTHER DESIGN FEATURES

The lens carriage is designed to accommodate any make or model and virtually any focal length projection lens by using suitable cylindrical adapter sleeves.

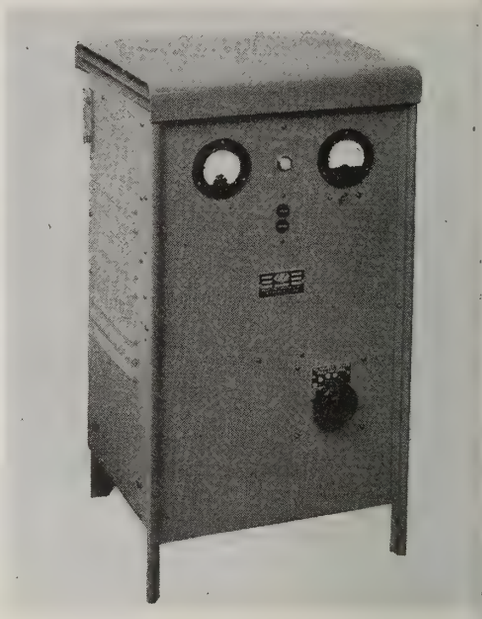
The Model AA is provided with two auxiliary interior lights, one in the upper right corner of the film compartment for general illumination, with an on-off toggle switch at the lower edge of the housing, another, which is shielded, as an extra safeguard in the event of accidental lamp breakage, located within the shutter enclosure below the secondary framing aperture. The framing aperture has a glass shield to prevent the entrance of dirt, and is equipped with two registry pins. The linear relationship between these pins, the secondary aperture, and the actual picture aperture is such that when the film is on the pins and is properly framed in the secondary aperture, it is likewise correctly framed at the picture aperture. It is thus easy to see the picture aperture during threading, and framing can be checked at any time prior to starting the machine merely by bending the upper film loop back over the framing aperture.

The Model AA is designed for complete interchangeability with older types of equipment. The base layout, the drive point location, speed and direction of rotation, and the magazine mounting facilities are similar to those of other makes, hence it may be used with any modern sound reproducer and with any make of upper magazine without changing the existent projector drive and without using mechanism mounting plates or special adapters.

Six-Phase Rectifier of Magnesium-Sulphide Type

DEVELOPMENT of a six-phase magnesium-sulphide rectifier by the McColphin-Christie Corporation, Los Angeles, has been announced by National Theatre Supply, which has been appointed distributors.

The magnesium-sulphide units are rated by the manufacturer at an operating temperature of 265°, while current supplied to the arc is six-phase full wave so as to increase greatly the impulse characteristic derived from the a. c. power source, making



this 720 per second. Operation is explained by S. L. Christie, president, as follows:

"The system consists of splitting each leg or phase of the rectifier transformer into two separate parts, then cross-connecting a part of one leg to a part of another in such a way that each part gives an impulse which follows by 30 electrical degrees (1/12 of a cycle of 360°) after the preceding impulse."

The rectifier is of compact design with cabinet measuring 16¾ inches wide, 20 inches deep, and 30½ inches high. It is equipped with 3-inch moving coil voltmeter and ammeter with push switch to place ammeter in circuit, while in addition to operating push-button on the front panel, there is provision for wiring in a remote control switch at the projectors. Three a. c. supply



The new plant and home office building of the LaVezzi Machine Works at 4635 W. Lake Street, Chicago. It was dedicated at an "open house" party attended by dealers, manufacturers and press.

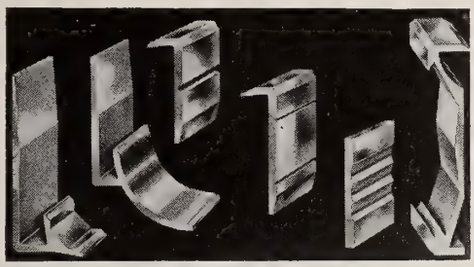
terminals and one grounding lug inside contactor box are provided, and the back is hinged for access to d. c. terminals. For output control a rotary tap switch is connected in the primary circuit of the transformer, with actuation by a conveniently located knob.

The rectifier is designed for operation on a. c. lines from 200-250 volts, 50 or 60 cycles, but is available for a range of from 440 to 500 volts. A portable model can also be supplied, mounted on wheels and having a handle and flexible cables.

New Aluminum Mouldings For Immediate Delivery

SIX NEW decorative patterns in extruded aluminum mouldings for erection of wall and ceiling paneling have been added to the line of Marsh Wall Products, Inc., Dover, Ohio, manufacturers of Marlite plastic-finish veneering. The new patterns as well as the others are immediately available.

The additional mouldings, designed to harmonize with Marlite interior finishing products, which include natural woods as



The six new Marsh extruded aluminum mouldings for inside corner or edging, single flange cove, counter nosings, batten stripping, and tag moulding. Marsh mouldings also include plastic, presdwood and stainless steel patterns.

well as solid colors and simulated materials, and to give greater flexibility to installation. Faces match and have the same beveled edges, and the design allows for normal expansion and contraction of the panel, while wide flanges permit easy nailing and fastening.

Marsh mouldings are shipped in a new type of tubular package designed to facilitate identification, storing and handling. Each tube contains 24 pieces of either 8- or 12-inch lengths in envelopes containing four pieces each. Literature describing the full line of Marsh mouldings and Marlite panelling materials is available.

Theatre Design Brochure And Other Publications

ONE OF THE most elaborate publications yet issued on post-war building design is a huge brochure, measuring 20x15 inches, recently published by the Pittsburgh Plate Glass Company. It

Complete Drive-In Theatre Equipment!



NATIONAL THEATRE SUPPLY *brings you a complete line of motion picture equipment especially designed for* **DRIVE-IN THEATRE** *use.*

PROJECTION EQUIPMENT

★ SIMPLEX PROJECTORS
★ PEERLESS ARC LAMPS
★ HERTNER TRANSVERTERS

SOUND EQUIPMENT

★ SIMPLEX SOUND SYSTEMS
★ INDIVIDUAL SPEAKER UNITS
★ HIGH-POWERED AMPLIFIERS



Ask For **DRIVE-IN THEATRE PLANNING BOOK**— *Ask your nearest National Theatre Supply branch for a copy of our new Drive-In Theatre Planning book containing Construction notes—helpful hints—illustrations of essential equipment—and a complete check list of all equipment and supplies necessary.*

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Don't kid yourself about the efficiency or the cost of your house cleaning. Take a flashlight and look around. Segregate and analyze the cost figures. Then you will know why thousands of leading theatres are Super-cleaned today. You can try a Super 5 days free — all risk ours. Ask your wholesaler or write.



- *Cleans your screen. Clears sound holes. Adds to screen life.*
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- *Cleans walls, drapes, box fronts — anything or place 20 feet up, plus height of operator.*
- *Low cost carpet shampoo unit enables you to scrub carpets in place. Picks up lather from mopped floors.*
- *Makes a little labor go a long way — keeps your house cleaning staff happy.*

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AMERICAN Bodiform RESTFUL CHAIRS

AMERICAN SEATING COMPANY
GRAND RAPIDS 2, MICHIGAN

ADLER "THIRD DIMENSION" MULTIPLE SIZE SILHOUETTE LETTERS
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"REMOVA-PANEL" Glass-in-Frame Units
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CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

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presents 41 original schemes by numerous architects, all of them delineated in perspective and plan drawings. Three of the designs are for motion picture theatres, the work of William Lescaze, Perkins & Little, and Thalheimer & Weitz. (Prepared for this brochure, they were given prior publication in BETTER THEATRES, in 1945.) The book is handsomely printed and has a sturdy pebbled cover.

A new catalog for Fall & Winter 1946-47 has been issued by the S. O. S. Cinema Supply Corporation, New York, on its stock of theatre equipment, with one of the ten sections devoted to studio, recording and laboratory apparatus. Containing 36 pages, the catalog gives a complete list of types of items now available,

Electro-Voice, Inc., Buchanan, Mich., has issued a bulletin on its new "Cardyne" cardioid dynamic microphone, giving complete list of types of items now available.

Presses Added to Increase Output of Formica Sheets

NEW PRESS equipment to increase production of Formica laminated plastic decorative material is being installed by the Formica Insulation Company, Cincinnati, according to D. J. O'Conor, president. He told a meeting of company sales representatives in November that the new production facilities will increase capacity by 50%.

Now in use for the production of Formica materials is a new treating machine for the creation of solid decorative colors. Besides a wide variety of solid colors, Formica is also available in textile and other patterns, and in genuine wood veneers, which are plastic-finished.

Field Forces Supplied With New Service Kits

COMPLETE NEW test equipment has been supplied to the field men of the RCA Service Company, according to W. L. Jones, vice-president and general manager. The new equipment, which is contained in a specially designed case weighing only 35 pounds and therefore highly portable, includes a newly designed battery-operated voltohmyst, a triatic signal tracer and capacitor checker, a power level meter. a d. c. ammeter and shunt, socket selectors for checking tubes, and test leads, besides various test films, including the latest Academy reel.

Flame-Proofing Material For Application in Place

A COMPOUND for the purpose of flame-proofing fabrics without removal from the premises, has been added

to the line of National Theatre Supply. Manufactured by the Royal Chemical Company, New York, it is marketed under the trade name of "Chex-Flame."

The product consists in a powder supplied in 1½-pound packages together with a fire-proofing liquid. One package of powder and 8 ounces of liquid, when mixed with water, makes two gallons of fire-proofing compound, which is sprayed on the fabric with any standard sprayer or vacuum cleaner spraying attachment.

The compound is stated to be odorless as well as harmless, while the flame-proofing properties, which are not affected by dry cleaning, will last a number of years.

Extinguisher Combining Carbon-Tet and CO-2

A hand model fire extinguisher which uses a fluid combining carbon tetrachloride and carbon dioxide and is stated by the manufacturer to be adapted to oil and electrical fires as well as other kinds, has been placed on the market by the Union Stop-Fire Corporation, Brooklyn, N. Y.



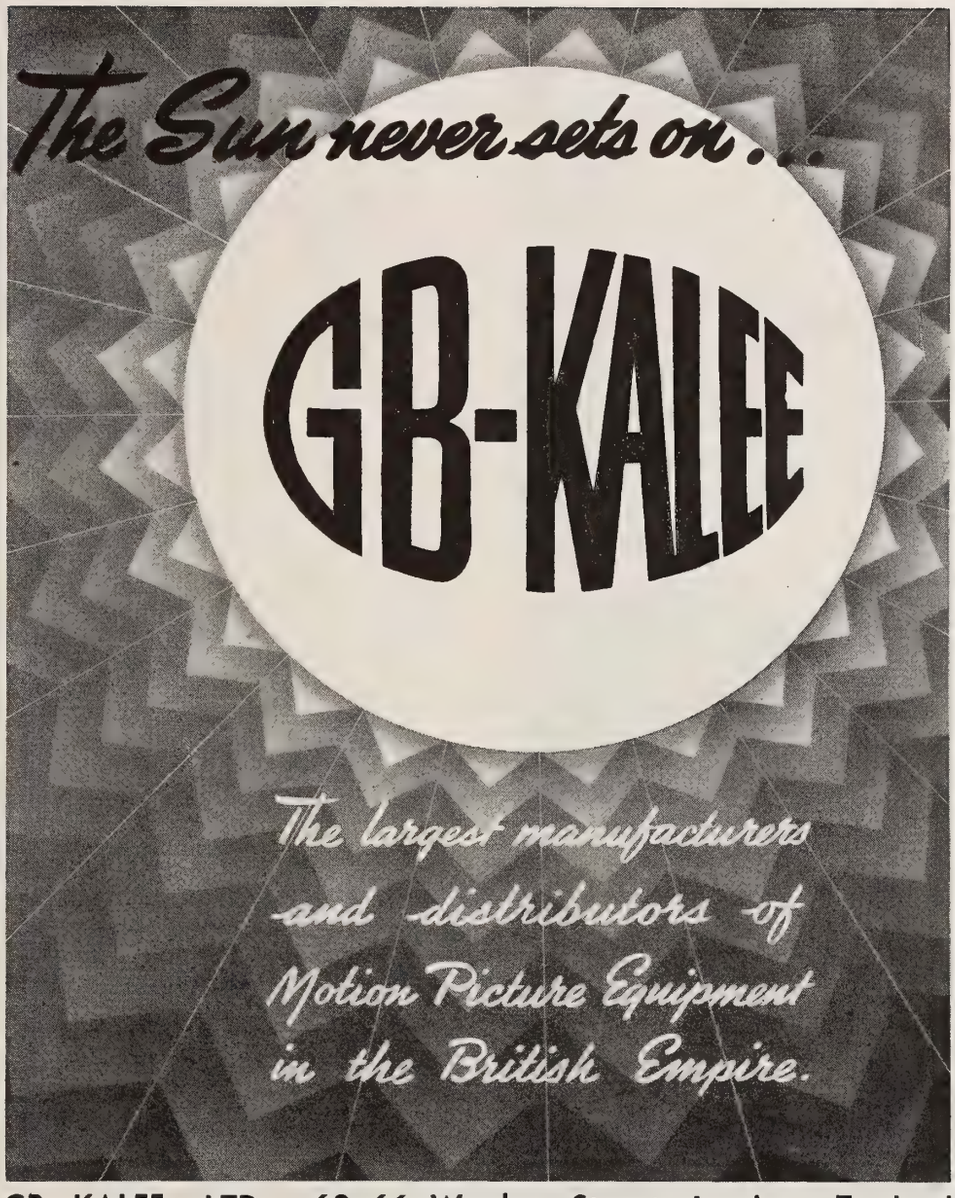
It is of the stored-pressure type and is equipped with a shoulder sling, leaving both hands free to direct the stream. Actuation is by flipping open a valve accessible when the container is suspended from the shoulder. Flames either above or below can be attacked merely by turning the flexible hose, and the bulk of the stream, according to the manufacturer, will reach up to 25 feet. The fluid emerges as a fine spray, which is instantaneously converted to a heavy gas. It is stated to retain its properties indefinitely, needing replacement only when used up.

•

The Radiant Manufacturing Company, Chicago, has moved into a new building housing general offices and factory at 2627 W. Roosevelt Road. All of the company's products, which include screens for home and industrial uses as well as theatre screens, and formerly made in several smaller plants, are being manufactured in the new plant, which provides 46,000 square feet of space.

•

James Lees & Company, Bridgeport, Pa., manufacturers of carpeting (formerly marketed as Cochrane), celebrated in November the 100th anniversary of the founding of the company.



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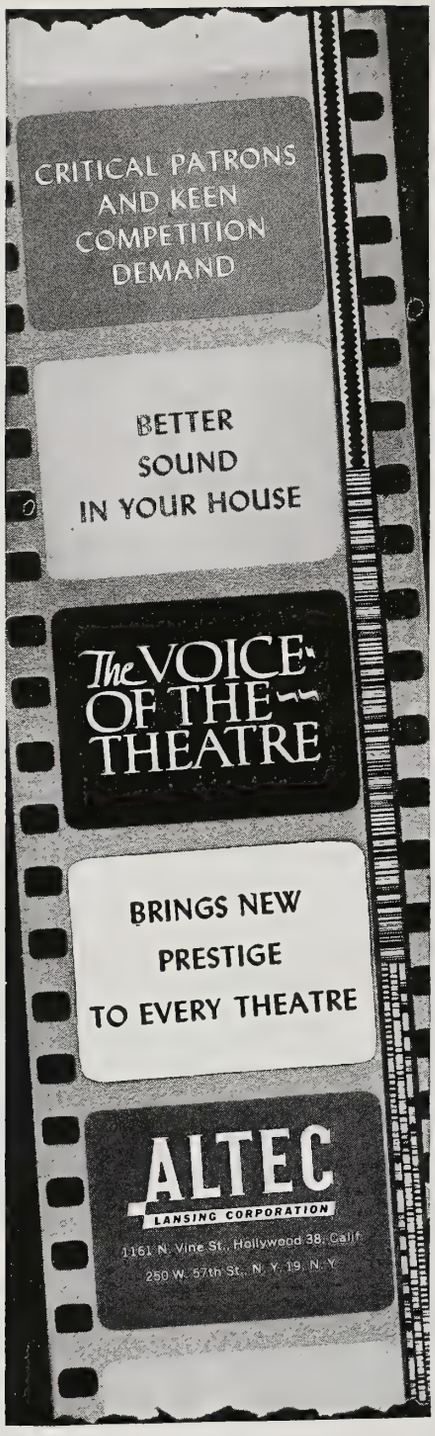
At Your Service . . .

All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail.

In addition to such advice, George Miller, editor of "The Needle's Eye," offers a special service concerning projection installations, as explained in his department.

No charge is ever made for service thus given to readers. Leo T. Parker, however, may properly deal only with general points of law and cases cited by him in his department.

A letter may be addressed to the departmental editor for whom it is intended, in care of Better Theatres, Rockefeller Center, New York 20, N. Y.—or simply to the publication, in which case it will be turned over to the proper department.



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THEATER CHAIR

THE WORLD'S FINEST

READ THE ADS — they're News!

Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by

BEN SCHLANGER

Theatre Architect & Consultant

LOCATING THE CENTER OF THE SEATING RADIUS

IN MANY of the theatre plans I have examined recently I still have found the radius point for the curvature of the seat rows located *outside* of the structure. Theoretically, this radius point should be at the screen and on the center line of the auditorium. Such a location would angle all of the seats so that they would properly face the projected picture.

In some instances where the distance from the screen to the first row of seats is less than approximately 16 feet, this radius point location is not advisable because the curvature of the first few rows of seats will be too sharp, thereby causing maintenance difficulties due to stress upon seat hinges, and also causing the arm blocks to converge too much toward the front.

As a compromise, with all things considered, it is all right to locate the radius point behind the screen, but at a point no farther back than 5 feet.

It is convenient for construction purposes and seat installation to have this radius *within* the building. The radius point located outside of the building creates row curves for the first ten to fifteen rows which make the spectator turn from the back of the chair to face the center of the picture. In so doing the value of the support of the chair back is sacrificed.

•

The use of bright, colorful plastic strips, instead of the usual metal, for dividing terrazzo finish should prove attractive for theatre floors. These strips are now manufactured by the terrazzo material supply companies.

•

RADIANT HEATING

RADIANT HEATING, a system which employs a grid of heating coils imbedded in floor or roof construction, is receiving considerable attention as an improved method of heating. The conditions peculiar to a motion picture auditorium do not suggest this type of heating. With it, for example, it is not possible to unload quickly the heat stored in the floor when the audience heat load in the auditorium increases.

The cost of radiant heating in theatres also becomes excessive because an additional heating system has to be installed in connection with the winter ventilating for tempering the fresh outside air. Normally this heating coil connected with the fan is the main source of heat, and is easily controlled to vary the amount of heat required in accordance with the audience load. It may be that further development of chemical dehumidification will suggest the use of the radiant heating coils for chilled water for summer cooling as well as for heating. The subject may then be open for further discussion.

•

Exit signs of free standing letters, cut from Lucite or other plastics, are worth considering. The letters can be illuminated from the bottom with the use of the new slimline fluorescent tubes. The tube would be contained in a small metal trough, which may be built into the construction. The letters could be supported at the bottom by attachment to the light container.

•

PROJECTION NOISE

THE FRONT WALL of the projection room is usually constructed of 4-inch masonry blocks. A free space of at least 3 inches is recommended between this wall and a furred wall of metal lath and plaster forming the interior face of the projection room. In order for this free space to serve the double purpose of creating a runway for electrical conduit and to help sound-proof the machine noises from the auditorium, the air space must be without physical contact between the masonry and plaster walls.

This is accomplished by supporting the furred plaster on steel channels, or angles, which run from floor to ceiling without being attached to the masonry block wall at any point. Wherever possible the conduit should *not* be attached to *both* the masonry and furred walls, so as to minimize sound transmission.

A further means of sound-proofing is accomplished by installing a false hung ceiling under the projection room floor, when the latter extends over auditorium areas. The metal hangers for this ceiling construction must be in two parts, each part having a hooked end. These

hooked ends are then interlocked and bolted together with an inch of hair felt separating all contact points between metal.

While it is true that this sound-proofing increases the cost of the structure, the increase is not a serious cost consideration because the total area involved is very great.

•

The tendency seems to be towards placing many displays into one very large display case rather than having many single displays in scattered locations. It is interesting that the exhibitors are finding more improved exploitation in this manner because this approach leads to better architectural treatment. When the displays are so concentrated it is of course imperative that the location selected for them be very carefully considered to insure that a maximum number of patrons will see them.

•

RESTROOM WALL FINISH

WALL TILE in toilet room should have curved corners for easy cleaning and sanitation, and standard tile design gives this curve a radius of about half an inch. A larger and more preferable radius could be obtained by using terrazzo finish for *both* walls and floor.

Terrazzo should make a very attractive and durable wall finish for such areas. Its only disadvantage is that it can be written on more readily than glazed tile. This can be overcome, however, by occasionally waxing the wall surfaces.

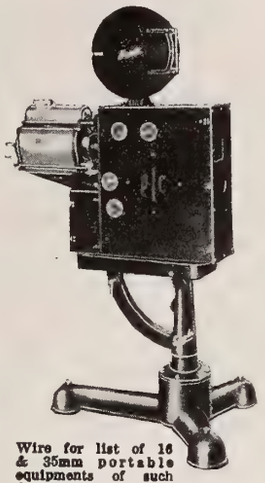
There is considerable choice of color and pattern in terrazzo. The metal divider strips should be at least ⅛-inch thick on the exposed surface. The cement mixture used for laying toilet room terrazzo should be white.

•



A legible arrangement of single-sized letters at the Tiffin in Chicago (above) and a layout combining large and small letters at the Sheridan in the same city, both displays representing new installations of Wagner window type panel silhouette letters.





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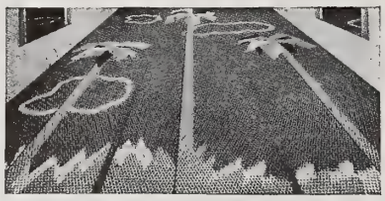
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Making Sure You Get Top Value from Every Fuel Dollar

IN ORDER to get the most out of your heating system this winter, it would be a good idea at this time to see just how well the boiler is being fired, and what it takes to obtain efficient heating. Sometimes the simplest little trick found out in the daily care of the boiler will mean the difference between wasting fuel and making the best use of it. Perhaps in the following list of do's and don'ts, a trick or two will be picked up that can be of help in getting more heat per dollar this winter.

Do not try to heat every nook and corner or unusued area up to 70° F., especially in very cold weather. Only make sure that areas regularly used by the patrons while watching the show are heated comfortably. In areas where there are cold water pipes adjust the heating grilles or radiators so that just enough heat is given off to prevent freezing.

In sections, such as an enclosed vestibule, the lobby and foyer, the heating outlets or radiators should be adjusted so as to take the chill from the air. Your patrons don't usually remove their overcoats until they reach the auditorium.

The entrance doors should be tight-fitting to prevent entrance of cold air. Make sure that all exit doors are working properly and that no cracks are around them. Check all windows or skylights to make sure that no panes are broken, and also if the opening and closing sections fit tight.

In the daily routine of firing the boiler always make sure that water is present in the sight water gauges on the boiler. When no water is seen in the glass the trouble may be that the gauge valve is turned off, or that it is defective, or new seat washers are needed, or the petcock is opened causing the water to drain off.

In some cases the trouble may be that there is not enough water in the boiler. In such a case open the petcock on the lowest water gauge to see if the water level in the boiler is below this point. If no water drains off, close all drafts and dampers at the boiler and immediately bank the fire. Never put in a lot of cold make-up water in the boiler when the water level is very low as the tubes or sections may crack.

Whenever it is difficult to keep the proper water level in the boiler, the trouble in nearly every case is that the water is very dirty. Keeping dirty water in the boiler for any length of time will cause the blocking up of the passages, and rust, scale, etc., will collect at the valves and gauges, thus making the entire water system inoperative. To clean the boiler of sediment and all impurities in the water, a solution of sal-soda or any proven good water cleaner should be used. Sal-soda is the more easily obtainable and is simply dissolved in a bucket of warm water, then poured into the boiler. This solution should be kept in the boiler for several hours, boiling hot if possible, then be drained off to the bottom of the water gauge. In some cases this cleaning may have to be repeated many times before the water drained off comes out clean.

After firing the boiler, always make sure to check the steam pressure gauge so that the pressure will not go higher than the setting on the safety valve. When in doubt, bank the fire, for an unreliable steam gauge or safety valve can be a serious hazard. In such a case, contact an experienced heating man, and if either the gauge or valve or both are defective, replace them rather than take a chance on repairs.

EFFICIENT FIRING

Your janitor knows all about firing a boiler, of course. Maybe so, maybe not. Anyway, here's how, in case you want to check:

1. The grates should be shaken as gently as possible, or until a faint red glow is noticed in the ashpit.

2. When putting in coal make sure that a deep layer covers the firebox.

3. The ashbed should be loose and about

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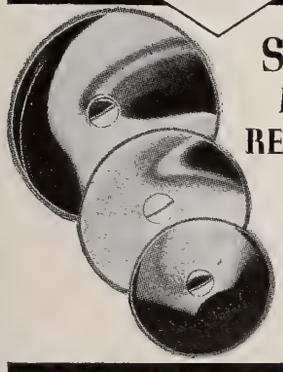
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have you heard?



that a small amount of ammonia, vinegar or weak alcohol placed in water when cleaning the glass in display frames, ticket booth, vestibule doors, etc., will help to prevent it from freezing on the glass in cold weather?

that furniture in lounges, etc., should be kept away from radiators and heating grilles (or open windows)? Extreme dampness and dryness increase deterioration greatly.

that very light scratches on mahogany furniture can be made invisible by touching them up with a little iodine or mercurochrome? For scratches on medium-color mahogany, thin the iodine with water, otherwise the scratches will come out too dark.

that to remove finger marks on polished furniture, wring a soft cloth in mild soap suds, wash, then dry with a dry soft cloth by wiping in the direction of the grain?

2 or 3 inches deep, as warping of the grates can result from fire being close to them.

4. When very small coal is used, or soft coal or coke, apply the poker very gently and carefully in loosening up the clinkers, as the grates can be broken or bent by rough handling. The inside of the fire-box can also be damaged by digging in the poker roughly. Remember, badly warped or broken grates will waste a lot of fuel.

5. The check dampers should be opened and the ashpit damper closed in accordance with the heat requirements and outside weather conditions.

6. The turn-damper, if hand-controlled, should normally be about two-thirds closed, but in very cold weather about three-fourths or more. The check damper should be opened only when less heat is needed. The ashpit and check dampers should be operating so that when one is open the other is closed. When more or less heat is required, both dampers should be adjusted in relation to each other.

7. The fire-door damper should be left open only for a few minutes after new coal is fired in the boiler.

8. For night banking in cold weather, shake the grates lightly and put in a deep bed of coal with the check damper almost in a closed position. Make sure that the full bed slopes upwards to the rear of the firebox and that the coal line starts from the bottom of the firebox door.

9. When the dampers are automatically controlled, check quite often to see if they are operating properly, for automatic controls *do* work improperly sometimes.

10. A check should be made to make

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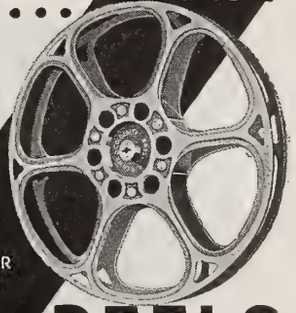
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certain that the proper coal is being burned for the firebox and the grates in use. When in doubt, consult a *reliable* heating man; his advice and recommendations in such a matter can pay dividends.

In checking the heating system make sure that all air valves in the radiators and pipes are venting the trapped air properly. To clean these valves, soak them in carbon tetrachloride or any other good cleaning fluid, but making sure that all dirt and scale is thoroughly removed. Defective valves that leak steam or water, or that stick, should be replaced.

Check all traps and hand valves to make sure that they are clean and not sticking.

When there is any trouble in the return pipes to the boiler, take off the drain-off valve or trap if in use and clean thoroughly of all rust, dirt and scale. Take time to go over all the pipe lines from the boiler to all of the radiators as leaks, even though small, may be found that will not only lose heat but as well ruin portions of the theatre structure or some item of equipment.

Secrets of Painting Are in the Lingo

YOU'VE TALKED, of course, about show business to people outside it. Difficult sometimes to explain things, wasn't it, without using show business lingo? If talking to a theatre man, one word might have done for fifty.

The same thing applies, in reverse, to the various trades that theatre people employ from time to time. We happen to be thinking of painting at the moment, because it was a paint job that brought the matter to mind. It was difficult to make the theatre owner understand what would be the matter if he didn't do certain preliminary work. It was necessary to go into wordy descriptions, whereas if he had learned what painter call certain conditions, he'd have recognized quickly the necessity to do the work advised. And with the words to identify them, he wouldn't forget what those conditions were. So it struck us that it wouldn't be a bad idea to give some of the common and less obvious terms painters use to indicate specific qualities and faults. Here they are:

(1) When the term *Bleeding* is used, it means that a color, stain, etc., is coming through the paint film, causing a discoloration.

(2) *Blistering* means that the paint film becomes raised from the painted surface.

(3) By *alligatoring* is meant that the painted surface, after drying, breaks up into large irregular spots due to the top film cracking open.

(4) *Checking* means the same thing as alligatoring, only the cracked areas are smaller in size.

(5) When the term *cracking* is used, it means that a break has occurred in the painted surface which usually goes down to the masonry or wood. This is a common fault in paint work and is due mostly to having an outside painting job done in bad weather.

(6) *Chalking* means that the paint, after drying, comes off the wall in a powder.

(7) When *creeping* or *crawling* is used, it means that a new coat of paint will not stick to the dry surface of the wood, wall or on a previous coat of paint.

(8) By *open grained wood* is meant wood of hard quality, such as mahogany, oak, chestnut that have open spaces between the grains, which must be filled in so that a smooth surface will result when it is painted or varnished.

(9) By *peeling* is meant that the painted surface that has blistered has broken open and the paint film can be peeled off.

(10) When the term *orange peel* is used, it means that the painted surface has formed small rings all over which have the appearance of an ordinary orange peel.

(11) *Scaling* or *flaking* means that the cracked paint film is loosened and starting to scale or fall off the surface.

(12) By a *sealer coat* is meant a special liquid applied to keep the succeeding coats of finishing paint from soaking into the wall surface.

(13) When the term *light reflection* is used, it means the amount of light that will be reflected back off the painted surface. Of course the amount of light reflected depends on the colors used. White paints throw back the most light, greens and blacks the least.



Controlling Child Patrons

(*Continued from page* 22)

now. I took care of it." I went to the lounge, anyway. One of the youngsters was my own!

Most children will get into mischief of some kind, some time, if conditions allow them to. Minimize such conditions and you minimize the mischief. Remove soap dispensers from toilet rooms during matinees. Reduce the amount of toilet paper to a quarter of full—that much won't stop up a water closet.

As for scraping coins against walls, shooting staples and throwing wads of gum on the screen, cutting seating fabrics—surveillance is the only answer.

That control of children is a prime factor in playing the good host to their elders is not strange. Adults do not like a noisy theatre, and that house is on the downgrade which gets a reputation of being one. There are many more factors, of which we shall have occasion to speak in the future. But let us here place emphasis on the importance of a system which means courtesy to both the youngsters and their elders.

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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Wicked Lady

Universal International — Old English Spice

Released this month under the aegis of J. Arthur Rank by Universal-International, "The Wicked Lady" is an elaborately produced picture of a Seventeenth Century Jezebel, steeped in evil and perfidy, who uses her feminine wiles in an unending quest for love, romance and adventure.

Adapted to the screen from the novel, "The Life and Death of the Wicked Lady Skelton" by Magdalen Hall-King, it is a picture designed for the more sophisticated adult audiences as many of the situations and much of its costuming and dialogue are at least spirited if not daring. As Peter Burnup, London editor of MOTION PICTURE HERALD, described the picture in his review of December 15, 1945: "Sumptuousness and sex abound in Director Leslie Arliss's film and if wit be not abundant there's ampleness—and, as some may think, more than useful plenitude—of talk of doxies and their paramours, of talking of the marriage-bed and the like. Also, in that urge for exciting sumptuousness, a remarkable concern is exhibited to achieve the ultimate in feminine *decolleté*."

Margaret Lockwood heads the cast as the green-eyed, dark-haired vixen who marries for wealth, loves for adventure and murders to keep her secrets of marital infidelity and banditry always dark. James Mason, one of Britain's leading actors, is co-starred as the dashing highwaymen, while Griffith Jones and Patricia Roc are two people whose lives are disrupted and nearly wrecked by the treacherous lady.

Produced by R. J. Minney for Gainsborough, "The Wicked Lady" has received a somewhat different treatment than if it had been produced in Hollywood.

Previewed in the Universal projection room in New York at a screening for the trade press. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, December, 1946. Running time, 98 min. PCA No. 11465. Adult audience classification.
Barbara ..... Margaret Lockwood
Captain Jackson ..... James Mason
Caroline ..... Patricia Roc
Sir Ralph Skelton ..... Griffith Jones
Enid Stamp Taylor, Michael Rennie, Felix Aylmer, David Horne, Martita Hunt, Francis Lister, Amy Dalby, Beatrice Varley, Helen Goss, Jean Kent

The Time, the Place and The Girl

Warner—Musical in Color

Under this title fondly remembered by the aging generation as the name of a beloved Broadway musical of their youth, Warner Brothers have put together a musical of present date, as to setting, patterned in the format of the first flood of musicals loosed by the studio after talking pictures arrived. The formula—the one about the financial difficulties surrounding production of a stage musical—is as old and familiar as sound on film, but the names of Dennis Morgan, Jack Carson and S. Z. Sakall are present to attract customers, and Technicolor adds some luster to the proceedings.

Morgan and Carson are seen as brash young men who open a nightclub next door to the home of a famous orchestra conductor (Sakall) whose grand-daughter (Martha Vickers) is studying singing and closely sheltered. Her grandmother and her manager bring legal action to close the nightclub, but the grandfather and the girl set out to rectify this injustice by backing a musical show for them. Lots of complications occur before the happy ending.

Production by Alex Gottlieb and direction by David Butler are what may be called standard for the assignment, and the screenplay by Francis Swann, Agnes Christine Johnston and Lynn Starling generates occasional chuckles. The original is credited to Leonard Lee.

Some of the production numbers click, while others simply take time. The Condos Brothers, Chandra Kaly and his dancers, and Carmen Cavallaro and his orchestra, spark the enterprise while on the screen.

Previewed at Warners' Hollywood theatre, where it was mildly received. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, December 28, 1946. Running time, 108 min. PCA No. 11760. General audience classification.
Steve Ross ..... Dennis Morgan
Jeff Howard ..... Jack Carson
Janis Paige, Martha Vickers, S. Z. Sakall, Alan Hale, Angela Greene, Donald Woods, Florence Bates

Blondie's Big Moment

Columbia—Comedy

Considering that this is the 20th picture in the Blondie series, using almost the same players and the identical story slant, the latest does surprisingly well in retaining the lively freshness and slapstick humor of Chic Young's comic strip. Perhaps in a film like this plot is subordinated to the characters of the players who have become an institution with the patrons who enjoy these pictures. It's Penny Singleton as Blondie and Arthur Lake as Dagwood from beginning to end and the way the two get in and out of trouble makes for an eye and an ear-full.

In the main the cast is the same as in the other Blondie pictures and essentially the same as in the popular Blondie radio show which, after years on the air, still retains its popularity. The only change concerns the part of the boss, played up to now by Jonathan Hale. In "Blondie's Big Moment" Dagwood gets a new office head, ably and comically portrayed by Jerome Cowan.

Dagwood, coming back from his vacation, finds that he has a new boss. It turns out he is the man whose coat he smeared full of marmelade in the bus on the way to work. Dagwood is demoted, which upsets him, especially since he has promised his son's class a visit to the office. Blondie puts things right for the moment when she visits the office and invites the new boss to supper. The visit turns out quite differently from the way Dagwood planned it. By a ruse he gets the boss out of the office the next day and the class comes to inspect the establishment. The boss surprises them and Dagwood is fired, but everything turns out all right when it develops that a piece of land, sought by the former, actually belongs to a little boy who has been a steady visitor at the Dagwood house and who now wants to give the land to Dagwood.

Seen at a New York projection room. Reviewer's Rating: Good.—FRED HIFT.

Release date, January 9, 1947. Running time, 69 min. General audience classification.
Blondie ..... Penny Singleton
Dagwood ..... Arthur Lake
Alexander ..... Larry Simms
Marjorie Kent, Anita Louise, Jerome Cowan, Danny Mummert, Jack Rice, Jack Davis, Johnny Granath, Hal K. Dawson, Eddie Acuff, Alyn Lockwood, Robert DeHaven, Robert Stevens, Douglas and Daisy

Swell Guy

Universal International—Another Notorious Gentleman

Showmen who will have submitted to their customers the British-made "Notorious Gentleman" by the time "Swell Guy" comes up for consideration will have the advantage of knowing how their kind of audience reacts to this kind of picture, for this one does for an American war correspondent what that one did for a British soldier. That is to say, it dwells in detail and at length on the innate and cultivated caddishness of its hero, killing him off finally under circumstances implying a momentary and essentially involuntary flare-up of nobility of character. Like the British picture, it contains much subject matter not commonly dealt with on the screen, even for purposes of stressing the sordid, and gives the audience nothing to feel good about as it leaves the theatre.

This second Mark Hellinger production for U-I bears little professional kinship to the producer's notably successful "The Killers." Although the same striving for stark characterization and vivid realism is in evidence, it is frustrated by confusion along the story line, artificiality in the dialogue department and miscasting in most of the principal roles. What remains is sordidness without conviction, punctuated once or twice by incidents which carry impact without point.

Sonny Tufts undertakes to portray a war correspondent without principles who returns to his home town, is hailed as a hero by all save his mother, who knows how bad he is and pleads with him to go away. Deserting at the depot a woman who has financed his return under assumption of matrimonial intent, he engages at once in an alcoholically amorous interval with the young daughter of a leading citizen, proceeding thereafter to break some of his fellow townsmen at craps and teach his

juvenile nephew how to cheat at football. When the leading citizen's daughter confides that she is to have a baby, and pleads with him to marry her, he conceals the fact that he has a wife in Paris and essays a romantic advance to his sister-in-law by way of getting at $2,000 which his brother has collected for charity, planning to get away from it all. Then the nephew is endangered in a railway tunnel and he rushes in to rescue the boy, but gets himself run down and killed by the train in doing so. A little while before this the girl who's going to have the baby has been told by a former boy friend that he knows all about it but wants to marry her anyway, which presumaby takes care of that matter to the satisfaction of the screenplay-wright.

Eddie Blatt was associate producer, and Frank Tuttle directed from a screenplay by Richard Brooks based on a play by Gilbert Emery.

It is strictly for adults.

Previewed at the Academy Awards theatre, Los Angeles, to an all press audience. Reviewer's Rating: Average.—W. R. W.

Release date, December, 1946. Running time, 87 min. PCA No. 11997. Adult audience classification.
Jim Duncan ..... Sonny Tufts
Marian Tyler ..... Ann Blyth
Ruth Warrick, William Gargan, John Litel, Thomas Gomez, Millard Mitchell, Mary Nash, Howard Freeman, Donald Devlin, John Craven, Pat McVey, Vince Barnett, Charles Lane, Gary Owen, Frank Ferguson, David Clarke, Eugene Persson, George Beban, Jr.

Lawless Breed

***Universal*—Western**

Kirby Grant and Fuzzy Knight are the top names in a Western that fills an hour pleasingly. There may be less action than is usually found in such films, but it is more than compensated for by an interesting plot, and the presence in the cast of Jane Adams, a young lady whose charm is a real addition to the Western scene.

The town banker, as usual, is the villain. His scheme this time is a complicated one: he plans his own murder, hoping to profit thereby not only by collecting the insurance, but by leading a gang of terrorists under the protection of his own fake "death." Grant, cast as a Government agent, and his pal, Knight, frustrate this scheme, and the banker comes to the bad end his nefarious machinations have earned.

Wallace Fox produced and directed from a screenplay by Bob Williams.

Previewed at the Hitching Post theatre, Hollywood, where the audience reacted favorably. Reveiwer's Rating: Average.—THALIA BELL.

Release date, August 16, 1946. Running time, 58 min. PCA No. 11863. General audience classification.
Ted Elliott ..... Kirby Grant
Tumbleweed ..... Fuzzy Knight
Marjorie ..... Jane Adams
Claudia Drake, Harry Brown, Dick Curtis, Charles King, Karl Hackett, Hank Worden

Out California Way

***Republic*—Musical Western in Color**

This Western, complete with music and action, has the added attraction of color to please the patrons. Monte Hale, a singing cowboy, and Adrian Booth head the cast and receive competent support from the child actor, Bobby Blake. As guest stars, Roy Rogers and Dale Evans appear in a brief musical number in which they sing "Little Bronc of Mine." Trigger is in the scene, too. Brief appearances are made also by Allan Lane and Donald Barry.

Monte Hale is trying to get a job in films as a cowboy and he meets Bobby Blake, who is trying to get his horse, Pardner, into films. The cowboy sings a number and the horse demonstrates some of his tricks and they are noticed by the casting director. There is a part for Monte, but there isn't anything for the horse. However, Monte gets a small part for Pardner, but there is an accidental explosion and the horse is badly scared. Monte wins success as a film player and the horse recovers. John Dehner plays the villain, who is a Western star who is jealous of the sudden success of Monte and endeavors to keep him out of films. Adrian Booth supplies the romantic interest which is not too obtrusive.

There are excitement-packed scenes which include some strenuous hand-to-hand combat. The action is combined with Western music which features the title song, "Out California Way." "Detour," "Hello, Monte" and "Boogie Woogie Cowboy" are among the songs presented by St. Luke's choristers and Foy Willing and the Riders of the Purple Sage.

Louis Gray was the associate producer, and Lesley Selander directed. Betty Burbridge wrote the screenplay; Barry Shipman, the original story.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, December 5, 1946. Running time, 67 min. PCA No. 11721. General audience classification.
Monte ..... Monte Hale
Gloria McCoy ..... Adrian Booth
Danny McCoy ..... Bobby Blake
John Dehner, Nolan Leary, Fred Graham, Tom London, Jimmy Starr, Edward Keane, Bob Wilke, Brooks Benedict, St. Luke's Choristers, Foy Willing and the Riders of the Purple Sage. Guest stars: Roy Rogers, Trigger, Allan Lane, Dale Evans, Donald Barry

Lone Star Moonlight

***Columbia*—Western Musical**

Although it faithfully follows the path countless other Western musicals have taken before, "Lone Star Moonlight," produced by Colbert Clark and directed by Ray Nazarro, manages to live up to its predecessors in most respects. It is strong on the musical end and here is the source of its drawing power. Several entertaining numbers are woven into the story pattern with the Smart Set, the Merle Travis Trio, Judy Clark and Her Rhythm Cowgirls doing their bit. The musical offerings are topped by The Hoosier Hot Shots, a well-known quartet, who do some very good specialty numbers for the picture.

The fact that, on the whole, story and acting must have received somewhat scanty attention when the film was made, probably will not disturb audiences, who have come to expect little but some songs and a joke here and there from this type of picture. However, in many situations, the film will definitely rate for the lower half of the marquee. Traditional Western movie-action and humor occur throughout. Singing cowboy Ken Curtis returns home from the war to find the radio station he once owned run down, and a competitor, Eddie Stevens, hard at work. He also is in danger of losing Joan Barton, his girl, to Stevens. Guy Kibbee, Curtis' father, instead of keeping up the station, has bought war surplus stock instead. To save the situation an auction is arranged and well-known entertainers as well as a famous Hollywood auctioneer are invited. Stevens tries to spoil the auction by calling in Claudia Drake to say she is Curtis' former wife. In the end he fails in delaying the auctioneer and the day is saved.

Reviewed at a New York projection room. Reviewer's Rating: Fair.—F. H.

Release date, December 12, 1946. Running time, 67 min. General audience classification.
Curt Norton ..... Ken Curtis
Jean White ..... Joan Barton
Amos Norton ..... Guy Kibbee
Robert Stevens, Claudia Drake, Arthur Loft, Vernon Dent, Sam Flint

The Falcon's Adventure

***RKO Radio*—Action Drama**

Tom Conway, as the notorious Falcon, noted for his own courage and love of adventure, stars in another action-packed film in this series. Film-goers familiar with the Falcon films will not be disappointed in this one.

The Falcon escapes from one dangerous situation after another in this melodramatic story. Tom Conway and Edward S. Brophy as his assistant are involved in a plot to seize a formula for the making of industrial diamonds. The inventor is killed and the Falcon offers to help the inventor's niece, played by Madge Meredith, save the formula from falling into the hands of the gang of murderers. The gang is headed by Robert Warwick, but the police suspect the Falcon. In an exciting climax, the police arrive in time to seize the criminals before they leave the country and the Falcon rescues the inventor's niece, and the formula is saved.

Herman Schlom produced and William Berke directed. The original screenplay was by Aubrey Wisberg, based on the character created by Michael Arlen.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, December 13, 1946. Running time, 61 min. PCA No. 11627. General audience classification.
Falcon ..... Tom Conway
Luisa ..... Madge Meredith
Goldie ..... Edward S. Brophy
Robert Warwick, Myrna Dell, Steve Brodie, Ian Wolfe, Carol Forman, Joseph Crehan, Phil Warren, Tony Barrett, Harry Harvey, Jason Robards

Mr. Hex

***Monogram*—Bowery Boys and Boxing**

Producer Jan Grippo supplied the original story for the latest in Monogram's "Bowery Boys" series, and turned it over to scenarist Cyrus Endfield for polishing. It presents Huntz Hall as an amateur boxer, with Leo Gorcey and the rest of the gang urging him on to win a local contest and its cash prize. The boys are in need of funds, it appears, to help a destitute young lady forced to leave her job to nurse her ailing mother.

In order to insure that their candidate shall win the contest, Gorcey learns hypnosis, applies it to the malleable Hall to such good purpose that the latter's boxing turns out to be of championship caliber. Racketeers move in for what looks like an easy take, but the boys outwit them in a comical, although somewhat incredible ending.

William Beaudine directed, and two songs by Louis Herscher are included.

Previewed at the Forum theatre, Los Angeles, where the audience appeared to be diverted by the proceedings. Reviewer's Rating: Average.—T. B.

Release date, December 7, 1946. Running time, 63 min. PCA No. 11980. General audience classification.
Slip ..... Leo Gorcey
Sach ..... Huntz Hall
Bobby Jordan, Gabriel Dell, Billy Benedict, David Gorcey, Gale Robbins, Ben Weldon, Ian Keith, Sammy Cohen

Unexpected Guest

***United Artists*—Mystery a la Western**

This Western starring William Boyd as Hopalong Cassidy has a new and unusual twist. Western characters are confronted with a melodramatic plot which includes several murders. This mystery story, with its Western background and atmosphere, is swift moving and interesting.

Hopalong Cassidy, a favorite Western performer, assists his friend, California Carlson, played by Andy Clyde, to claim an inheritance. They find that there are five heirs and if any of them should die their shares will be divided among the remaining persons. After the will is read, one of the heirs is shot and a man-made trap is set for the young heiress. The hero saves the girl and discovers that the land is rich in oil deposits. Boyd, in the role of Hopalong Cassidy, discovers the murderer and solves the mystery.

Una O'Connor, as the housekeeper, gives a characteristically good performance. Earl Hodgins, Patricia Tate and Rand Brooks are among the supporting players.

Lewis J. Rachmil produced and George Archainbaud directed. Special mention should go to Ande Lamb for the original screenplay.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, not set. Running time, 61 min. General audience classification.
Hopalong Cassidy ..... Bill Boyd
Lucky Jenkins ..... Rank Brooks
California Carlson ..... Andy Clyde
Patricia Tate, John Parrish, Una O'Connor, Ned Young, Earl Hodgins, Joel Freidkin

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

SURRENDER (Columbia)

Community Sing (8653)

With Dick Leibert at the organ, the Song Spinners lend their voices to five numbers. They include: "Surrender," "Five Minutes More," "My Fickle Eye," "Who Told You That Lie" and "There's No One But You."

Release date, November 14, 1946 10½ *minutes*

ROUGHLY SQUEAKING (WB)

Merrie Melodies Cartoon (2711)

Two clever mice convince a cat that it's a lion and that it's moose and not mice he's supposed to eat. Then the two clever mice convince the cat that the dog is a moose. The cat learns zoology the hard way.

Release date, November 23, 1946 7 *minutes*

THE SNOW MAN (20th-Fox)

Terrytoon (7505)

In this Technicolor fantasy three rabbit youngsters enjoy the companionship of a jovial snow man who comes to life. Now enters the villain of the piece, a bear, who wants the snow man to sit on a hot stove. But the kindly North Wind comes to the rescue and the snow man and the rabbits are reunited.

Release date, October 11, 1946 7 *minutes*

WINNING THE WEST (20th-Fox)

Terrytoon (7501)

This time all of the mice are disguised as Indians and as General Custers and Daniel Boones and Buffalo Bills and there's a big Indian war going on among the rival tribes. The decision as to who wins isn't settled until Mighty Mouse appears on the scene, arrows bouncing off his chest. In Technicolor.

Release date, August 16, 1946 7 *minutes*

BAR BUCKAROOS (RKO Radio)

Ray Whitley Western Musical (73,501)

Ray and his Six-Bar Cowboys need $25 as an entrance fee to a rodeo. To get the money the boys go to work as bouncers in a local saloon. Going on the premise that music soothes the savage beast, the boys set up their band and play their music. Nevertheless, a fight starts and the boys get considerably bruised. Later they are comforted by the short's romantic interest.

Release date, September 6, 1946 16 *minutes*

THE ELECTRONIC MOUSE TRAP (20th-Fox)

Terrytoon (7503)

A merciless Cat-professor perverts scientific progress to his own selfish ends by inventing an electronically-operated mouse trap that catches millions of mice until Mighty Mouse zooms through the sky to aid the hapless prisoners. In Technicolor.

Release date, September 6, 1946 7 *minutes*

DUMB-BELL OF THE YUKON (RKO Radio)

Walt Disney Cartoon (64,110)

Donald Duck dons his trapper's outfit and sets out for the Arctic wastes to trap his girl friend a fur coat. He makes the mistake of taking a baby bear away from its mother and the mother, following Donald to his shack, raises enough fuss about the matter to scare Donald into falling into a honey jar. Mother then gratefully takes Donald into her arms and licks off one side of him while baby licks off the other.

Release date, August 30, 1946 7 *minutes*

THE HOUSING PROBLEM (20th-Fox)

Terrytoon (7506)

A worried pig family is without a home. They trail moving vans, investigate "For Rent" signs and even try to move the dogs out of their kennels, but it's nothing doing until they find a prefabricated house. After a hilarious time getting the house together termites come and undo all that's been done. In Technicolor.

Release date, October 25, 1946 7 *minutes*

HENPECKED HOBOES (MGM)

Technicolor Cartoon (W-831)

A couple of hobo bears, George and Junior, come across a strutting hen, and decide to make a meal out of her. They soon learn, however, that the task is not easy.

Release date, October 26, 1946 7 *minutes*

MONKEY BUSINESSMEN (Columbia)

All Star Comedy (7407)

Here's the Three Stooges trying to be electricians and wrecking the first place in which they try to work. After their fiasco they decide on a rest cure but unfortunately elect to rest in the sanatorium of a quack doctor. They have to pose as surgeons to make their escape.

Release date, June 20, 1946 18 *minutes*

THE TORTOISE WINS AGAIN (20th-Fox)

Terrytoon (7502)

The well-known fable of the Tortoise and the Hare is rediscussed here, but this time the racing is done on ice skates and there's a lot of hugger-mugger among the young tortoises who throw snowballs at the hares with the inevitable results that the tortoise wins again. In Technicolor.

Release date, August 30, 1946 7 *minutes*

IN DUTCH (RKO Radio)

Walt Disney Cartoon (64,105)

Bringing the ancient fable up to date, Pluto, in a little Dutch village, discovers a leak in the dike. While Dinah, the dachschund, shoves her paw into the hole, Pluto sounds the alarm to a populace that first takes no heed but finally accords the two heroes proper honors.

7 *minutes*

GLIMPSES OF CALIFORNIA (MGM)

Fitzpatrick Traveltalk (T-811)

Training his camera on his own backyard, James FitzPatrick brings to the screen some of California's scenic wonders. Included in the tour are a visit to Hollywood, the farmer's market, and some beautiful fruit groves.

Release date, October 26, 1946 9 *minutes*

BANDITS AND BALLADS (RKO Radio)

Ray Whitley Western Musical (73,503)

Ray Whitley and his Six-Bar Cowboys are deputy sheriffs who are out to arrest the notorious Kid Carson. Since the Kid is fond of music, the boys set a musical trap for him. Several good Western tunes run through the subject.

Release date, November 15, 1946 17 *minutes*

HI-LI (Columbia)

Sport Reels (8803)

Here's the simple explanation of the fast-on-the-feet game, jai-alai. Bill Stern, the sportscaster, explains the game and there are plenty of thrilling action shots as illustrations.

Release date, November 21, 1946 9½ *minutes*

ADVANCE SYNOPSES

THE BACHELOR AND THE BOBBY SOXER (RKO Radio)

PRODUCER: Dore Schary. DIRECTOR: Irving Reis. PLAYERS: Cary Grant, Myrna Loy, Shirley Temple, Rudy Vallee.

COMEDY-DRAMA. A teen-age girl becomes infatuated with an artist, a man much older than she. Her older sister persuades him that the only way to cure the girl's infatuation is for him to take her out every night for a week. The treatment works and at the end of that time the teen-age girl decides to go back to her high-school friends, while the artist discovers that he loves the older sister.

VACATION DAYS (Monogram)

PRODUCER: Sam Katzman. DIRECTOR: Arthur Dreifuss. PLAYERS: Freddie Stewart, June Preisser, Frankie Darro, Warren Mills, Noel Neill, Milt Kibbee, Belle Mitchell.

"TEEN-AGER" MUSICAL. A schoolteacher inherits a ranch, and invites several of her pupils to spend the summer there. To prevent them from forestalling a bank robbery, three of the young people are kidnapped by the ranch foreman and a crooked real-estate agent. They escape, and drive the getaway car, loaded with loot, to the Sheriff's office, only to be accused of the robbery. Another of the schoolboys forces the foreman to confess, however, and thus saves his classmates from lynching.

RENEGADE GIRL (Screen Guild-Affiliated Films)

PRODUCER-DIRECTOR: William Berke. PLAYERS: Alan Curtis, Ann Savage, Jack Holt, Edward S. Brophy, Russell Wade, Claudia Drake, Jimmy Martin, Chief Thundercloud.

CIVIL WAR DRAMA. When her brother is killed by an Indian, a Southern girl replaces him as head of a band of Confederate guerrillas. Bitter because she believes her fiancé, a captain in the Union Army, has betrayed her, she commits many depredations. When she learns of his fidelity, it is too late. She is attacked by Indians and fatally wounded.

DUEL IN THE SUN (UA-Vanguard Films)

PRODUCER: David O. Selznick. DIRECTOR: King Vidor. PLAYERS: Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish.

WESTERN. This Technicolor feature is laid in the Texas Panhandle in the 19th century, at a time when the cattle barons of the old west were trying to prevent the railroads from crossing their property. Two brothers fall in love with a half-breed Indian girl and eventually one of them wins her.

HERE COMES TROUBLE (UA-Roach)

PRODUCER-DIRECTOR: Fred Guiol. PLAYERS: William Tracy, Beverly Lloyd Emory Parnell, Joan Woodbury, Joe Sawyer.

MELODRAMA. When a newspaper publisher is blackmailed by a burlesque queen, he sends one of his police reporters to hush the girl. The girl is murdered, and the reporter, the publisher, and the publisher's daughter are all suspected. The true culprit is eventually tracked down.

HUMORESQUE (Warners)

PRODUCER: Jerry Wald. DIRECTOR: Jean Negulesco. PLAYERS: Joan Crawford, John Garfield, Oscar Levant, Ruth Nelson, J. Carrol Naish, Victor Francen.

TRAGEDY. A talented young man struggles to become a violinist, with the approval of his

(Continued on following page)

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46
....	Return of Monte Cristo	Dec.,'46
822	Boston Blackie and the Law	Dec. 12,'46
854	Lone Star Moonlight	Dec. 12,'46
828	Alias Mr. Twilight	Dec. 19,'46
863	The Fighting Frontiersman	Dec. 19,'46
....	Lone Wolf in Mexico	(T) Dec. 20,'46
804	Singin' in the Corn	Dec. 26,'46
....	Blondie's Big Moment	Jan. 9,'47

MGM

BLOCK 17

625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

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....	Captains Courageous (R)	(T) Aug. 21,'46
702	Gallant Bess	(T) Aug. 29,'46
....	The Yearling	(T) Sept. 13,'46
....	Boom Town (R)	T) Sept. 30,'46
....	The Great Waltz (R)	(T) Sept. 30,'46
701	Heliday in Mexico	Sept.,'46
703	The Cockeyed Miracle	Oct.,'46
704	No Leave, No Love	Oct.,'46
705	Rage in Heaven (R)	Oct.,'46
....	Undercurrent	Nov.,'46
....	Two Smart People	Nov.,'46
....	Mighty McGurk	(T) Nov. 18,'46
....	My Brother Talks to Horses	(T) Nov. 18,'46
....	Lady in the Lake	(T) Nov. 25,'46
....	Secret Heart	Dec.,'46
....	The Show-Off	Dec.,'46
....	Love Laughs at Andy Hardy	(T) Dec. 2,'6
....	Till the Clouds Roll By	(T) Dec. 12,'46

MONOGRAM

520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
607	The Trap	Nov. 30,'46
608	Mr. Hex	Dec. 7,'46
....	Silver Stallion (R)	Dec. 14,'46
606	Sweetheart of Sigma Chi	Dec. 21,'46
681	Song of the Sierras	Dec. 28,'46
....	Ginger	Jan. 4,'47
....	The California Trail	Jan. 11,'47
564	Raiders of the South	Jan. 18,'47
....	Vacation Days	Jan. 25,'47

PARAMOUNT

SPECIAL

4532	Monsieur Beaucaire	Aug. 30,'46

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BLOCK 6

4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

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R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4603	Cross My Heart	(T) Nov. 15,'46
4604	Perfect Marriage	(T) Nov. 15,'46
4601	Two Years Before the Mast	Nov. 22,'46
....	California	(T) Dec. 13,'46
4602	Blue Skies	Dec. 27,'46

PRC PICTURES

....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	The Brute Man	Oct. 1,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 28,'46
....	Tumbleweed Trails	Oct. 28,'46
....	Don Ricardo Returns	Nov. 5,'46
....	Stars Over Texas	Nov. 18,'46
....	Lady Chaser	Nov. 25,'46
....	Wild West	Dec. 1,'46
....	Lighthouse	Dec. 10,'46

RKO

SPECIALS

761	Notorious	Sept. 6,'46
292	Fantasia (R)	Sept. 28,'46
....	Best Years of Our Lives	Nov. 20,'46
791	Song of the South	Nov. 20,'46
781	It's a Wonderful Life	(T) Dec.,'46

●

BLOCK 6

626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

BLOCK 1

705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

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BLOCK 2

708	Child of Divorce	Oct. 15,'46
710	Genius at Work	Oct. 20,'46
706	Nocturne	Oct. 29,'46
709	Criminal Court	Nov. 20,'46

BLOCK 3

....	Vacation in Reno	Dec. 10,'46
....	Falcon's Adventure	Dec. 13,'46
....	San Quentin	(T) Dec. 17,'46
....	Dick Tracy Versus Cueball	(T) Dec. 18,'46
....	The Locket	Dec. 20,'46

REPUBLIC

SPECIAL

601	I've Always Loved You	Dec. 2,'46

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526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Bride	Aug. 12,'46
529	Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valetine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
5542	Home in Oklahoma	Nov. 8,'46
532	Plainsman and the Lady	Nov. 15,'46
661	Santa Fe Uprising	Nov. 15,'46
603	Affairs of Geraldine	Nov. 18,'46
681	Sioux City Sue	Nov. 21,'46
5503	Out California Way	Dec. 5,'46
604	Fabulous Suzanne	Dec. 15,'46
543	Heldorado	Dec. 15,'46
533	That Brennan Girl	Dec. 23,'46
662	Stagecoach to Denver	Dec. 23,'46
....	Angel and the Badman	Jan. 15,'46
....	The Pilgrim Lady	Jan. 22,'47
....	Calendar Girl	Jan. 29,'47

SCREEN GUILD

4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4608	Scared to Death	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
....	Queen of the Amazons	Jan. 1,'47
....	Renegade Girl	Feb. 1,'47

20TH-FOX

633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
643	Strange Journey	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
647	The Razor's Edge	Dec.,'46
648	Dangerous Millions	Dec.,'46

UNITED ARTISTS

....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	The Sin of Harold Diddlebock	Jan. 10,'47
....	The Private Affairs of Bel Ami	Jan. 24,'47
....	Fool's Gold	Jan. 31,'47

UNIVERSAL

543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
547	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.)	(T) Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
1065	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.,'46
....	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.)	(T) Oct. 4,'46
1066	Notorious Gentleman (Brit.)	Nov. 1,'46
....	Magnificent Doll	Nov.,'46
....	I'll Be Yours	Dec.,'46
....	Song of Scheherazade	Dec.,'46
....	Michigan Kid	Dec.,'46
....	Swell Guy	Dec.,'46
....	Temptation	Dec.,'46
....	Wicked Lady (Brit.)	Dec.,'46

WARNER BROTHERS

523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
610	Time, Place and Girl	Dec. 28,'46
....	Humoresque	Jan.,'47
611	The Man I Love	Jan. 11,'47

(Continued from preceding page)

mother, but against the wishes of the rest of his family. He is romantically interested in a young girl, a fellow-student. A man friend introduces him to a wealthy woman, an alcoholic addict who is unhappy with her husband. She and the young man fall in love, and she uses her wealth and influence to promote his career. His mother disapproves of the situation, and he breaks with his family in order to marry the wealthy woman whose husband has agreed to divorce her. This woman, however, realizing that no good can come of the match, commits suicide on the night of his most successful concert. He is free to return to his family, his friends, and his former sweetheart.

TRAIL STREET (RKO Radio)

PRODUCER: Nat Holt. DIRECTOR: Ray Enright. PLAYERS: Randolph Scott, Robert Ryan, Anne Jeffreys, George "Gabby" Hayes, Madge Meredith.

WESTERN. A wheat-growing town is being ruined by cattle trains and lawless cowboys. A new town marshal attempts to stop the lawlessness, and is at first successful. The citizens continue to leave the town, however, until the head of the lawless cattlemen is brought to justice. Subsequently, the citizens return and plant their first bumper crop of wheat.

THE FARMER'S DAUGHTER (RKO Radio)

PRODUCER: Dore Schary. DIRECTOR: H. C. Potter. PLAYERS: Loretta Young, Joseph Cotten, Ethel Barrymore.

POLITICAL DRAMA. A farm girl goes to the city to study nursing. She loses her money and takes a job as maid to a Congressman, and they fall in love. When the representative from the next district dies, the girl challenges the replacement the party selects, and is named as candidate by the opposition. An attempt to defeat her by scandal is beaten, and she and her employer go to Congress together.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3351-3352, issue of December 7, 1946.

Feature product listed by Company on page 3364, issue of December 14, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 19,'46	....	.....	....	3312	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
Angel and the Badman, The	Rep.	....	John Wayne-Irene Rich	Jan. 15,'47	....	.....	....	3336	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3350
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Appassionata (Swedish)	Saga	....	Viveca Lindfors-George Rydeberg	Nov. 16,'46	93m	Dec. 7,'46	3347	....	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	.....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3350
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	.....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3350
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Best Years of Our Lives (Spcl.)	RKO	....	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	....
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3350
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3288
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	....	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	70m	Sept. 21,'46	3211	3031	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	...
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3288
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard (T)	Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man, The	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	...
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
Calendar Girl	Rep.	....	Jane Frazee-William Marshall	Jan. 29,'47	....	.....	....	3335	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck (T)	Dec. 13,'46	97m	.....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
California Trail (formerly Cisco and the Angel)	Mono.	....	Gilbert Roland-Martin Garralaga	Jan. 11,'47	....	.....	....	3287	....
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy (T)	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carmen (French)	Superfilm	....	Viviane Romance-Jean Marais	Nov. 26,'46	102m	Dec. 7,'46	3346	....	....
Carnival (British)	GFD	....	Sally Gray-Michael Wilding	Not Set	93m	Nov. 9,'46	3297	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3264
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Children of Paradise (French)	Korda	....	Jean-Louis Barrault-Arletty	Nov. 15,'46	161m	Nov. 9,'46	3298	....	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3288
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Come and Get It (Reissue	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3288
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts (T)	Nov. 15,'46	83m	Nov. 23,'46	3321	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3288
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Hand, The (French)	Dist. Films	....	Pierre Fesnay-Josseline Gael	Not Set	80m	Nov. 16,'46	3310	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100

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Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3288
Dick Tracy Versus Cueball (Bl. 3)	RKO	....	Morgan Conway-Anne Jeffreys	(T) Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	3312	....
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	....	.....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	....	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fantasia (R.) (Spl.) (Color)	RKO	292	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The	RKO	....	Loretta Young-Joseph Cotten	Not Set	....	.....	....	3364	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	702	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	3350
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3288
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius and the Nightingale (Italian)	Superfilm	....	Maria Cebotaria-Rossano Brazzi	Nov. 8,'46	137m	Dec. 7,'46	3347	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Ginger	Mono.	....	Frank Albertson-Barbara Reed	Jan. 4,'47	....	.....	....	3312	....
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat (Special)	RKO	662	Ginger Rogers-Jean Pierre Aumont	Apr. 30,'46	101m	Apr. 27,'46	2961	2883	3228
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	....	.....	....	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....

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Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3288
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
Humoresque	WB	....	Joan Crawford-John Garfield	Jan.,'47	....	.....	....	3363	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3264
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Yours	Univ.	....	Deanna Durbin-Tom Drake	Dec.,'46	....	.....	....	3348	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	(T) Dec.,'46	....	.....	....	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3288
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (Brit.)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3288
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3350
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	....	.....	....	3312	....
Lady in the Lake	MGM	....	Robert Montgomery-Audrey Totter	(T) Nov. 25,'46	105m	Nov. 30,'46	3333	3312	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3187	....
La Symphone Pastorale (Fr.)	Films Gibe	....	Michele Morgan-Pierre Blanchar	Not Set	115m	Dec. 7,'46	3346	....	....
Laughing Lady (Brit.)	Brit. Natl.	....	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lighthouse	PRC	....	John Litel-June Lang	Dec. 10,'46	....	.....	....	3312	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....

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Locket, The (Block 3) (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Dec. 20,'46	....	.....	....	2939	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	....	Gerald Mohr-Eric Blore	(T) Dec. 20,'46	....	.....	....	3348	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
Love Laughs at Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	(T) Dec. 2,'46	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	....	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	....
Magnificent Rogue	Rep.	....	Lynn Roberts-Warren Douglas	Not Set	72m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Morocco, The (Brit.)	English	....	Anton Walbrook-Margaretta Scott	Nov. 23,'46	89m	Nov. 30,'46	3334	....	....
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	....	Jon Hall-Rita Johnson	Dec.,'46	....	.....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	(T) Nov. 18,'46	87m	Nov. 23,'46	3321	3066	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3288
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3288
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	(T) Nov. 18,'46	94m	Nov. 23,'46	3322	3031	....
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3350
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
My Heart Goes Crazy (Brit.) (col.) (formerly London Town)	Univ.	....	Syd Field-Peter Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	3350
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3288
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	....
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3350
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3350
Notorious Gentleman (British)	Univ.	1066	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overlanders, The (British)	GFD	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris Frills (French)	Leo Cohen	....	Micheline Presle-Raymond Rouleau	Nov. 24,'46	123m	Dec. 7,'46	3347	....	....
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....

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People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	(T) Nov. 15,'46	87m	Nov. 23,'46	3321	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	...
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	...
Piccadilly Incident (British)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pilgrim Lady, The	Rep.	....	Adele Mara-Warren Douglas	Jan. 22,'46	....	.....	....	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	...
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (French)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Jan. 24,'47	....	.....	....	3311	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	....	Robert Lowery-Patricia Morrison	Jan. 1,'47	....	.....	....	3311	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (Color)	English	...	Documentary	May,'46	70m	Oct. 5,'46	3237	..	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	....	.....	....	3348	....
Razor's Edge, The	20th-Fox	647	Tyrone Power-Gene Tierney	Dec.,'46	146m	Nov. 30,'46	3334	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	....	Alan Curtis-Ann Savage	Feb. 1,'47	....	.....	....	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Monte Cristo, The	Col.	....	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	...
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	...
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
San Quentin (Block 3)	RKO	....	Lawrence Tierney-Marion Carr	(T) Dec. 17,'46	66m	Dec. 7,'46	3345	3336	....
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
School for Secrets (Brit.)	GFD	....	Ralph Richardson-Raymond Huntley	Not Set	108m	Dec. 7,'46	3346	....	....
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	....	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	...	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	...
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	.....	....	2884	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3350
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	....	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	...
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	....

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Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Jan. 10,'47	....	.....	....	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	...
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3350
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3350
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	..
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Scheherazade (color)	Univ.	....	Brian Donlevy-Yvonne de Carlo	Dec.,'46	....	.....	....	3312	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	....	.....	....	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stairway to Heaven (Brit.) (col.)	Univ.	....	David Niven-Kim Hunter	Not Set	104m	Nov. 16,'46	3310	....	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	....	.....	....	3348	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	...
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	3287	...
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	...
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Impersonation	Rep..	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3288
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	....	Sonny Tufts-Ann Blyth	Dec.,'46	87m	Dec. 14,'46	3361	3274	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmueller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Dec.,'46	....	.....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnett	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3350
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	(T) Dec. 12,'46	137m	Nov. 16,'46	3309	2963	..
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	108m	Dec. 14,'46	3361	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail Street	RKO	....	Randolph Scott-Anne Jeffreys	Not Set	....	.....	....	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trap, The	Mono.	607	Sidney Toler-Mantan Moreland	Nov. 30,'46	....	.....	....	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Edie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Turning Point, The (Russian)	Artkino	....	Mikhail Derzhaven-Pavel Andrievsky	Oct. 26,'46	107m	Nov. 9,'46	3298	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3288
Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3350
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Unexpected Guest	UA	....	Bill Boyd-Rank Brooks	Not Set	61m	Dec. 14,'46	3362	....	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	.....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION Days	Mono.	....	Freddie Stewart-June Preisser	Jan. 25,'47	....	.....	....	3363	....
Vacation in Reno (Block 3)	RKO	....	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3350
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (col.)	20th-Fox	....	John Payne-June Haver	Not Set	92m	Nov. 30,'46	3333	....	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	....	Margaret Lockwood-James Mason	Dec.,'46	98m	Dec. 14,'46	3361	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild West (color)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	.....	....	2883	....
Woman to Woman (British)	Brit. Natl.	....	Douglass Montgomery-Joyce Howard	Not Set	100m	Nov. 16,'46	3310	....	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	135m	Nov. 30,'46	3333	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

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[Forms closing December 20]

MOTION PICTURE HERALD

NEW YORK HOLLYWOOD LONDON



Holiday Greetings

IT is with great joy, that we enter into the spirit of this Holiday Season . . . and greet our many friends in the Motion Picture Industry.

WE consider ourselves fortunate that our function in this great industry allows us the privilege of pleasant business associations with producers, distributors and exhibitors alike . . . with whom we have established enduring friendships and mutual respect.

AS 1946 draws to a close, and we approach the dawn of a new year . . . we take this opportunity to thank all of you for your cooperation during the past year . . . and to extend our sincere wishes for a Merry Christmas and a Happy and Bountiful New Year.

The Prize Baby

NATIONAL Screen SERVICE

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

It's a Wonderful Life
California
The Locket
13 Rue Madeleine
The Fabulous Susanne
The Beast with Five Fingers
The Unknown

WASHINGTON HEARS WARNING ON IMPENDING CYCLE OF DOPE FILMS

Martin, Southern Exhibitor, Urges Publicity War on Local Ticket Taxes

Loew Sees Need of Better Screen Time For Foreign Pictures in U. S.

Rank Expands Theatre Holdings in Canada and New Zealand Markets

Exhibition Expects Wave of New Theatres as Building Ban Eases

BOX OFFICE CHAMPIONS OF THE MONTH

VOL. 165, NO. 12; DECEMBER 21, 1946

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Here's how they'll say it this holiday!



HAPPY NEW YEARLING!

World Premiere of M-G-M's Prize Picture "THE YEARLING" (in Technicolor) December 25, 1946 at the Carthay Circle Theatre, Los Angeles. The New York Premiere will be at Radio City Music Hall following M-G-M's Technicolossal "TILL THE CLOUDS ROLL BY"



GRAB "THE BEAST WITH FIVE FINGERS!"

ADWAY CAUGHT IT QUICK . . . WARNERS' WORLD PREMIERE XMAS DAY AT THE VICTORIA!

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Made by the Producer
and Director of
"The House on 92nd Street"

* FOR THE LATEST SENSATIONAL NEWS ABOUT "THE RAZOR'S EDGE"
SEE PAGES 15, 17, 19, 21, 23, 25, 27, 29, 31, 33.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

TERRY RAMSAYE, Editor

Vol. 165, No. 12

December 21, 1946

TAXES, AGAIN

THE most immediate relation between government and business, including this business, is inevitably taxes. The motion picture has always paid all the taxes common to industry, and for rather a while has been paying others especially its own. The motion picture, in all of its steps, products and processes, pays the same taxes as soap and pickles and coal. Its investors pay, too, just as others do. Its workers, from the backlot to the front office, pay on incomes.

But, like liquor and tobacco, the motion picture pays additionally by being singled out. Perhaps that singling out is in part because it is easy to get at, like filling station gasoline, another victim of the propinquity policy in taxation.

As we have observed before, the motion picture experiences, but does not exactly enjoy, the special position of being fulsomely lauded by government for its large function of service to the people and the commonwealth, while at the same time the tax makers deal with it as though it were in the same category with gold-tipped cigarettes and giggle-water.

A news article in last week's issue took cognizance of the now accelerated movement for new taxations by states and municipalities. Some years agone this paper recorded an awareness of the movement and encountered an ostrich policy which sought to escape the impending problem by evasion and suppressions. Now it becomes a subject of wide concern.

The Motion Picture Association, says our Washington bureau, is promising "to aid local exhibitor units in resisting discriminatory state and municipal taxes on theatre admissions. . . ."

National and local concerns are rising.

Meanwhile, with all of the social causes afloat on the tide of politics, and the demand for a balanced budget to end the long and costly era of deficit financing, the tax makers are going to continue hungry and eager.

One of the difficulties is the old one that there is a public state of mind that movie money is easy money, and that there is a lot of it.

A challenging approach to the local taxation problem is made in an article contributed to this week's issue—see the news pages—by Mr. Hugh G. Martin, general manager of the Martin Theatres, Columbus, Georgia. In sum, Mr. Martin suggests devices by which the motion picture patron may be made aware of what he is paying, how much for entertainment, how much for taxes. It is all a bit of trouble; but, if it is not made trouble, it makes no impression. Concealed taxes soon are accepted as merchandise costs, but the effect remains, whether recognized or not.

■ ■ ■

"You tracked-in a lot of Kansas when you came East," the Publisher observed as he looked up from reading our recent little piece about hog killin' time and farm food out yonder west of the Hudson.

"It takes a heap o' tracking to make a reporter," the editor responded. "In this case, not only Kansas but more 'n a touch of Missouri, a snifter of Arkansas, a dash of Oklahoma, plenty of Nebraska, Iowa and Minnesota, also quite a jolt of Cook County, Illinois. Manhattan has added a flavour, too, but it is not a bit better than Martini.

"If I ever got homesick, I'd be hurting for all over the United States—and I can see the edge of it out the office window."

■ ■ ■

ARTIST AT LARGE

MR. JAMES MASON, able English actor, on this side for a holiday, has been seeing the press and saying things. So has Mrs. Mason, known to the art as Pamela Kellino. With much notable success in British cinema, they disapprove of whither it is tending in general and of Mr. J. Arthur Rank in pungent particular. It appears that they consider Mr. Rank somewhat commercial in his designs. This, of course, will be painful to both Distribution and Exhibition which function, as we all know, only for art's sake.

In the course of his press attentions Mr. Mason is quoted as holding that the fans as, for instance, one would suppose, those who have so enjoyed his "Seventh Veil", perhaps are not so interested in his real personality as they are in "the sadistic, unrealistic characters I play".

Mr. Mason's screen successes have been as an actor, under direction and speaking lines written for him. His press appearances in New York are under his own direction and the dialogue is his own.

So he says: "Rank is the worst thing that has happened to the British industry." Meanwhile, an advertisement in the same paper says, announcing "The Wicked Lady" coming at the Winter Garden: "J. Arthur Rank presents—James Mason. . . ."

Reporting on Mr. Mason and his utterances for *The New York Times*, Mr. Thomas M. Pryor concludes: " . . . There is one positive quality about Mr. Mason—he doesn't lack self-confidence."

■ ■ ■

The Newark Public Library, over in New Jersey, offers some research to reveal that 45 per cent of the inhabitants of some seventeen American cities, just a sample, seldom read books at all, adding that best sellers are commonly forgotten within a year. Some of our own reports on box office grosses tend to indicate that maybe that 45 per cent just wait to see it delivered to them better on the screen. Why should they read a book?

■ ■ ■

Do you awake in the mornings with a sense of something missing, a sort of aching void, or perhaps a hole in the cosmos? Perhaps here is a clue. A graph in the acutely scientific publication, *The Educational Focus*, published by the Bausch & Lomb Optical Company, reveals that the nation has "a current estimated deficit of 5,700 Ph. D.'s which is expected to become a deficit of over 13,500 by 1950". The National Research Council has been compiling the figures.

—Terry Ramsaye

THIS WEEK IN THE NEWS

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EXHIBITOR urges publicity as method of fighting admission tax Page 14

ON THE MARCH—Red Kann in comment on industry affairs Page 16

EBERSON predicts flood of theatre building as rules are relaxed Page 16

OPEN the country to foreign product, Arthur Loew urges Page 18

FRANCE and Italy sign film agreement to cover all operations Page 20

JOHNSTON replies to Korda charge and attacks restrictions Page 22

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MAJOR companies train foreign branch men as "ambassadors" Page 34

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Yule Spirit

FOR THE first time in its history tangible evidences of the Christmas spirit can be found in the staid New York offices of the Motion Picture Association. A group of girls, headed by Dorothy Lutjens, formed a committee and were given the task of brightening the place. As a result, a large Christmas tree now looms right before Eric Johnston's office, a display of pines, holly, and red candles catches the eye of everyone stepping off the elevator, and pines and holly sprays decorate office walls and pictures. Even the sacrosanct board room was not passed up by the girls.

86.6% Increase

SAMUEL J. BRISKIN, partner in Liberty Films with Frank Capra, William Wyler and George Stevens, illustrated the rising costs of production at a lunch Tuesday in his honor in New York. Liberty's first film, "It's a Wonderful Life" being released at Christmas by RKO, cost $2,800,000 to produce. Mr. Briskin added, "The same picture three years ago would have cost between $1,800,000 and $2,000,000. And five years ago, $1,500,000 would be the maximum." The strike, he said, has raised costs to some extent but greater factors are the increased pay to all workers and a tendency to do less work. As an extreme example the producer pointed out that it took two weeks to get the main title for the new film—a few years ago that job would have been finished in 24 hours.

Blue Law Out

LEWES, Delaware, has put an end to its blue law governing Sunday shows and allowed its single theatre to open on the December 8 Sabbath. Rehoboth Beach, the neighboring ocean-front resort town, only six miles away from Lewes, has had Sunday shows for several years. But it remained for the return of the servicemen, who demanded a referendum on the question, to get Sunday shows into Lewes.

Rebuttal

"AMERICAN exhibitors are perfectly willing to book good foreign pictures, but producers abroad are not making films with a view to American tastes. They produce first of all for their own local market and then, if they overshoot their original budget, they consider the U. S. market," Adolph Zukor, Paramount board chairman, told the trade press at a luncheon in New York Wednesday. He was preceded by George Weltner, president of Paramount International, who accompanied Mr. Zukor on his recent trip to England, France and Sweden.

"There are two factions in the British industry today," Mr. Zukor said. "One makes a sincere effort to produce pictures that will mirror England in the proper light. The other uses the British Government to further its own aims. The latter influence claims that the U. S. film industry is draining the British treasury.

"They forget, however," Mr. Zukor continued, "that U. S. films in many ways pave the road for the expanding British industry. They forget, too, American dollars go to England in a far greater amount for other British imports, including Scotch whisky and woolens.

"Some foreign producers, who may produce only 10 or 12 pictures a year, shout for restrictions on U. S. pictures. Actually their cries are merely an attempt to cover up their own disability. To get themselves up, they tear someone else down and, in the process, they make themselves heard in loud voices. U. S. pictures will be accepted everywhere, provided foreign producers do not try to blame Hollywood for their own shortcomings."

Perlious Delivery

LANDSLIDES and high water cut off half a dozen key cities in the Portland, Oregon, exchange area Monday, seriously hampering film deliveries. Some of the highways were completely blocked, others were fit only for one-way traffic. It was predicted that the Willamette and Columbia Rivers would delay film deliveries for 10 days.

Wrong Tip

THOSE rumors about Universal-International and not Sir Alexander Korda making "Cyrano de Bergerac" are false, according to the British film producer, who has just returned after a lengthy stay on the coast. Sir Alexander will produce the Rostand classic, but no definite plans have been made so far. Although it was known that he went to the coast in search of a distribution deal for his British-made product, no such arrangements have been made. Negotiations are going on with several companies. Sir Alexander soon will leave for a vacation in the south, probably Florida. He is due to return to England from New York January 3.

Rose vs. Mason

DAVID E. ROSE Wednesday filed suit in Los Angeles Federal Court against the British actor, James Mason, for $1,760,000 and sought an injunction to prevent the actor from selling his services to anyone but Mr. Rose. The complaint charges breach of contract, with Mr. Rose documenting his case by explaining that Mr. Mason November 9 repudiated an agreement made June 5, under which Mr. Rose was to set up an American corporation to produce a minimum of two pictures annually for five years, each of which was to star Mr. Mason, who was to act solely in Mr. Rose's films. Mr. Mason, now in America, has repeatedly reported both in New York and London that he has no film commitments with anybody on either side of the Atlantic, including Mr. Rose.

Misunderstanding

FROM DUBLIN this week came news that surely must go a long way toward further cementing the bonds of friendship between Eire and American exhibitors. The Eire exhibitors don't understand the trend of events in the U. S. battle on the films anti-trust case, according to the news items. Said one prominent, but puzzled, Eire exhibitor: "I've tried my best to follow those court proceedings and findings, but, frankly, we just don't speak the language." If that Eire exhibitor would like an interpreter there are anywhere from 400 to 500 over here in America—all with different ideas.

"Duel" Premiere

THE PREMIERE performance of David O. Selznick's Technicolor production, "Duel in the Sun," will be held December 29 before an audience of 2,000 wounded veterans in Birmingham Hospital, Van Nuys, Cal. In announcing this premiere Wednesday, Mr. Selznick said "Duel" would follow a "veterans first" policy in all cities through the country following its Los Angeles run, with the picture playing the hospitals before playing the theatres.

For Cowboys

THE CINCINNATI *Times-Star* printed an editorial the other day noting that Westerns "deserve more credit than they have been getting in the salons of the 'intelligensia'." Westerns don't "drip sentimental nonsense," reports the newspaper. Prompting the editorial pen was the *Times-Star's* appreciation of two of John Ford's pictures, "Stagecoach" and the recently released "My Darling Clementine." The first the *Times-Star* found "superb" and "there's very little the matter" with the second. "The Western," according to the editorial, "is a fresh, distinctly American contribution to dramatic art. It is no coincidence that, through the years, Westerns have been the most popular of all motion pictures."

Production

A JOINT seven-year production plan, calling for about 700 educational 16mm films to be made on a coordinated basis by United World Films, wholly-owned subsidiary of Universal-International, and the J. Arthur Rank organization, was announced by Edward L. Dorfman, United World vice-president in charge of production, Wednesday. The educational reels will be produced independently from other product scheduled for the Bell & Howell library recently acquired by U-I.

With the planning stages completed, the British already are producing films at the rate of one a week on this new basis. The first block from America will comprise readaptations of some 50 British educational reels, made under the supervision of Julian Huxley, which now are in this country, Mr. Dorfman said. They are expected to be ready for international release in about six months. After that United World will start its own production, using eastern studios. The pictures, some in color, and with an average length of from one to two reels, will cover the entire educational field and will cost from $6,000-$10,000 a reel. It is planned to dub the films into 38 languages.

United World will have its own distribution centers in the U. S., but will use Rank and U-I facilities abroad, Mr. Dorfman said. United World also will distribute good educational foreign product in this country. Films made under the Anglo-American plan will not delve into controversial subjects. They will sell at from $35-$50.

Russian Permit

RUSSIA has opened her borders to a newsreel photographer for the first time since before the war. At the request of UNRRA, Peter Hopkins, an English photographer for that relief agency, will be permitted to enter Russia and take pictures. His footage will be distributed to American and British companies, UNRRA reported in Washington last week.

Indian Premiere

LOEW'S International Corporation executives are pleased with "the first commercial exhibition of a 16mm feature ever put on in India." According to a Govind Amonkar, Loew's 16mm representative, the place was Santa Cruz, near Bombay, the time was Saturday night, November 16, the picture was MGM's "Strike Up the Band" and the theatre was an improvised one in the open air on the terrace of a boy's school. Akbar Hussein, the exhibitor, not knowing how many were going to turn up for the show, arranged for 300 seats. These were filled an hour before the first performance. He dipped into the school's supply of folding furniture and enlarged his theatre by 100 seats. But still the people came. The S. R. O. sign went up over the box office, but that didn't stop tickets from being sold. Eventually nearly 600 saw that first show. Now weekly screenings are being held.

PEOPLE

ARNOLD PRESSBURGER, film producer, left New York Saturday on the *Queen Elizabeth* for a three-month business trip to England, France and Italy.

LOUIS EPSTEIN, for several years in charge of Mike Todd Productions in Hollywood, has been appointed studio contact executive in the New York office of Columbia Pictures.

NORTON V. RITCHEY, Monogram International president, will leave New York this weekend for Havana, Cuba, where he will install MOE MESSERI as Monogram's representative for Cuba.

TOM LUCY, who has been acting branch manager of the MGM exchange in Atlanta for the past six months has been promoted to manager by WILLIAM F. RODGERS, vice-president and general sales manager.

RED KANN, vice-president of Quigley Publishing Company, was scheduled to arrive in New York Friday from Hollywood.

JACK WEISS, former manager of the Studio theatre in Philadelphia, Monday was appointed representative in that city for Classic Pictures.

COLONEL JASON JOY, Twentieth Century-Fox public relations director in Hollywood, has signed a new contract with the studio. He has been with Twentieth Century-Fox 14 years.

CHARLES K. STERN, assistant treasurer of Loew's, Inc., was given a birthday party last Wednesday at the Hotel Astor in New York. WILLIAM R. FERGUSON, exploitation manager of the company, was toastmaster.

HARRIS DUDELSON, formerly United Artists branch manager in Cincinnati, and more recently manager of the Bien circuit there, has resigned to become district manager for Film Classics.

CORMACK G. KEENEY, Reading, Pa., theatre operator, has announced his retirement from the industry. He is succeeded by his son, BERNARD B. KEENEY, as manager-director of the Rajah and Plaza theatres.

ALFRED KVOOL Tuesday was named Warner Theatres district manager for Wisconsin under JAMES COSTON, zone manager for the Illinois, Indiana, Wisconsin and Oklahoma territories.

S. R. REAMS has been appointed manager of the Republic exchange in Atlanta.

JOSEPH AUERBACH, president of International Film Classics, is in Europe on new distribution deals and arranging for the acquisition of foreign features.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Postal Union Life Building; Chicago, 624 South Michigan Avenue; Washington, Jim H. Brady, 215 Atlantic Bldg., 930 F Street, N.W.; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1; Montreal, Stan Cornthwaite, 265 Vitre St., West; Toronto, W. M. Gladish, 242 Millwood Road; Paris, Maurice Bessy, 2 Avenue Matignon; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Brussels, Louis Quievreux, 121 Rue Beeckman; Amsterdam, Philip de Schaap, 82 Jekerstraat; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Basel, Carlo Fedier, Brunnmattstr. 21; Prague, Joseph B. Kanturek, U. Grebovsky No. 1; Sydney, Cliff Holt, Box 2608—G.P.O., Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Reuben D. Sanchez, San Sebastian Street No. 3; Montevideo, Paul Bodo, P.O. Box 664. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald, Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:



ON THE SET of producer Hunt Stromberg's "Personal Column"— United Artists sales, advertising, and publicity executives, and their host, during their recent Hollywood visit. Standing are Moe Dudelson, J. J. Unger, Mr. Stromberg, Clayton Eastman, Fred Jack, George Ornstein, Rud Lohrenz, W. E. Callaway, Tom Waller, Paul N. Lazarus, Jr., and Maury Orr. Kneeling and seated, Robert Goldfarb, Howard LeSieur, Jack Ellis, Mori Krushen, Edward M. Schnitzer, Lucille Ball, Charles S. Chaplin, George Sanders, C. W. Allen, T. E. Laird.



Harold Stein

ROBERT S. TAPLINGER has succeeded B. P. Schulberg as vice-president in charge of advertising and publicity for Enterprise Pictures. Mr. Taplinger has been Warner studio publicity director, Columbia Pictures executive assistant to the president, and public relations counsel.





Metropolitan Photo

IN NEW YORK, at the luncheon for Michael Hoffay, former RKO foreign publicity director: Alex Faulkner, London Daily Telegraph; William Albert, Sidney Bulletin; Mr. Hoffay; Randal Haymanson, Australian Newspaper Service; Henry Currie, Sydney Mirror; E. J. Tait, Tait Enterprises.



Newspictures

IN OKLAHOMA CITY, some visitors to the Motion Picture Theatre Owners of Oklahoma convention at the Skirvin Hotel last week: standing, C. E. ("Doc") Cook, Kansas-Missouri Theatres Association secretary; George Baker, a member; R. ("Dick") Biechele, a director; Leon Bamberger, of RKO Radio Pictures, and, seated, Homer Strowig, KMTA president, and Fred Wehrenberg, president of the MPTOA.

SWEARING IN, left. As William T. Powers, Twentieth Century-Fox general attorney, was sworn in Tuesday in New York as Supreme Court Judge, Second District. Watching are Spyros Skouras, 20th-Fox head, and Mrs. Powers.

LUNCHEON IN NEW YORK

THE WORK of the National Conference of Christians and Jews must be continued, was the theme Thursday, December 12, at the amusement division annual New York luncheon, at which Spyros Skóuras, Irving Berlin and Robert Sherwood were honored. Louis Nizer presided.



James A. Farley and Louis Nizer seated on the dais at the luncheon.



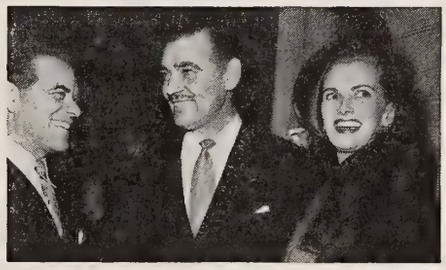
Mr. Farley, John Winant, Mr. Skouras.



Irving Berlin, Everett R. Clinchy.

PARTY IN HOLLYWOOD

LIBERTY FILMS' dinner-dance in Hollywood last week drew an "Academy dinner" crowd. The hosts were Frank Capra, William Wyler, George Stevens and Samuel Briskin, who comprise the producing organization and who have completed "It's a Wonderful Life". The film will be released by RKO.



Frank Capra, Clark Gable, Anita Colby.



By the Herald

FOLLOWING THE SCREENING, in New York, of Liberty Films' "It's a Wonderful Life", the trade and RKO executives heard Samuel Briskin, Liberty Films' executive, speak at luncheon. Above, are Phil Reisman, Mr. Briskin, Nat Levy and Ned E. Depinet.



William Wyler, Claudette Colbert.



Squire Photo

WITH EAGLE-LION IN TEXAS. The scene at the sales personnel meeting in Dallas, December 11 and 12. Left to right, seated, Bryan Foy, vice-president in charge of production; Arthur Krim, president; A. W. Schwalberg, vice-president and general sales manager; Harry Thomas, president of Producers Releasing Corporation; Max Youngstein, director of advertising and publicity. Standing are R. L. McCoy, Atlanta; Herman Beiersdorf, Dallas; L. H. Goldhammer, Los Angeles; Sam Sobel, San Francisco; H. M. Addison, Atlanta; Beverly Miller, Kansas City; Grover Parsons, Atlanta, Russell Brown, Dallas; Milton Dureau, New Orleans; Nelson Towler, Atlanta; Art Jolley, Salt Lake City; Harold Keeter, Charlotte; Francis Faris, Oklahoma City.



Metropolitan Photo

FROM ENGLAND, a voice of friendship and constructive criticism, at the Associated Motion Picture Advertisers' annual Christmas luncheon in New York, last week. The speaker is Ernest Fredman, British trade paper publisher. Seated are J. W. Alicoate, publisher; Rutgers Neilson, AMPA president, and Phil Reisman, RKO vice-president.

"POST" OPENS WASHINGTON CAMPAIGN ON DOPE FILM

Physicians, Churchmen and Civic Leaders Condemn Amendment to Code

Sunday on page one *The Washington Post*, influential in its circulation "on the Hill" and through the pulses of the national capital presented the first of a series of news articles on the amendment of the motion picture's Production Code to open the screen to pictures on the dope traffic.

The initial article by Robert Bruskin, *Post* reporter, set forth background facts pertaining to negotiations which had been had with the Treasury Department seeking exclusive dope picture rights, and the utterances of sundry spokesmen for governmental and industry organizations.

Also expressions of condemnation for the entire drug addiction picture movement, in detail and in general, were gathered from prominent authorities, including churchman, social workers and police authorities. Among those quoted were: Dr. Samuel A. Silk, a psychiatrist and assistant superintendent of St. Elizabeth's Hospital in Washington; Dr. Norman Gerstenfeld, rabbi, the Washington Hebrew Congregation; Bishop Angus Dun of the Protestant Episcopal Diocese of Washington; the Most Rev. John M. Mcnamara, Auxiliary Bishop of Baltimore and Washington and pastor of St. Gabriel's Church; Ray L. Huff, director of Public Welfare for the District of Columbia, and Captain Rhoda J. Millikin of the Washington police department's Women's Bureau.

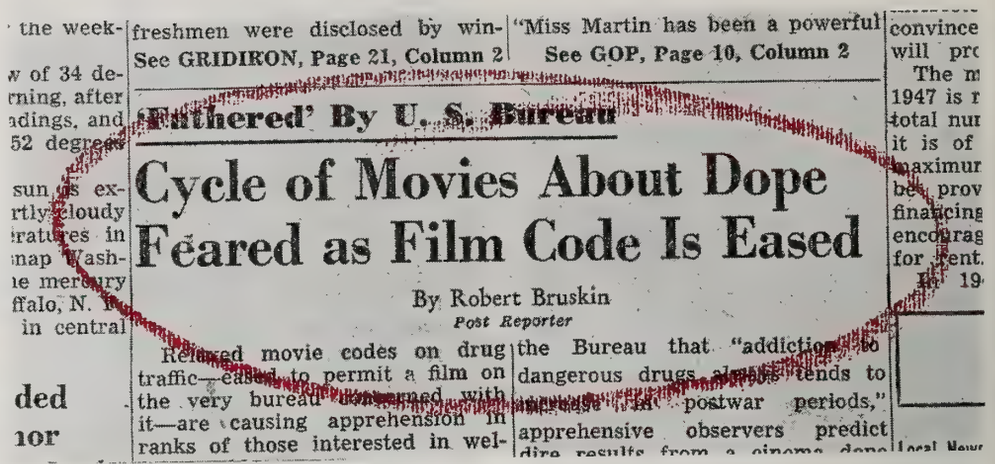
The Production Code provision: "Illegal drug traffic must never be presented," a flat prohibition, was amended at a meeting of the board of the Motion Picture Association in New York September 11 The resolution of amendment was presented "in camera" with no pre-discussions outside the immediate parties at interest.

The new provision of the Code reads:

"The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity concerning the use of, or traffic in, such drugs; nor shall scenes be approved which show the use of illegal drugs, or their effects, in detail."

Motion Picture Herald in the issue of September 21 presented a symposium of expression from exhibitors across the land including such expressions of condemnation. In the same issue was an editorial entitled "Dope and Compromise."

The first attention from the lay press came in sequel in the syndicated column,



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'Fathered' By U. S. Bureau

Cycle of Movies About Dope Feared as Film Code Is Eased

By Robert Bruskin
Post Reporter

Relaxed movie codes on drug traffic—eased to permit a film on the very bureau concerned with it—are causing apprehension in ranks of those interested in welfare problems.

Fears are mounting among spiritual leaders, psychiatrists and social workers that Hollywood has run the gamut of gangster and neurotic pictures and the turn will be to drug traffic plots.

In the situation, the Treasury of the United States and its Bureau of Narcotics is cast as the reluctant father—now seeking to disown its sordid offspring.

And in the face of warning from the Bureau that "addiction to dangerous drugs always tends to increase in postwar periods," apprehensive observers predict dire results from a cinema dope cycle.

Local News

The Washington Post, December 15, 1946.

"Americans All" in the *New York Post* by Dr. Daniel A. Poling, editor of the *Christian Herald* in New York, in which he quoted feelingly from the editorial expression and urged:

"This code amendment should be reconsidered—and killed immediately."

The *Washington Post's* attention of last Sunday is presented herewith:

by ROBERT BRUSKIN
Post Reporter

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And in the face of warning from the Bureau that "addiction to dangerous drugs always tends to increase in postwar periods," apprehensive observers predict dire results from a cinema dope cycle.

Code Provision Attacked By Legion of Decency

Until recently Hollywood prohibited itself, through the Motion Picture Association production code, from presenting in any way illegal drug traffic.

To permit production of a film depicting the work of the Bureau of Narcotics, the code was amended to read:

"Illegal drug traffic must not be portrayed in such a way as to stimulate either curiosity or interest concerning the use of, or traffice in such drugs; nor shall scenes be approved which show the use of illegal drugs or their effects in detail."

This, said the National Legion of Decency, Catholic watchdog over cinema morals, "in effect opens the door for the production" of drug films and "reports already indicate that several companies are planning 'dope' productions."

"The screen possesses such great power and influence, especially on impressionable persons, the subject of drugs in itself arouses such avaid and even morbid curiosity, that drug pictures on the screen inevitably will bring in their wake very serious moral and physical evils," declared Monsignor John J. McClafferty, executive secretary of the legion.

"Far from solving or lessening the drug problem, drug pictures will spawn a plague of dangerous experimentations and explorations with resultant addictions. The Government agency working against the narcotic evil does not need a theatrical film to extol its work and the wonderful accomplishments of its agents. In fact, a film on the work of the agency may very well disclose procedures and operations to such an extent as to forewarn those criminals fostering the drug habit."

Narcotics Bureau's Files Made Available to Writer

Permission to obtain material from the files of the Narcotics Bureau was given by former Secretary of the Treasury Morgenthau to Jay Richard Kennedy, a writer.

Several months ago Kennedy complained to the present Treasurer, John W. Snyder, that "every shoestringer" in Hollywood would produce irresponsible films with impunity unless Snyder would advise other writers and producers that Kennedy was working with the Treasury and to get in touch with him. Morgenthau and former Secretary Vinson, Kennedy added, already had advised David Selznick, Warner Bros. and one other that he was the man to see.

In effect, he appeared to Treasury officials to ask for sole Hollywood rights to stories of Treasury activities, in a rich market.

Just about the time that the Legion of

"Irresponsible public pandering"

—DR. NORMAN GERSTENFELD

Decency and other organizations began objecting to narcotics pictures, Secretary Snyder replied to Kennedy, washing the Treasury's hands of the whole mess.

Snyder wrote that the policy of the Treasury Department is against exclusive commitments regarding books, motion pictures and radio based on case histories. He stated formally that no exclusive rights had been made, and that the Treasury was not prepared to advise others to get in touch with Kennedy.

Furthermore, he added, John Dierkes, a Treasury employe now on leave without pay in Hollywood, was not representing the Treasury for films of the department.

The company producing the narcotics picture eventually asked, and was refused the loan of a Coast Guard cutter and an Army four-engined C-54 with which to tour Europe for location shots.

Anonymous MPA Spokesmen Sees No Drug Film Cycle

A spokesman for the Motion Picture Association, with an unHollywood passion for anonymity, declared yesterday that he did not believe a cycle of drug addiction films was in the offing. The scrap, he added, was much ado about nothing and that motion picture houses were not going to be flooded with drug pictures. However, he said, if a big flood did arise, the production code would provide adequate control.

The code at present also provides "controls" which allegedly prevent characterization of adultery, "excessive and lustful kissing, lustful embraces, suggestive postures," details of murder techniques, brutal killings, theft, robbery and safecracking, seduction and forbids profanity.

The spokesman declared the narcotics picture was "educational." No change, however, has been made in the code which states "sex hygiene and venereal diseases are not subjects for motion pictures."

After the first World War, one out of every 400 persons in the United States was an addict, the Narcotics Bureau estimated. This was greatly reduced to about 1.5 for every thousand during 1944 by controls tightened without public fanfare. The War Department estimated that about 1500 selectees were rejected as addicts out of 15 million registrants.

Subjoined are expressions from persons interviewed and quoted by the Washington "Post" in the article here presented:

DR. NORMAN GERSTENFELD
Rabbi of the
Washington Hebrew Congregation

Those who have had to rescue an addict realize that the sane approach to this evil is not only to keep it away from the lives of people except under strict medical control, but to keep it out of the thoughts of people so that the weak will not be attracted to it.

This is of especial significance in this post-war period, for, like after the last war, there is a weakening of morale that leads many to seek out drug addiction. It is, therefore, greatly to be deplored that motion pictures will now portray drug addicts to a weary world that stands on the edge of chaos.

For the motion picture industry to permit this step would be the most irresponsible kind of public pandering, the rottenest type of American statesmanship—in view of world distribution of American pictures; and the poorest kind of public relations with the spiritual forces in America who will not keep silent in the face of this new threat to the undergirdings of our land.

DR. SAMUEL A. SILK
Psychiatrist and Assistant Superintendent of St. Elizabeth's Hospital, Washington

Education against drugs should be left to experts, such as the medical profession. It is too dangerous, when it is presented with the glamour and romance of Hollywood.

BISHOP ANGUS DUN
Protestant Episcopal Diocese of Washington

Without having any knowledge of the kind of picture the motion picture industry plans to produce, it appears to me that it is clearly not in the public interest to feature such a morbid subject as the illegal drug traffic. It is difficult for me to imagine how pictures dealing with this subject could be produced in a way that did not stimulate either curiosity or interest concerning the use of, or traffic in, such drugs.

THE MOST REV. JOHN M. McNAMARA
Auxiliary Bishop of Baltimore and Washington, and Pastor of St. Gabriel's Church

We shall be told, no doubt, that the picture will emphasize the debasing effects of the drug habit. Yes, but many persons, once their curiosity is aroused, will ignore the moral that adorns the tale and will experiment upon themselves with disastrous results. Those who have at heart the moral and physical well-being, especially of the Nation's youth, will deplore the latest amendments to the motion picture code.

CAPTAIN RHODA J. MILLIKIN
Captain of the Police Department
Women's Bureau, Washington, D. C.

Parents and the community as a whole should get together and take a firm stand against the showing of these harmful films. They must say: "We aren't going to have it"—and they must express their opinion. They must take the responsibility. Drug pictures are harmful to our youth and I see the results of drug addiction every day. It isn't pretty.

RAY L. HUFF
Director of Public Welfare for the District of Columbia

The romance which is normally associated with the cinema is utterly foreign to the drab, prosaic misery which is characteristic of the drug traffic and its ally, vice.

"AND KILLED IMMEDIATELY"

•First attention of the lay press to the dope invasion of the Production Code appeared in the syndicated column entitled "Americans All" by Dr. Daniel A. Poling, in the "New York Post." Dr. Poling is editor for "The Christian Herald," and is a leader in the Christian Endeavor movement. Dr. Poling's column was quoted in MOTION PICTURE HERALD *of November 23, and is repeated here because of its relevancy:*

by DR. DANIEL A. POLING

Are some motion picture amendments a threat to the production code? Would they contribute to delinquency in America? This piece, and another tomorrow, raises a serious question, adds a bit of information, and awaits an answer.

Every-day, garden-variety American citizens of all faiths, who believe in the basic decencies of life and who are troubled because of a rising tide of indecencies, have a stake in these questions. Catholic, Jewish and Protestant leaders from coast to coast are discussing the matter with growing concern. Joseph Breen of Hollywood has their confidence, but is his position within the industry threatened?

At any rate, when the MOTION PICTURE HERALD goes into editorial action against "dope compromise," it is time for America to wake up. Martin Quigley, the Editor-in-Chief, affirms that "Softly, quietly, an arrangement to open the screen to pictures dealing with the traffic in dope was maneuvered through a meeting of the Motion Picture Association in New York."

This particular amendment removes the old prohibition with these "weasel" words: "The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity . . . nor shall scenes . . . show the use of illegal drugs or their effects in detail."

Here is an invitation to physical and moral disaster for a multitude of people. I agree with Martin Quigley that dope is one of the few really unmentionables. I agree that there is absolutely no argument to be made for the "moral lesson."

In the realm of narcotics the mere sug-

(Continued on following page, column 3)

URGES PUBLICITY WAR ON ADMISSION TAXES

by HUGH G. MARTIN

[*Mr. Hugh G. Martin is general manager of the Martin theatre circuit, operating 85 houses in Alabama, Florida, Georgia and Tennessee, one of the sections of the country where local municipal admission taxes are increasingly prevalent. He advocates opposing local taxes with publicity, a method open to exhibitors in any municipality where local taxes are or may be a problem.*]

Each week I note where some new town or city has enacted an ordinance taxing theatre admissions various amounts from one-half of one per cent of the gross to ten per cent.

I have been connected with one of the largest circuits in the Southeast for the past eleven years, am part owner of some few theatres, and as general manager of Martin Theatres I have experience with some twelve towns and cities imposing a tax on theatre admissions. I have never seen such a tax taken off of but one theatre in my section of the country, that being a small town of some 2,500 population, where the theatre owner lived in the city and fought the measure.

One Effective System

I have never seen a theatre tax removed from a circuit or for an individual provided the owner did not live in the same city with the officials who imposed the tax. I have known theatre owners to close their theatres for six months and create opposition and the ill-will of the city officials for life. I know of theatre owners who have closed their theatres within the city limits permanently and built in an adjoining community to evade the tax. In fact, I have known many systems of fighting and have decided on just one system that can be effectively pursued. It is mean and will create some enemies, yet it will win for the theatre owner who follows through.

Most city councils or bodies governing a town or city pass an ordinance overnight at a special called or secret meeting, dispensing with rules, and reading the ordinance three times in order to make it a law. In so doing they duplicate the Pearl Harbor "stab in the back." Therefore, I suggest fighting with similar methods.

Some Work Entailed

Have separate tickets printed for the city tax, giving the ordinance number and date passed. You can, if you wish to go this far, print the names of the Councilmen or Commissioners who voted for such a tax. Pay your cashier or cashiers an extra salary worthy of the work necessary in selling these separate tickets to each patron and naturally collecting the pennies necessary. Deduct from the city tax each month, week or daily (as the ordinance designates payment) the cost of printing tickets and the extra salary you actually pay your cashiers for handling the sale of these tickets.

Must Pay for Service

Legally the city must pay for this service as you are being designated tax collector for the city, and no city can legally force you to collect such a tax without refunding the necessary cost thereof.

This will be considerable trouble and naturally will make you some enemies; however, it is impossible to have a tax ordinance revoked unless you create the hatred of the tax in the heart of the actual voter, the person who elected the city officials, in order that the voters will tell the officials in no uncertain words how unfair such a tax is to them. You must create a desire in the voter to fight the tax.

As long as the tax is hidden in the admission, as has been done in the majority of the instances where the admission has been raised possibly five cents to cover the tax and also a penny or so for the theatre owner, then you are doomed. Any city or town can legally designate your theatre as a tax collector or agency. It is up to you to make your patrons, including those who vote for the officials, to want to have that tax ordinance revoked. As long as you, as the theatre owner, make the tax easy to pay, the public will accept such taxation as fair, and forget about it.

One town where I own the theatre building and half interest in the theatre operation (DeFuniak Springs, Florida) is by far the worst situation I know of. Their tax is three cents on each adult ticket—balcony 25c, downstairs 35c, including all taxes. The tax averages 12 per cent of the gross! Every effort on my part has been made to reduce or revoke the ordinance to no avail except the one way I suggested.

Inclusion a Mistake

When the ordinance was enacted we started by including the tax in the gross admissions. That, in my opinion, was a mistake. I wish I had started using separate tickets for the tax instead of the system we agreed on at that time. This town has each year since the ordinance was enacted collected many times more money from the one theatre than has been paid to the town by all the other merchants combined in the form of business licenses and taxes. In fact, the theatre tax furnishes 80 per cent of the town's payroll each month!

Unless the theatre owners get together and agree upon and enforce measures that are drastic, city taxation will grow in leaps and bounds. Closing your theatre will not solve the problem. As long as city officials are elected by voters your only method of attack is through those voters. Don't make it too easy for your patrons to pay a city tax.

DOPE PROTEST

(*Continued from preceding page*)

gestion is the nudge to destruction. Addict, ex-addict and the addict-to-be are all reminded. This code amendment should be reconsidered and killed—immediately!

[*Copyright 1946 New York Post*]

DOPE AND COMPROMISE

Under the heading of "Dope and Compromise," MOTION PICTURE HERALD *in its issue of September 21 discussed the drug amendment to the Production Code in an editorial, which said, in part:*

"Little by-paths of evasion and compromise are feeder lines to the high road to hell. Corrosive forces of temptation beset the Production Code of self-discipline by which the organized motion picture industry has these many years operated with a minimum of conflict both with the various censorships and with the moral standards of decent America.

"Softly, quietly, an arrangement to open the screen of the entertainment theatre to pictures dealing with the traffic in dope was maneuvered through a meeting of the Motion Picture Association in New York last week.

"The Code, from the beginning, had said: 'Illegal drug traffic must never be presented.'

"Last week's amendment removes that prohibition with weasel words: 'The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity . . . nor shall scenes . . . show the use of illegal drugs or their effects, in detail.'

"That, obviously enough, lets the narcotic theme into the picture and leaves the matter of treatment open to the typical Hollywood sea-lawyering and debating of opinion about what is meant by 'in such a way' or by the phrase 'in detail.'

"For many minds in travail, suffering the ordeals of difficult living in a difficult world, the suggestion of escape, at whatever price, encouraged by the vicarious experience before them on the screen, is inevitably a great and immediate peril.

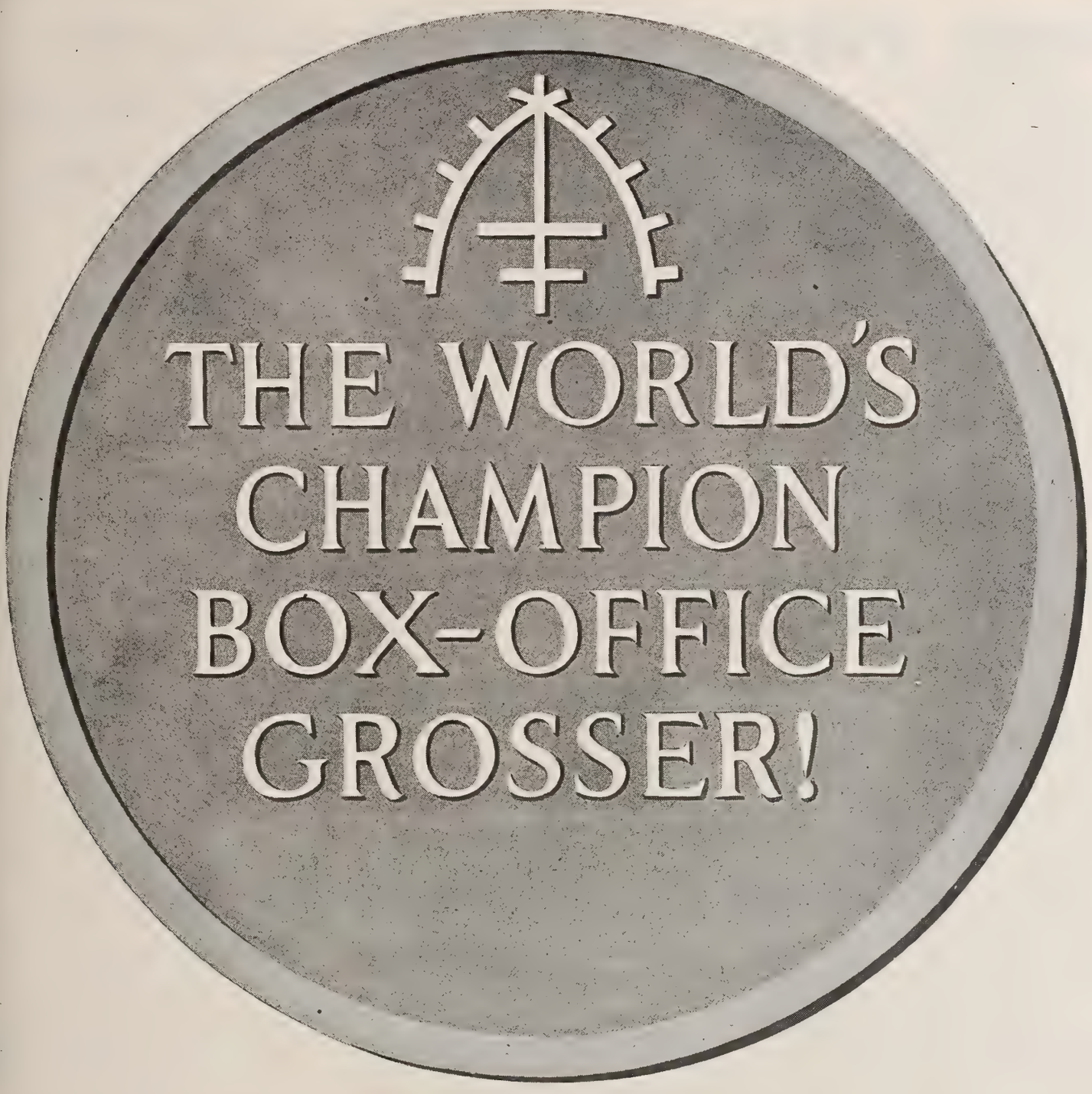
"The motion picture will be well advised to avoid assuming the responsibility that this entails."

Exhibitors Discuss Taxes With Local Authorities

Theatre owners of two Oklahoma cities met with their respective civil leaders in the past week and discussed local theatre taxes.

In Tulsa, action on a proposed occupation tax against the city's theatres and other amusement places was postponed by the city council following an informal discussion with theatre owners. The exhibitors protested against the proposed tax on the grounds that it was discriminatory.

In Little Rock, a sliding scale privilege tax on theatres, based on the highest net admission charge, has been approved by the City Council, following a two-hour discussion with exhibitors.



THIS IS THE SIGN OF

The Razor's Edge

ON THE MARCH

by RED KANN

Eberson Sees End of Barriers, Building Spurt

HOLLYWOOD

ALL of his attractive [on paper] lineup of things to come made no difference to the United Artists board of directors where David O. Selznick was concerned. The instructions handed their representatives by Charlie Chaplin and Mary Pickford bore the fruit determined for them. The partners are proceeding with legal ways and methods of finalizing a break.

While the place for lawsuits to find their airing is in the courts set up for such purposes, it continues to be a peculiarity of this business to endeavor to try them before a linotyper instead of a judge. Thus, it is common property that the two partners jointly controlling two-thirds of UA, would seek:

To end the Selznick contract on the ground he broke it via package deals ["Jane Eyre," "The Song of Bernadette," etc.] with 20th Century-Fox several years ago and latterly with RKO ["The Spiral Staircase," "Till the End of Time," etc.]

To have returned to the company the shares now held by Selznick in the tune of three-fifths of one-third of UA on the strength of the above allegation.

Claiming no breach and also claiming the stock he now holds was earned through delivery of product as per contract, Selznick will fight back. He is expected to resist by way of protecting what he regards as his, not in order to remain in a company where a majority no longer wants him or his wares.

Incidentally, but likewise importantly, this is the place on the typewriter to slip in the observation UA control and UA management are not necessarily of one and the same viewpoint; that UA management, principally concerned with distribution, has great and proper respect for grosses which means it must have great respect for Selznick. Example: "Spellbound" will hit approximately $8,000,000 worldwide. But management can go only so far with directors who have their orders after which management either shuts up or gets out. No one has gotten out.

At any rate, the Selznick Releasing Organization with the show-wise initials "SRO" is preparing to enter business. To no one's possible surprise, Neil F. Agnew will head the works here in the home market and around the world as well. "Duel in the Sun" which Chaplin and Pickford are refusing to accept for UA, will be first on its long-determined road-show basis, supported thereafter by approximately ten big-scale attractions per year. Even in these days of declining extended runs, the calculation is that as few as ten—provided they have the necessaries—can keep any first run gainfully occupied most of any year's 52 weeks, and perhaps all of them.

The well-seasoned Agnew, moreover, will not require the kind of sales force normally identified with full-scale distribution although his percentage formulas will be full-scale enough. He is unconcerned over adding what he needs to complement what he has already, finds that reader penetration of trade paper reporting has brought in more applications than he can dispose of. For the opposite number, Selznick executives maintain they have been inundated, practically, with production propositions since "SRO" announced itself. The bandwagon routine seems to be holding its own.

There was never any serious question about the finals in this fracas although there was speculation and a good deal of inaccurate guesswork in some directions. Instructions to Chaplin's three directors, and Miss Pickford's trio, were clear. While intermediate jockeying caused the board to delay, eventually it got around to those instructions and took the steps foreordained.

ONE of the worst guesses of all showed up in Hollywood, the fact is. The UA sales organization, almost to the last man, breezed into town to take a gander at what publicity described as $25,000,000 in unreleased product. Included was "Duel" and "Arch of Triumph" which together knock off about $9,000,000 of the publicized total, less their prints and most of their advertising.

Because the UA group actually did see a working print of "Duel," some reporters were ill-advised enough to draw the flat conclusion birds of peace were chirping merrily over the household. Ignored was the fact the directors were to meet two days later in New York where they voted what they did. Probably not known, however, was the more vital point implicit in Selznick's position.

Until the board acted, he had no other course but to proceed in any and all directions provided in his contract. One of these directions, by determination, was screening "Duel" for the men who were charged formally with its distribution. Had he refused or had he found excuses not to screen, Selznick felt—and the probability is he was very well advised—he would be giving credence to a state of affairs which, at that precise moment, had not even happened.

This is why the UA sales staff saw the attraction. It becomes largely a by-product that Selznick also collected some word-of-mouth advertising for "Duel."

It seems to make no difference now, but for whatever interest may be in it, Selznick spokesmen say they never were genuinely disturbed over the potential road-show conflict between "Duel" and "Arch of Triumph." They support their position by pointing out their film was so set up months ago and that UA had been fully informed. Therefore, they claim priority over any and all other contenders showing in the UA lineup. What, then, would have happened to "Arch" if both attractions were to clear through the same distributor? To that, they rejoin, "Better ask Enterprise."

The prospects of new theatre construction are bright and the coming year will see the beginning of the removal of Government barriers to theatre building, it was predicted in New York this week by John Eberson, of John and Drew Eberson, theatre architects.

Mr. Eberson said a crumbling Veterans Housing Program, signified by the recent resignation of Wilson Wyatt as national housing expediter, will bring about the elimination of many commercial construction barriers. But the amazing feature of this circumstance, he said, is that "in no way would the construction of theatres since the end of the war have interfered with veterans' housing construction."

"Thousands of theatres in the United States have outlived their usefulness," Mr. Eberson said. He described these houses as "derelicts" which are expensive to operate and whose operators are constantly at loggerheads with building authorities.

Citing the industry's contribution to the war effort on the home front, Mr. Eberson said he failed to understand the Administration's attitude in stifling theatre construction since the theatre's contribution to public morale is equal in importance to the benefits accruing from other more favored (in terms of building) American institutions.

Mr. Eberson predicted relaxation of building barriers would set in motion the construction of theatres to meet a 10 per cent normal increase demand for new theatres, a 10 per cent demand to satisfy replacement needs, and large-scale construction of 300-seat 16mm theatres of the prefabricated type to meet the requirements of rural communities.

Theatre construction will not be confined to the domestic market, Mr. Eberson pointed out. In foreign countries plans for many new theatres are contemplated.

Connors Is Elected Chairman Of Distributors Committee

Thomas J. Connors, vice-president in charge of sales for 20th-Fox, has succeeded Charles Reagan, Paramount sales head, as chairman of the National Distributors Committee. The group which met at the Hotel Astor Tuesday is in close touch with the Motion Picture Association in matters pertaining to distribution.

The distributors committee includes the sales managers of the different companies. It was organized during the war to work with the MPA on the release of government films. Later it acted in a coordinating capacity.

As chairman of the NDC Mr. Connors will represent the distributors on the 12-man coordinating committee for the government-industry film program.

The Razor's Edge



Broke Every Record For Any Theatre, Any Week In The History Of Motion Pictures 1st Week At The Roxy, N.Y.... Broke *That* Record The Second Week...Is Setting *New* Records Every Day Of The 3rd . . . 4th . . . 5th Weeks!

Next

OPEN TO FOREIGN FILMS, LOEW ASKS

Urges Product Get Play in U. S.; Warns British Not to Erect Barriers

"We must make every effort gradually to develop the public's taste for good foreign pictures in order to give all good producers abroad a chance to have a crack at the American market," Arthur Loew, president of Loew's International, told interviewers early this week in New York. And he added: "We'll accomplish this even if it takes some pushing. Good foreign pictures will get a play in the United States."

With the current British complaints about the scarcity of their films in American theatres still ringing in the ears of the U. S. industry, Mr. Loew seconded a recent statement by Eric Johnston, president of MPA, when he said: The American film industry is truly anxious to do something for the British industry in this country. If the British deliver to us pictures which our public wants, we shall make it our business to find room for them. However," he added, "the education process here at home won't be easy because American audiences, deprived of foreign product for a long time, are Hollywood-star conscious. And it won't do the British any good to start putting up barriers because such moves would only result in similar barriers being put up here."

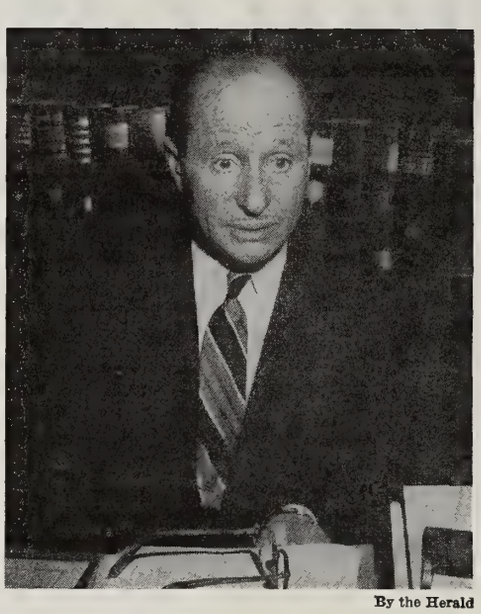
Returned from Europe

Mr. Loew has just returned from a two-month tour of the continent. As a result of the tour, he said the company had acquired a new theatre in Antwerp, Holland, and interests in two Swiss theatres in Lausanne and Geneva. The Antwerp house is new and has not yet opened. It probably will be called the Metro. The Swiss houses, the Capitol and the Rialto, also are modern. While in Europe, Mr. Loew negotiated for two more films destined for import into the U. S. One of them is the Italian "Paisa." It is being distributed in Italy by Loew's.

Loew's now has six foreign pictures for release in the U. S. According to Mr. Loew a reviewing board will be set up to decide how these films are to be handled. Representatives from the domestic organization, the theatre department and Loew's International will be included on the panel. The group will judge whether the pictures should be dubbed and whether they should be handled by an independent distributor.

May Finance Swiss Film

Loew's now is negotiating with a Swiss producer and may finance part of his new production. While no other arrangements of this sort are in the offing, the company is willing to help any exceptionally talented European producer, Mr. Loew said. He found the company's London studios almost



By the Herald

ARTHUR LOEW

completed and ready to start production in January. The studios which, he said, are in many ways more modern than the Hollywood facilities, include four large stages, a power plant with an output sufficient for 16 stages, an up-to-date machine shop and carpenter shop. The plant is expected to turn out from six to 12 pictures a year.

Approximately 40 per cent of MGM's total gross comes from abroad, Mr. Loew disclosed, and he agreed with Mr. Johnston that in a few years as much as 50 per cent of the U. S. film industry's income would come from areas outside the U. S. and Canada. "We haven't even scratched the surface in many markets," Mr. Loew said. Take China, for instance. Our films there are neither dubbed nor titled. I hope that soon we shall be able to find a better medium of presenting our product in such territories."

In this connection he disclosed that the company was conducting tests with the narration form of dubbing. Films are currently being dubbed this way into Portuguese, Arabic, Chinese and Siamese.

U. S. Product Still Leads

Taking a look at American product on the world market, Mr. Loew said he found it still tops at the box office. "People like our films, but the American producers should realize that the war has changed European audiences. They like a more serious approach. The U. S. industry will have to do something about selecting more carefully the films it sends abroad. American producers will have to survey the public taste in Europe and at home and then strike the happy medium. Also we must try to avoid swamping the European market. After about two years that market will adjust itself."

20th-Fox Special Promotion Set on "Razor's Edge"

Following the company's established policy of effecting closer relationship between exhibitors and the home office advertising and publicity department, Charles Schlaifer, director of advertising, publicity, exploitation and radio for Twentieth Century-Fox, last week sent a flying squadron of home office representatives into the field to carry "The Razor's Edge" campaign directly to those key situations scheduled to play the film during Christmas week, its national release date.

This policy of advance planning, used to get the film off to a record-breaking start at the Roxy in New York, will become an established part of every 20th Century-Fox campaign in an effort to provide the ultimate in exploitation service to exhibitors of the nation.

Christy Wilbert, advertising manager, will handle local and over-all campaigns in Pittsburgh and Cincinnat with Wally Allen and Jim Keefe, stationed in those cities as the field representatives of Twentieth Century-Fox.

Sid Blumenstock, assistant exploitation manager, was to visit St. Louis and Kansas City to confer with Sy Freedman, local exploitation man, and then continue to Wichita, Kan. Stirling Silliphant, assistant to Mr. Schlaifer, was to go to Cleveland for a meeting with Harry Weiss, before continuing on to Detroit for discussions with Robert Kaufmann. Edward Solomon of the home office exploitation staff has flown to Chicago to meet with Virginia Sequin and Al Winston of the local office and to visit Milwaukee and Omaha.

Rodney Bush, exploitation manager, returned last week from Dallas, Oklahoma City and Memphis after completing plans with Jim Gillespie, field man. Mr. Schlaifer was expected to leave for Philadelphia and Baltimore during the week to handle the plans personally for the picture in those two cities.

The home office contingent also was to discuss the special needs of exhibitors in each territory for incorporation into the company's national exploitation service plan in the future.

86 Holiday Bookings For "Razor's Edge"

A total of 86 key city openings has been set for Twentieth Century-Fox's "The Razor's Edge" for Christmas and New Year's holidays with 27 Christmas Day openings. Included in this figure are several day-and-date bookings listed as one engagement, according to Tom Connors, vice-president in charge of distribution. In Los Angeles, four theatres will show the picture simultaneously, while Kansas City, Denver and San Diego will give it three simultaneous showings.

The Razor's Edge

THE WORLD'S CHAMPION BOXOFFICE GROSSER!

WILL MAKE THE SAME GREAT BOXOFFICE HISTORY AT

CHINESE—LOEW'S STATE
UPTOWN—LOYOLA
in Los Angeles

STARTING CHRISTMAS DAY



AND MORE

FRANCE AND ITALY SIGN AGREEMENT

Regulates Film Relations and Provides Favored Nation Treatment

A unique agreement regulating Franco-Italian cinema relations which solves satisfactorily problems pending between the two countries since the liberation was signed October 29 by representatives of the Cinematographic Services of the Presidency of the Italian Counsel and the Director General of French Cinema. The uniqueness of the agreement lies in the fact that for the first time the film syndicates have taken the lead in the drafting of an international agreement.

Both delegations will request their respective governments to grant each other most favored nation treatment as far as the export and import of cinematographic material is concerned.

Would Unfreeze Capital

The agreement provides:

1. For the release of French films frozen in Italy.
2. For the defrosting, shortly, of French producers' capital frozen in Italy.
3. For the creation of a statute for Franco-Italian co-production.

The agreement is not yet in force, but since the conference was held under government auspices and attended by government figures, it is expected that action on the provisions will be taken soon. Some of the agreements are to be approved by an exchange of letters between the diplomatic authorities of the two countries; others will be recommended to the governments with the suggestion that the terms be included in the commercial treaties which should soon be negotiated between the two countries.

No Quota Provided

The agreement provides that imports of French pictures into Italy or Italian pictures into France shall not be limited nor is there a numerical quota. Pictures can be sold for a fixed price, on a percentage basis, or on a percentage basis plus a guaranteed minimum.

The tax on dubbing is abolished in Italy.

Receipts of French films exhibited in Italy are at present blocked. The same measure was applied in France with regard to the receipts of Italian films exhibited in France.

In the matter of co-production, it was agreed that for an experimental period commencing February 1, 1947, and continuing until February 1, 1948, France and Italy should co-produce a maximum of 15 quality features; 10 in Italy, which will be considered part of Italy's quota of national films, and five in France, to be considered part of that country's quota.

MPEA CONCLUDES DEAL FOR FILMS TO POLAND

The Motion Picture Export Association has concluded a deal with Film Polski, the nationalized industry organization of Poland, for the release of MPEA product in that country. The deal is subject to approval by the Polish ministry. MPEA directors approved it Monday. Negotiations were held in a "friendly atmosphere", it was reported Tuesday from Prague, following the arrival there from Warsaw of Irving Maas, MPEA general manager, and Louis Kanturek, MPEA European supervisor, who negotiated the deal with Colonel Ford, Film Polski's general manager. The first release, scheduled for January 1, will probably be "Madame Curie". The Polish deal is similar to the Czech, which called for the release of 80 features and shorts. MPEA will have a Polish representative.

Rank Takes 30 In New Zealand

J. Arthur Rank has purchased 30 theatres belonging to J. C. Williamson Pictures Corporation in New Zealand for $1,250,000, according to E. J. Tait, head of the circuit and director of 17 Australian amusement companies. Mr. Tait, who runs legitimate and motion picture theatres in Australia, is in New York in search of properties.

He said the sale of the circuit was consummated because of the peculiar theatre situation now prevailing in New Zealand. With Mr. Rank owning a half interest in the Kerridge-New Zealand Circuit and 20th-Fox having a 50 per cent holding in the Moodabee circuit's 80 houses, Mr. Tait felt his position would not be tenable in the long run. The Rank interests are also strengthening their position in Australia, where the British leader has a half interest in about 100 houses.

Mr. Tait said the big question in Australia now was whether British and American picture interests would chose to fight it out or cooperate. About 10 per cent of all films now playing in Australia come from the Rank studios, he said, but their number is increasing steadily. The Australian quota on imports is very low, he said. So are rentals and admission prices in comparison to U. S. standards.

Canadian Odeon In Theatre Deal

by W. M. GLADISH
in Toronto

Odeon Theatres of Canada have signed an agreement with Sam Fingold and Ralph Dale of Toronto providing for the combination of a group of houses in Ontario to be directed by National Theatre Service, a new company. Mr. Fingold is NTS president and Mr. Dale is vice-president. The 23 theatres are situated all over Ontario and will be operated as a separate circuit in affiliation with Canadian Odeon.

Mr. Fingold and Mr. Dale formerly were partners in the Theatre Amusement Company of Toronto. The company controlled 12 houses, some of them independently owned. They had an equal interest with Odeon in the balance of the TAC houses. Four of the theatres involved in the new deal are in Toronto, another four in Hamilton and three in Ottawa with the rest scattered in smaller communities across the province.

The merger was undertaken in line with an old desire on the part of the J. Arthur Rank organization to see a separate circuit in Ontario to permit centering of attention on the opening of new Odeon theatres in 1947 as well as on the training of managers and staffs for the new houses, according to J. E. Lawson of Canadian Odeon. He said that this expansion had placed additional duties and responsibilities on the operational heads of Canadian Odeon.

The agreement also provides for the absorption of Associated Theatres, Toronto, a buying-booking office, into NTS which also takes over booking contracts for 19 Ontario theatres under this part of the transaction. Independent Ontario exhibitors will be able to avail themselves of this service.

Trusts Threaten Economic Opportunity, Says Berge

Economic opportunity in America is threatened by economic trusts maintained by large industries, such as the film industry, according to Wendell Berge, Assistant Attorney General in charge of the anti-trust division. Speaking last Wednesday night in Chicago before the local chapter of the New Council on American Business, Mr. Berge reported that "the 250 largest corporations in this country now hold approximately two-thirds of the nation's usable manufacturing facilities." He declared that more financial appropriations should be given his bureau in order that "small business in America can be protected."

80 Pre-Releases Set

Warner Brothers' "The Man I Love" has been set for 80 advance engagements during the Christmas to New Year holiday week in upper New York State, Massachusetts, Connecticut and Pennsylvania. The picture is scheduled for general release January 11, and stars Ida Lupino and Robert Alda.

The Razor's Edge

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STATE LAKE
Chicago

STARTING CHRISTMAS DAY



AND MORE

Johnston Replies To Korda, Hitting At Restrictions

In answer to charges against Hollywood by Sir Alexander Korda, Eric Johnston, president of the Motion Picture Association, said in the New York *Times* Sunday that "the sacred right of freedom applies to the distribution of films just as it applies to screen content. Whenever and wherever the distribution of films is hedged in and circumscribed by insurmountable tariff barriers exorbitant customs levels, unreasonable quota restrictions or any one of a dozen other devices which may be applied to halt the free flow of screen, this form of freedom of expression is violated."

"Barriers Beget Barriers"

"There is an alarming tendency toward harsher restrictions on film importations moving steadily ahead right now in a score or more of countries," Mr. Johnston said. "It is axiomatic that barriers beget barriers. There is no logic in hailing a free screen while at the same time calling for measures to confine the motion picture behind the narrow limits of national boundaries."

Answering Sir Alexander directly, Mr. Johnston said: "I want to see more British pictures shown in America. Today, the British industry has protection through government guarantee of approximately one-fifth of the playing time in British houses. But protection for the sake of nurturing a weakened national industry is one thing and protection to protect inferior productions—to make a closed shop of film production—is quite another. The constant effort should be to strive to lower, not to raise, barriers on freedom of expression."

"I admit we've made mistakes. We shouldn't overload the foreign market merely because we have a heavy backlog of pictures. The need for more careful selectivity will always exist and we're doing something about it."

Presided at MPA Meeting

Prior to the appearance of his article in the *Times,* Mr. Johnston presided at the quarterly board meeting of the MPA, held for the first time in Washington. Many executives, including Barney Balaban, Jack Cohn, Ned E. Depinet, John J. O'Connor, E. W. Hammons, Robert W. Perkins, Nicholas Schenck, Spyros P. Skouras, as well as Francis Harmon, Carl E. Milliken and Gerald Mayer for the MPA, were present.

The board approved the 1947 budget and heard a report by Mr. Johnston on his recent discussions with British industry leaders regarding proposed changes in the British quota laws. The appointment of an MPA representative to sit on the 12-men government film committee also won approval. The group heard a report by Byron Price, MPA vice-president in charge of the west coast bureau, on the Hollywood labor situation. Public relations and production code activities on the coast also were discussed.

The MPA board met again, this time in New York, last Monday. This was primarily an export association meeting. Besides the company heads, the foreign managers of the various exporting companies gathered to hear another report by Mr. Johnston on the international situation. Heading the agenda was the recently concluded MPEA deal with Poland, which was approved by the MPA board.

MAYER INTERNATIONAL DIRECTOR FOR MPA

Gerald M. Mayer has been named managing director of the international division of the Motion Picture Association by Eric Johnston, MPA president. Mr. Mayer will assume his new duties January 1. He replaces Carl E. Milliken, who acted as head of the international department during the war years. Mr. Milliken will continue as secretary of the association. Mr. Mayer will leave for Hollywood December 27 to discuss international problems with the Association of Motion Picture Producers. He will again accompany Mr. Johnston when the MPA head returns to Europe in April.

Maas Addresses Czechs Over National Radio Network

Addressing the Czech people over their own state radio, Irving Maas, vice-president and general manager of the Motion Picture Export Association, in a 15-minute talk, said the resumption in the release of Hollywood product in Czechoslovakia was important in cementing the bonds of friendship between their country and the United States.

"In no other European country which I have visited to date have I observed such solid reconstruction as in your country," Mr. Maas said. "I was particularly pleased to ascertain for myself that our pictures are running in your theatres along with the pictures of other countries." The MPEA head, now touring Europe, visited Prague early this month.

A report to the MPEA office in New York says Czech fans are paying black market prices to get in to see American films. Patrons are paying anywhere from two to three times the established admission price at many of Prague's first run houses where MPEA-released U. S. pictures are showing. The Czech Film Monopoly has issued stern warnings against the continuation of this practice.

Manages Rensselaer House

Robert Shattuck and Thomas Heritage, former service men, have taken over the management of the Uptown theatre in Rensselaer, N. Y.

New U.S. Office Of Controls Will Handle Picture

Motion pictures will form one of the three top divisions in the newly formed Office of Temporary Controls. This was decided last Thursday when President Truman abolished the Office of War Mobilization and Reconversion and assigned film activities to the OTC.

Arch Mercey, film chief of the OWMR, will continue his duties with the new office. Film activities of the Government are scheduled to continue at least until June 30, when the new agency will have used its Congressional appropriation.

Whether or not the agency will continue beyond that date will be up to the Republican Congress. GOP leaders already have gone on record as "being against a film message program." Senator Robert Taft of Ohio has criticized any attempt on the part of Administration leaders to organize media industries for the purpose of "propagandizing the people."

On the House side, Representative Joseph W. Martin of Massachusetts has attacked the idea of organizing the film industry to inform the public. "That is what the Republican Party has been fighting since the early days of the New Deal. We intend to rid our Government of all so-called information programs, which are in reality nothing but propaganda efforts to mislead the people," Rep. Martin said.

John Steelman, former OWMR director and a strong advocate of the film message program, was appointed "Assistant President." He will continue to advise the White House on economic matters.

In his order setting up the new temporary agency, the President also abolished the Office of Price Administration, Civilian Production Administration, Office of Economic Stabilization and the National Wage Stabilization Board. Most of their few remaining functions were transferred to the Office of Temporary Controls.

Texaco's 16mm Kodachrome Film Completed by Pathe

A Texaco "convention-on-film" presenting the Texaco 1947 sales program has been completed by the Texas Company for showings at meetings of managers and district managers and local conventions throughout the country. Produced by RKO Pathe, the film employs Eastman Kodak's new commercial Kodachrome, which, according to an announcement from RKO Pathe, makes possible quantity production of 16mm color prints of high quality. RKO Pathe has previously discouraged wide use of 16mm color for commercial sponsors, but studying the results of the Texaco film now plans use of the new Kodachrome on a major scale. The film runs 16 minutes and stars Eddie Bracken.

The Razor's Edge

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WILL MAKE THE SAME GREAT BOXOFFICE HISTORY AT

WISCONSIN—Milwaukee
UPTOWN, ESQUIRE, FAIRWAY
in Kansas City

STARTING CHRISTMAS DAY



AND MORE

Box Office Champions for The Month of November

CLOAK AND DAGGER
(Warner Bros.)

A United States Pictures production. Produced by Milton Sperling. Directed by Fritz Lang. Screenplay by Albert Maltz and Ring Lardner, Jr. Original story by Boris Ingster and John Larkin, suggested by the book by Corey Ford and Alastair MacBain. Director of photography, Sol Polito. Music by Max Steiner. Art director, Max Parker. Cast: Gary Cooper, Robert Alda, Lilli Palmer, Vladimir Sokoloff. Release date: September 28, 1946.

THE DARK MIRROR
(Universal-International)

Produced and written for the screen by Nunnally Johnson. Directed by Robert Siodmak. Original story by Vladimir Pozner. Director of photography, Milton Drasner. Music, Dimitri Tiomkin. Cast: Olivia de Havilland, Lew Ayres, Thomas Mitchell, Richard Long, Charles Evans. Release date, October, 1946.

MARGIE
(Twentieth Century-Fox)

Produced by Walter Morosco. Directed by Henry King. Screenplay by F. Hugh Herbert. Based on stories by Ruth McKenney and Richard Bransten. Director of photography, Charles Clarke. Technicolor director, Natalie Kalmus. Musical direction, Alfred Newman. Musical number, "Margie", written by Benny Davis, J. Russel Robinson and Con Conrad. Cast: Jeanne Crain, Glenn Langan, Lynn Bari, Alan Young, Barbara Lawrence, Conrad Janis. Release date, November, 1946.

MY DARLING CLEMENTINE
(Twentieth Century-Fox)

A Darryl F. Zanuck presentation. Produced by Samuel G. Engel. Directed by John Ford. Screenplay by Samuel G. Engel and Winston Miller from a story by Sam Hellman. Based on a book by Stuart N. Lake. Musical direction, Alfred Newman. Music, Cyril Mockridge. Director of photography, Joe MacDonald. Cast: Henry Fonda, Linda Darnell, Victor Mature, Walter Brennan, Tim Holt. Release date, November, 1946.

NO LEAVE, NO LOVE
(Metro-Goldwyn-Mayer)

Produced by Joe Pasternak. Directed by Charles Martin. Original screenplay by Charles Martin and Leslie Kardos. Musical direction, Georgie Stoll. Directors of photography, Harold Rosson, Robert Surtees. Cast: Van Johnson, Keenan Wynn, Pat Kirkwood, Guy Lombardo, Edward Arnold, Marie Wilson. Release date, October, 1946.

TWO YEARS BEFORE THE MAST
(Paramount)

Associate producer, Seton I. Miller. Directed by John Farrow. Screenplay by Mr. Miller and George Bruce. Based on the novel by Richard Henry Dana, Jr. Director of photography, Ernest Laszlo. Cast: Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald, Howard da Silva. Release date, November 22, 1946.

Rose Honored at Charity Dinner

For his "distinguished achievements as showman, journalist and humanitarian," Billy Rose was honored at a testimonial dinner at the Hotel Pierre, New York, December 12, given by the amusement division of the Federation of Jewish Philanthropies.

Speakers at the dinner included Malcom Kingsberg, president of RKO Theatres and chairman of the Federation division, Bernard M. Baruch, Herbert Bayard Swope, Joseph Willen, executive vice-president of the Federation, and Barney Balaban, Paramount president and associate chairman of the division, who characterized Mr. Rose as "the man who led the amusement industry to a new landmark in its history of philanthropy."

By virtue of Mr. Rose's efforts, Mr. Balaban said, "our industry contributed (to the Federation's fund drive) the amazing sum of almost $850,000—practically six times the amount we had ever raised in prior years."

Mr. Balaban cited Mr. Kingsberg as "one who has moved up fast to active leadership" in philanthropic work as evidenced by "the competent manner in which he has handled this year's Federation drive."

Mr. Baruch, who once employed Mr. Rose as his secretary, presented the honor guest a barometrically-operated desk clock.

Those on the dais, in addition to those mentioned, included: Jack Cohn, Spyros P. Skouras and Albert Warner, all of whom served with Mr. Balaban as associate chairmen of the amusement division, and Ned E. Depinet.

Eagle-Lion 1947 Product Listed

Top executives of Eagle-Lion Films and Producers Releasing Corporation, who attended the two-day Eagle-Lion sales meeting at Chicago's Blackstone Hotel this week, heard Brian Foy, vice-president in charge of production, announce that 17 stars and a number of well-known writers had been signed. He also named the 12 pictures which will comprise Eagle-Lion's product for 1947.

Among the actors signed are: Franchot Tone, Michele Morgan, Margaret Lockwood, Arturo De Cordova, Joan Leslie, Tom Conway, Dickie Tyler, June Lockhart, Una Merkel, Kenny Delmar, Deborah Kerr, Ann Richards and others. Writers include Joseph Fields, Louis Bromfield, Vera Caspary, Agatha Christie, Margaret Buell Wilder and Agnes Christine Johnson.

Two of the 12 films are British—"Bedelia" and "The Adventuress." Others slated for 1947 are: "Captain Casanova," "Repeat Performance," "Lost Honeymoon," "It's a Joke, Son," "Out of the Blue," "Love from a Stranger" and "Clementine." The three pictures to be made in color are: "Kenny," "Prince Valiant" and "Montana." First films to be released will be "Bedelia" and "It's a Joke, Son."

Others who addressed the convention were Alfred W. Schwalberg, vice-president and general sales manager; Arthur Krim, president, who discussed the organization setup with the J. Arthur Rank organization; Max E. Youngstein, director of advertising, publicity and exploitation, and E. T. Carr, co-managing director of General Film Distributors, which distributes Rank films in Britain. Also present were Harry Thomas, president of PRC; Lloyd Lind, vice-president and general sales manager, and Arthur Jeffrey, recently named exploitation manager for Eagle-Lion, which he joined in October.

Mercury Is Winner In Title Action

New York Supreme Court Judge Edward R. Koch last Saturday awarded a permanent injunction and damages to the Mercury Trading Company against Monogram Pictures Corporation and their subsidiaries in a title infringement suit. The judge found evidence that Monogram's title "Shadow Over Chinatown" infringed Mercury's previously used title, "Shadow in Chinatown." Damages to the plaintiff are to be computed before a referee. Due to the similarity of title, the Supreme Court held that Monogram's title was an "active invasion of the plaintiff's rights."

Pickman Joins Eagle-Lion

The appointment of Jerry Pickman as publicity manager of Eagle-Lion Films has been announced by Max E. Youngstein, director of advertising, publicity and exploitation. Mr. Pickman has resigned his post in the Selznick-Vanguard home office advertising-publicity department to join Eagle-Lion.

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STARTING CHRISTMAS DAY



AND MORE

Selznick Plans 10 Key City Sales Offices to Start

The framework around which David O. Selznick's Selznick Releasing Organization will be built began to evolve this week. It was learned that about 10 master exchange offices will be set up across the nation to handle SRO-released product. At the same time, it was reliably reported SRO will use the physical distribution facilities of an established company and that an agreement to that effect is near completion.

The exchanges will be located in key cities. Headed by Neil Agnew, president, and supervised from New York, heads of these exchanges will devote themselves to closing contracts, concentrating on the major runs. Mr. Agnew is now on the coast setting up a sales staff. It is pointed out that, with only "Duel in the Sun" until "The Paradine Case" is ready for release, no elaborate distribution machinery is needed.

According to Milton Kusell, domestic sales manager, several prints of "Duel" are available, and the picture will open in Los Angeles about December 31. "The Paradine Case" went into production early this week and is expected to be ready for distribution by June. "Intermezzo" will be reissued soon after. Mr. Kusell also said that, while SRO was setting up offices abroad, discussions were still going on as to whether foreign distribution will be handled by Selznick or through the facilities of an established distributor.

To staff its divisional exchange system, Mr. Agnew is expected to announce several additions. Sidney G. Alexander, eastern advertising, publicity and exploitation head for Vanguard Films, handed in his resignation before the reorganization of the Selznick organization. Resigning with him was Jerry Pickman, his assistant. Mr. Pickman is slated to become publicity director for Eagle-Lion. He will assume his duties there December 23.

San Antonio Starts Drive On Truants at Theatres

A campaign to "clean up or close up" certain theatres has been begun in San Antonio by the Health Department and juvenile welfare authorities. Complaints of admission of truant youngsters during school hours also have brought about declarations by juvenile welfare officials that they will prosecute theatre managers who persist in harboring truants.

Three in New MGM Posts

Norman Linz, formerly in charge of MGM's "Show Builder," unit one, has been assigned as exploitation representative to Seattle and Portland. He succeeds Ted Galanter who has been transferred to the San Francisco territory. Richard L. Schuette replaces Mr. Linz.

LATE REVIEW

The Story of the Pope

***Chapel Films*—Pastor Angelicus**

This is the American version of "Pastor Angelicus," produced in Italy in 1942 by the Centro Cattolico Cinematografico which had the privilege of photographing many scenes of the Pope and of the Vatican. "Pastor Angelicus" has been a popular subject in several European countries.

Important additions made in the American editing are a splendid commentary by Monsignor Fulton J. Sheen, widely known Catholic speaker, a brief introduction by His Eminence Francis Cardinal Spellman, and a few newsreel shots of the Vatican Consistory, at which Archbishop Spellman was made a Cardinal. The subject has good music and choral singing by the world famous Sistine Choir.

The great appeal of the film to Catholics and others interested in the Pope and the Vatican will transcend the technical limitations which include slow movement, inadequate editing, uneven sound recording and photography.

"The Story of the Pope" outlines the life of Pius XII, especially showing the Pope receiving pilgrims at the Vatican and officiating at religious ceremonies. Other parts of the film show something of the beauty of St. Peter's Basilica and the Vatican and a number of Raphael's artistic works.

The American version was prepared by Bernard B. Brandt and written by John Meehan in collaboration with Rev. John O'Connor.

Seen at a New York projection room. Reviewer's Rating: Good.—M. Q., Jr.

Release date, December 19, 1946. Running time, 65 min. General audience classification.

Court Rejects 2 Schine Appeals

Washington Bureau

The Supreme Court in Washington Monday rejected two appeals by Schine Chain Theatres against the Government's anti-trust victory. The court refused to take jurisdiction to hear the case.

The first appeal was filed shortly after the Buffalo Federal Court found the Schine circuit in violation of the anti-trust laws. This was dismissed on the ground that it had been filed before the judgment was final. The second appeal was dismissed because of failure to comply with rule No. 12 of the Supreme Court regulations governing appeals.

There was no comment by Justice Department spokesmen, who have not yet studied the two rulings. However, it was pointed out that the Schine interests can petition for a rehearing.

Meanwhile, the Government is preparing to file its appeal in the Griffith case with the Supreme Court. The appeal, prepared by Robert Wright, motion picture specialist of the Justice Department's anti-trust division, is now in the hands of the solicitor-general. It must be filed by Monday, the deadline.

Favorite Files Charter

Favorite Films Corporation of Texas has filed application for incorporation in Austin, Texas. The incorporators are John L. Franconi, president; W. J. Cammer, vice-president, and Edward V. Green, secretary-treasurer.

United Artists To Show Films To Salesmen

"As far as United Artists is concerned the old sales convention system, under which pictures were sold and discussed without anyone having seen them, is out," Gradwell L. Sears, UA vice-president in charge of distribution, said at midweek. "From now on our exchanges will not get pictures until a number of films are ready, then we shall screen them for all exchange personnel. District meetings will discuss sales policies only after everyone has previewed the product."

The decision to revamp the UA policy was taken following the recent trip of company heads to the coast, where they reviewed parts of 11 pictures. United Artists has a $25,000,000 inventory on hand, Mr. Sears said. The company will ship 15 new films to branches by March 1. Plans call for the release of two top budget pictures every five weeks throughout 1947. Among them are "Carnegie Hall," "Arch of Triumph" and "A Miracle Can Happen," all of which will be very successful, Mr. Sears thought.

Enterprise will deliver six pictures during the year. First to be released will be "Ramrod." "Arch" will be roadshown and is expected to gross in excess of $10,000,000. Special handling may be required for "Carnegie Hall," Mr. Sears said.

Stressing that he could speak only for the United Artists management, Mr. Sears said the company's dispute with David O. Selznick was now in the hands of the lawyers, who were trying to decide whether Mr. Selznick had or had not breached a United Artists contract. UA is continuing to handle Selznick product for the present, he said. He also said the majority of the United Artists producers had agreed to go along with the Motion Picture Export Association.

Pittsburgh Variety Club Elects Daniel Barker

Cliff Daniel, manager of station WCAE, Pittsburgh, was named chief barker of the local Variety Club for 1947 at an election of 11 new board members, it was announced Monday. The other officers are: Sam Fineberg, first assistant chief barker; Bert Stearn, second assistant; Ben Steerman, treasurer, and George Eby, secretary. The directors are Ben Amdur, Pete Dana, William Finkel, Sam Speranza, Tom Troy and John Walsh.

Chicago Classifies Two

Two films, "The Strange Woman" and "How Green Was My Father," Mexican, were classified for adults only by Chicago's police censor board last month, it was announced last week. Of the 62 pictures reviewed only five cuts were made.

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Confer Honor on Skouras, Berlin And Sherwood

Spyros Skouras, president of Twentieth Century-Fox; Irving Berlin, song writer, and Robert E. Sherwood, playwright, were honored by the National Conference of Christians and Jews last Thursday when the Amusement Industry Division of the Conference held its annual luncheon meeting at the Waldorf-Astoria Hotel, New York. The meeting was the initial impetus for a drive to collect a minimum of $100,000 for Conference activities.

More than 1,100 watched John G. Winant, American delegate to the United Nations Economic and Social Council, present a plaque to Mr. Skouras for his work in behalf of the American Brotherhood drive earlier in the year. Mr. Winant made the award "for service to humanity and for consistent endeavor to promote wholesome relations."

Expressing the wish that David O. Selznick, co-chairman of the Brotherhood campaign, could have been present to share the honor, Mr. Skouras replied that the strengthening of faith in brotherhood would create "a force for good so powerful that it will give new courage and hope to peoples all over the world."

Will H. Hays, former head of the Motion Picture Producers and Distributors of America, presented a plaque to Mr. Sherwood, and James A. Farley, former Democratic national chairman, presented a similar award to Mr. Berlin for their contributions to eliminating religious and racial friction.

Among those on the dais were: Barney Balaban, Jack Cohn, Ray Bolger, Harry Brandt, S. H. Fabian, Matthew Fox, William German, Leonard Goldenson, Malcolm Kingsberg, John R. Kilpatrick, Robert Mochrie, Abe Montague, John O'Connor, Charles Reagan, Nathan Spingold, Frederic Ullman, Jr., Jock Whitney and Mrs. Wendell Willkie.

Louis Nizer, industry attorney, was chairman of the luncheon meeting.

Other speakers were Dr. Everett R. Clinchy, president of the Conference, and John Golden theatrical producer, who read a message from General Eisenhower which paid tribute to Mr. Berlin for his songs and his soldier shows.

Melchior Makes Four MGM Records

Lauritz Melchior, star of the Metropolitan Opera Company and MGM, has completed four recordings for the MGM Records Division of Loew's, Inc. The four recordings are "Without a Song," "For You Alone," "Yours Is My Heart's Desire" and "Lenz."

Names Distributor

Film Studios of Chicago has appointed the Capitol Film Exchange as distributor of the studio's one-reel series, "Woman Speaks," for Illinois, Indiana and part of Kentucky.

Moon Elected President Of Film Board of Trade

Ray Moon of 20th Century-Fox has been elected president of the New York Film Board of Trade. Elected with him were Ralph Pielow of Metro-Goldwyn-Mayer as vice-president; Jack Ellis of United Artists as second vice-president; David A. Levy of Universal as treasurer; Robert Fannon of Republic as secretary, and William Murphy, also of Repulic, as sergeant-at-arms. Installation of the new officers will take place in January.

Reelect Jenkins Head of Circuit

William K. Jenkins was reelected president and general manager of the Georgia Theatre Company at the December 2 stockholders meeting in Atlanta. Directors reelected were Mr. Jenkins, Mrs. Arthur Lucas, Leonard H. Goldenson and M. F. Gowthorpe. Frederick G. Storey was elected vice-president and assistant general manager, Mr. Gowthorpe treasurer, and M. A. Barre secretary.

Following the directors' meeting, Mr. Jenkins announced the following appointments: John H. Stembler, legal advisor; E. E. Whitaker, operations manager for out-of-town theatres; T. H. Read, operations manager of Fox Parking Service and the Fox, Paramount, Roxy and Capitol theatres; H. P. Rhodes, bookings and buying manager; E. B. Whitham, purchasing agent; Harry J. Glenn, supervisor of maintenance; Harvey Smith, director of publicity and advertising, and Willis J. Davis, assistant to the president.

Mr. Jenkins pointed out that his company had made "unusual progress" during 1946; six new theatres were opened during the year, and extensive repairs and improvements have been made to many others.

Children's Poll Picks "Bells of St. Mary's"

The Bing Crosby-Ingrid Bergman "Bells of St. Mary's" was chosen as the best feature of 1946 in a poll of children from eight to 18 recently concluded by the National Board of Review. Nine other choices picked were, in order of popularity: "The Green Years," "Smoky," "Anna and the King of Siam," "The Courage of Lassie," "The Bandit of Sherwood Forest," "Night and Day," "The Kid from Brooklyn," "To Each His Own" and "Notorious." The highest rated foreign film was England's "The Seventh Veil."

Dalrymple to Artists Alliance

Jean Dalrymple, New York stage producer and publicist, has been appointed east coast executive assistant to Lester Cowan for the Artists Alliance Company, recently formed by Mr. Cowan and Mary Pickford. She will supervise the search for production and talent material.

FCC Hears the Yes and No of Color Television

The Federal Communications Commission in its hearings in Washington last week was told that color television is and is not ready for the public—the "is" from Columbia Broadcasting System, the "is not" from Radio Corporation of America.

Premature attempts to introduce color television on a commercial basis might deprive the public of all television service now and for some time to come, Dr. C. B. Jolliffe, executive vice-president of RCA, said.

"Further developments and improvements in television must and will be made," Dr. Jolliffe declared. "One of these developments will be a color system which can become an integral part of the present black-and-white system." He said extensive work is being conducted by his company to get the electronic system ready for practical use.

Efforts of RCA to develop an electronic system have been successful, Ray D. Kell, of RCA Laboratories, testified, urging the CBS color-wheel system not be adopted for television standards. He termed the electronic method free from flicker, with no color fringing. Mr. Kell asserted it would take from four to five years to assure "complete practical development of electronic color television."

Television home receivers having a retail value of approximately $65,000,000 are to be manufactured by the RCA Victor Division of RCA during the coming year, George L. Beers, assistant director of engineering, testified, in urging the FCC to deny the CBS petition to start commercial operation of color now.

Earlier, Dr. Frank Stanton, president of CBS, testified the CBS color method "is ready for the market." He urged against waiting further color experimentation and said that the public would vote overwhelmingly for color.

Dr. Peter Goldmark, director of CBS engineering research, said adoption of the color television standards proposed by CBS would prove "the best possible television for the greatest number of people." This week FCC members came to New York and nearby points to see demonstrations.

Illinois Grand Jury Asks For Film Liquor Scene Ban

Members of the Federal Grand Jury for the Northern District of Illinois, in a letter dated last Wednesday and sent to Eric Johnston, president of the Motion Picture Association, called upon him to eliminate drinking scenes from motion pictures as a means of curbing juvenile delinquency. The appeal cited the extreme youth of many criminals, and the frequency of alcoholic influence in their cases. The jury expressed its belief that drinking scenes in the films exert a strong influence toward the liquor habit.

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AND MORE

March of Dimes Drive Collection January 25-30

The motion picture industry's participation in the March of Dimes started last Saturday when Emil G. Jensen, director of the motion picture division of the drive, outlined his preliminary plans to the second annual convention of the State Advisors on Women's Activities at the Hotel Biltmore, New York.

Mr. Jensen, accompanied by Fredric March, one of his volunteer aids, told the women he was enlisting the cooperation of all picture and theatrical producers and that special star attractions would be booked in theatres cross-country from now until the March of Dimes theatres collections, January 25 through January 30.

With the film division of the drive organized barely a week ago, 1,000 theatres already have pledged full support to the drive, promising they will show the Greer Garson trailer, "A Step Forward," and arrange audience collections at each performance.

Mr. March, in his address to the women advisors, reported that he "expects every screen player of Hollywood and every actor of the legitimate theatre to join actively in the March of Dimes" which he characterized as "one of the worthiest causes that they are privileged to aid."

David A. Bader, editor and publisher of the *16mm Reporter,* has joined the March of Dimes campaign as trade press liaison to work under Charles Reed Jones, drive national advertising and publicity manager.

Cinema Stamp Collectors Elect Cohn President

Stamp collectors within the industry met in New York December 13, christened their group Cinema Stamp Collectors, and elected Nat Cohn of Columbia as president. Other officers are Jack Hoffberg, first vice-president; Edward Aaron, second vice-president; Leon J. Bamberger, third vice-president; Henderson M. Richey, field representative; John Wenisch, recording secretary; Albert Deane, corresponding secretary; Jack Levy, treasurer, and Howard Levy and Sid Weiner, sergeants-at-arms.

Legion of Decency Reviews Four New Productions

The National Legion of Decency reviewed four new films this week, approving three and condemning one. Approved and placed in Class A-I, unobjectionable for general patronage, were "Out California Way," "Wake Up and Dream" and "The Yearling." Placed in Class C, condemned, was the foreign film, "Carmen," characterized by the Legion as "very immodestly suggestve costuming; free love; suggestive situations; fatalism in theme; irreverent references to religious matters."

Name Eight Warner Films For British Distribution

Warner Bros. has set eight American-made features for general release in Britain during the first half of 1947. All pictures will open at the Warner theatre in London where "A Stolen Life" is currently being shown. Included in the list are: "A Stolen Life," January 20; "Janie Gets Married," February 10; "Of Human Bondage," March 3; "Never Say Goodbye," March 24; "Cloak and Dagger," April 14; "Nobody Lives Forever," May 5; "The Time, the Place and the Girl," May 19; and "That Way With Women," June 16.

UN to Meet on Media Freedom

The United Nations' General Assembly, meeting at Flushing Meadow, N. Y., last Saturday adopted a resolution calling for conferences to discuss a freedom of information program to be attended by all UN members. The conferences are to be held some time in 1947 for which a sum of $28,000 has been appropriated.

During the same day's session the Assembly approved a 1946 budget of $19,390,000; a $27,740,000 budget for 1947, and recommended a $20,00,000 capital working

Both of these measures were approved without dissent. Earlier, it was expected the Russian delegation and delegates from Soviet dominated countries would strongly resist both measures since they previously had voiced strong disapproval of a worldwide information program in order to reduce the UN's expenditures.

The proposed information program will be discussed at conferences at a place and time to be decided by the Economic and Social Council when it meets in New York in February. In part the resolution said delegations to the conference shall include "in each instance persons actually engaged or experienced in press, radio, motion pictures and other media for the dissemination of information."

The preamble to the resolution, made by Brigadier General Carlos Romulo of the Philippine elegation, affirmed that "freedom of information is a fundamental human right and is the touchstone of all the freedoms to which the United Nations is consecrated."

Distinguished Films To Open "Les Miserables" Christmas

The full-length film version of Victor Hugo's "Les Miserables," with a running time of three hours and 20 minutes, will have a double New York premiere on Christmas Day, it was announced Monday by Distinguished Films, Inc. The picture will open simultaneously at Brandt's Apollo in Manhattan, and the Atlantic Playhouse in Brooklyn. Starring Harry Baur, the picture is in two parts, of which only the first, "Jean Valjean," has previously been seen in this country. "Cosette" forms the remaining part.

Judges Clearing Way for ATA to Appeal Verdict

The three judges sitting on the New York anti-trust case added further notations Monday to the intervention petitions of the American Theatres Association and the Conference of Southern Associations, clearing the way for these organizations to appeal from the judges' decision denying them the right to intervene in the suit.

Thurman Arnold, ATA counsel, is now convinced that ATA's rights are protected and the organization can now go ahead with its appeal to the Supreme Court from the decision.

The original notation of October 21 read simply: "Intervention denied."

Mr. Arnold immediately announced ATA's decision to appeal, since the organization wants to be along when and if the New York decision is appealed to the Supreme Court. The organization, however, is not interested in appealing if the competitive bidding order is eliminated from the final decree.

Several weeks ago Mr. Arnold was not sure whether the notation could be interpreted as a formal order of denial, but at that time he stated that if a formal order were not forthcoming the notation would be considered as such and the appeal made.

In answer to this indecision, the judges, in letters to ATA and CSA, wrote that no formal order of denial would be given until the decree was decided upon and handed down. There the matter rested until Monday.

Monday the judges added this notation to the petitions, alongside the "intervention denied": "Settle order on the above notice. This, in our opinion, is adequate to preserve the rights to appeal from our decision and is much simpler than taking the cumbersome step of vacating our former decision and then entering an order denying intervention."

Set Inauguration Program For Mexico Variety Club

A gala program for the inauguration of the Variety Club of Mexico is planned the week of January 13 in Mexico City, R. J. O'Donnell, national chief barker, has announced. The morning of January 16 in the Hotel Reforma, there will be an opening business session attended by Mexican and American Variety Club members, to be followed by the Inauguration Dinner. At this dinner Mr. O'Donnell will present the charter to the Mexican Tent. That evening the new club quarters will be opened with a cocktail party with the newly elected officers as hosts. On January 17, the Variety Club visitors will be guests of N. Peter Rathvon, RKO president, as Studios Churubusco. That night there will be a charity ball for the benefit of the club.

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PARAMOUNT in Omaha ● WARFIELD in San Francisco ● CALIFORNIA in Stockton ● APOLLO in Atlantic City

GILLIOZ–KICKAPOO in Springfield

MILLER–BOULEVARD in Wichita

UPTOWN–RIALTO in Salt Lake City

FOX in Hutchinson ● 5th AVENUE in Seattle ● STATE in Spokane

COLONIAL in Dayton

WATSON in Salina

MIDWEST in Oklahoma City



AND MORE

Reports Peace In Dutch Trade With MPEA Deal

There is "complete peace" within Holland's industry now that the dispute between the Motion Picture Export Association and Holland's Bioscoop Bond has been settled. "There is now peace on both sides, without recrimination," according to Fritz D. Kahlenberg, recently arrived in New York from Amsterdam.



Fritz Kahlenberg

There is not, however, complete satisfaction. In an interview Monday, Mr. Kahlenberg declared the Dutch press was of the opinion that the Americans were holding back their best product, that the MPEA's announcement of new product and the trade screenings they have held, have been an "anticlimax" to the fight to get MPEA product released. He reported that the press felt that the MPEA member companies believed they would have their own individual distributing offices within a year's time and so did "not make a demonstration of their best product."

Although MPEA product will not be on Holland's screens until January 1, the press has been invited to attend numerous trade showings, according to Mr. Kahlenberg. Independent American product has been distributed for some time.

A free-lance consultant on production, Mr. Kahlenberg was active in Holland's underground movement, attached to Photo Intelligence. He has citations from General Eisenhower and other military figures praising him for his work in moving Allied soldiers out of the enemy zone.

Holland's two studios were looted and one of them destroyed by the Germans and full-scale production at present is impossible. However, Mr. Kahlenberg reports, "we have some very capable people who have begun the production of short fact films." The Dutch Government may request the theatres to show these films in all of Holland's theatres, but the Government does not like to make a demand, Mr. Kahlenberg explained.

Attendance "Fantastic"

Attendance today in Holland is "fantastic," with audiences given a chance to see French, English, Scandinavian and Czech product in addition to American features. The biggest success of 1946, according to Mr. Kahlenberg, was a Danish picture.

Holland has few theatres. There are only about six, for example, in Rotterdam, with a population of 500,000. Mr. Kahlenberg believes that there will be little or no theatre building for the next five years.

AMPA International Lunch Honors Ernest Fredman

Ernest W. Fredman, managing director of the *Daily Film Renter,* London, was guest of honor December 13 when the Associated Motion Picture Advertisers held a Christmas International luncheon at the Town Hall Club, New York City. Rutgers Neilson, AMPA president, presided. Mr. Fredman spoke on the importance of the international viewpoint in publicity and advertising, stressing the fact that unity had always existed between England and America and that exchange of motion picture product strengthened that unity.

Swedes Mark Anniversary

by GOSTA ERKELL
in Stockholm

The Sewdish film museum recently organized a "Film Week" in Stockholm. The first motion picture was shown in Sweden July 28, 1896, in the neighborhood of Malmo. The picture came from Lumière in Paris. During this week all kinds of pictures have been presented to the public. The films were loaned from La Cinemathique Française in Paris and from the Museum of Modern Art in New York. Several Swedish pictures also were shown, such as "The Treasure of Sir Arne," by Mauritz Stiller and Josef von Sternberg's German picture, "Blue Angel," with Emil Jannings and Marlene Dietrich.

▽

Mr. Adolphe Zukor and Mr. Ray Milland, accompanied by his wife, have visited Stockholm. Mr. Zukor was very active. He not only attended parties, but also studied the motion picture situation in Stockholm and Sweden. He visited both theatres and studios and obtained information from Swedish engineers and technicians. Mr. and Mrs. Milland's visit was of a more private nature.

Mr. Zukor was guest of honor at a special performance at the "Röda Kvarin" theatre in Stockholm. The program included a Paramount cavalcade, "Adolf Zukor's Silver Jubilee" (1937). Mr. Zukor was honored for his long-time activity in the industry. All motion picture companies and associations combined their efforts to make the film-week a success.

Government Film Program To Get Newsreel Aid

The five newsreel companies will cooperate on the government's film program now under discussion by the industry's "study" group formed in Washington November 19. The newsreels have named M. J. Clofine of News of the Day to represent them on the proposed industry coordinating committee. Just what form their participation will take has not yet been decided as the method of industry-government cooperation is still being studied.

Italy Leases Big Studio in Return For Training

by ARGEO SANTUCCI
in Rome

The Italian Government has leased the Cinematographic Experimental Center and its annexed studios to the Universalia Company on condition that the company devote part of its time to organizing and teaching courses in film making and that young Italian actors and technicians be given employment in the pictures which Universalia will produce abroad and in Italy. The company will set up competitions for the 45 positions in its school.

▽

The Lux Film Company has increased its capital from 10,000,000 lire to 100,000,000 lire, about $444,444, and has estalished agencies in Paris, London, Madrid, Brussels, Amsterdam, Stockholm, Sofia, New York, Buenos Aires and Tangier.

▽

Upon the complant of producers, exhibitors and the trades unions of the motion picture, the Government has withdrawn its bill which would have increased admission taxes. The press pointed out that the Government did not realize the uncertain situation of the exhibition and production industry.

▽

An agreement between Poland and Italy includes provisions for export from Italy to Poland of about $267,000 worth of equipment and $53,300 of pictures.

▽

Metro-Goldwyn-Mayer has scheduled the release of 17 entertainment pictures in 16mm.

Bulgaria to Return 25 Stolen Czech Pictures

Prague Bureau

The Bulgarian Minister of Information, Dimo Kazasoff, has notified the Czechoslovak Cultural Attache in Sofia of the Bulgarian Government's decision to return to Czechoslovakia 25 Czech features stolen by Germany during the occupation and sold to Bulgarian distributors.

▽

A Bulgarian delegation is expected shortly in Prague to sign a Czech-Bulgarian film agreement. Bulgaria intends to import the whole Czechoslovak production of features and shorts in both 16mm and 35mm.

MGM's Shorts Department Headed by Fred Quimby

Fred Quimby, who established and has been supervising MGM's cartoon department, has been placed in charge of all MGM short subject production. In addition to 16 cartoons, the company's schedule includes 10 Pete Smiths, 12 FitzPatrick Travelogues, six Nesbitt Passing Parades and four "Crime Does Not Pay" two-reel subjects.

Every Showman Knows the Sign of the Greatest Boxoffice Hits in the Industry!



20th CENTURY-FOX

Y DARLING CLEMENTINE ▲ MARGIE in Technicolor ▲ 13 RUE MADELEINE ▲ THE
HOCKING MISS PILGRIM in Technicolor ▲ CARNIVAL IN COSTA RICA in Technicolor
OOMERANG ▲ THE LATE GEORGE APLEY ▲ THE HOMESTRETCH in Technicolor

MAJORS TRAINING "AMBASSADORS"

Employ Intensive Courses in Development for New Overseas Posts

With the expansion of foreign markets necessitating an increase in trained personnel for overseas operations, Loew's International Corporation for the past year has trained a number of men for service abroad. Five already have graduated and left for their respective areas. Six more are in training. For the moment the saturation point has been reached and Loew's is not taking any further applications.

The program originated a little over a year ago in the offices of Arthur M. Loew, president, and Morton A. Spring, first vice-president. It is under the direct supervision of George Muchnic, vice-president and assistant to Mr. Loew. Dr. Ronald Carroll is co-ordinator.

Men of High Caliber

Loew's picked the trainees either from the army or from war and relief agencies. Men of high caliber were sought who could be "U. S. ambassadors" abroad, according to Mr. Muchnic. They did not necessarily have to have experience in the industry and, in fact, those who graduated and are already at their posts did not know the field until Loew's started them on their intensive training routine.

The course lasts seven months and takes in every aspect of distribution and theatre management. The trainee is carefully screened. This is understandable in view of the fact that the money Loew's spends on preparing a man for service abroad is the equivalent of a college education. From the day he is accepted the trainee gets a salary and expenses. He usually knows at least one foreign language and the company pays for refresher courses whenever this is deemed necessary.

Some of the men are married. This is not considered an obstacle. When they go abroad and their wives accompany them, Loew's pays the fare for both and continues to take an interest in their later welfare. The five who have left so far are: Myron Carlin, Jack Tilden, Alvin Cassell, Arthur Krone and Bernard Blair. Their territories are Trinidad, Singapore, Ecuador, South Africa and East Africa. All are between 25 and 35.

Was Intelligence Officer

The backgrounds of most of them are indicative of the type of man Loew's seeks. Mr. Blair, for instance, was civilian intelligence officer with the Seventh and Fifth Armies. Mr. Carlin at one time was an instructor at the University of California.

The screening process is the first step, with all executives of the company passing judgment on the candidate. Approval must be unanimous. If all agree he will be an asset to the company, the applicant is accepted by Mr. Muchnic and Mr. Spring. The training course is divided into several sections. First, the trainee spends four months in two exchanges. There they familiarize themselves with exchange practices from inspecting and booking of films to going out with the salesmen. They are assigned to work with the exchange exploiteer and sit in on negotiations between the branch manager and exhibitors.

Periodic Reports Received

Reports on the trainee by the branch managers are received at regular intervals by Dr. Carroll. Then the individual is assigned to a theatre. He sells tickets, serves as cashier and learns how to handle crowds.

Then come several months at the home office. One week is spent in the sound and projection department under Lester B. Isaac, head of the sound and projection section. The trainee also is taught to handle 35mm and 16mm equipment. The rest of his time at the home office is spent taking part in the activities of all departments, including the publicity, sales control, insurances and laboratory sections. Every week he writes a report to Dr. Carroll.

Throughout the course he is guided by an elaborately prepared manual. It contains a series of poignant articles including "Before You Go Abroad," by Mr. Muchnic; "Sales," by Mr. Spring; a history of Loew's International: "The Treasurer's Office," by H. F. Krecke, treasurer; "The Legal Department," by Joseph Rosthal, general counsel; "Good Theatre Operation," by William Melniker, head of the theatres department, and "Advertising and Publicity," by Dave Blum, director of advertising and publicity.

Underway Two Years

All of the major companies, except Warner Bros., have in the past two years trained men for overseas posts. 20th-Fox International, under the direction of Murray Silverstone, president, trained 18 young men for its foreign exchanges. The program started in January, 1946. The course lasted from eight to nine months. All trainees were veterans. More than 1,000 applications are on file now and no additional ones are being accepted.

RKO has trained 15 men within the past two years under the guidance of Phil Reisman, vice-president in charge of foreign operations. The length of the course depended on the individual trainee, 75 per cent of whom were veterans.

Paramount International has trained some men within the last year, but the company has no organized program.

Italian Planning Uruguay Picture

by PAUL BODO
in Montevideo

Dino de Laurentis, producer associated with Lux Film of Rome, has arrived in Montevideo to organize a production company here in which both Italy and Uruguay will participate. A local bank is ready to back the new company and finance its first production. If the deal can be closed within a couple of weeks, equipment and a technical crew could arrive from Italy as early as February to begin production.

The first picture for the new company will be "The Life of Anita Garibaldi," which will be made in both Italian and Spanish versions, and which will be shot partially in Uruguay, where Garibaldi fought against the Spaniards in the war for the independence of Uruguay.

Mr. de Laurentis declared in a press interview that production facilities here are satisfactory although the locally available equipment is somewhat reduced. The low production costs here are counterbalanced by the high cost of raw stock.

▽

The latest British pictures reaching Montevideo have been extremely well received and have done well above the average at the box office. "The Seventh Veil" is a smash hit, and "Madonna of the Seven Moons," now in its third week, is still drawing capacity crowds.

Siritzky Regains 18 Theatres Lost During Nazi Occupation

Siritzky International Pictures Corporation, operators of a theatre circuit in New York, has announced that Leon Siritzky, currently in Paris, has taken possession of 18 of the company's theatres in the south of France which were lost during the German occupation. Samuel and Joseph Siritzky will leave for France shortly to reorganize the circuit there and to form a distributing company for western Europe, for French and American films.

File "Ecstasy" Motion

A dispute developed last Thursday over the ownership of "Ecstasy" with the filing of a motion for dismissal of the suit brought by Elekta-Film in New York Supreme Court for a restraining order to prevent exhibition and distribution of the film and for an accounting of the profits since November, 1944, against Astra Pictures and Michael M. Wyngate, Inc., distributor.

RCA Declares Dividend

Radio Corporation of America has declared a quarterly dividend of 87½ cents a share on its first preferred stock, payable January 2 to holders of record December 16, and 20 cents a share on the common stock payable January 29, 1947, to holders of record at the close of business December 20, 1946.

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...FILMED IN GLORY

perfumed boudoir... Never such adventures... never such a man... never such a mighty money show!



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• GEORGE TOBIAS
• MIKE MAZURKI
• Directed by RICHARD WALLACE
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Everybody Who Can Read

. . . in 133,236,873 COPIES of national and fan magazines and newspaper comic sections!

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LIFE	WOMAN'S HOME COMPANION
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TIME	REDBOOK
LIBERTY	ESQUIRE

and FAN LIST

SIX ADDITIONAL inclusions in RKO's PIC-TOUR OF THE MONTH full-page ads in Life, Woman's Home Companion and Look!

Full-color story-strip style ads in 120 leading newspapers—half-page in standard-size papers; full page in tabloids . . . That's "The Showmanship Company" at work on another big one!

LITHO

Union Awarded Feature Right by Mexican Court

by LUIS BECERRA CELIS
in Mexico City

The National Cinematographic Industry Workers Union was awarded the right by the First District Court here to participate in the production of features. The award is contrary to the ruling ex-President Manuel Avila Camacho made last fall as umpire of the row over film labor jurisdiction between this union and the Picture Production Workers Union. Picture circles regard the victory as reviving the quarrel between the two unions.

▽

Those producers who asked the Government recently to aid their branch of the industry with the establishment of a state-controlled bank, to which they offer to contribute capital, have succeeded in having their petition presented to the Senate. Some of the producers expect the Senate to approve the plan before the end of this year, which will clear the way for the bank's establishment early in 1947.

▽

The production branch of the industry celebrated its fifteenth birthday with a big party here December 6, attended by Antonio Moreno and Lupita Tovar, who were the leaders in founding this branch with the production of the first spoken picture in 1931. Miss Tovar was the star, and Mr. Moreno the producer-director.

▽

American pictures are out of the Cine Iris, first run theatre here, for an indefinite period, with the leasing of the house by Leon Gurdus, a Film Trust executive. He has announced a policy of Mexican and European pictures exclusively.

"Overlanders" Is Opened In New York's Rialto

"The Overlanders," the J. Arthur Rank Australian-made feature, was given its American premiere Thursday at New York's Rialto at a special invitation performance sponsored by the Australian Ambassador to the U. S. The picture is scheduled for an extended run. "The Overlanders," which stars Chips Rafferty and Daphne Campbell, was produced by Mr. Rank in cooperation with the Australian Government. It deals with the great overland drive of cattle during the war when the Australian ranchers sought to save their herds from an expected Japanese invasion.

Warners Pay Bonus

Warner Brothers home office employees received their Christmas bonus checks last Thursday. The amount of the bonus depended upon length of service and weekly salary.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 31—Tenement building collapse in New York. . . . Pilot of B-25 makes emergency landing. . . . General Chiang Kai-Shek opens China's first National Assembly. . . . Herbert Hoover asks aid for Greece. . . . Cardinal Spellman party for foundlings. . . . Hollywood fashions. . . . Sports: fishing, racing.

MOVIETONE NEWS—Vol. 29, No. 32—UN Assembly ends sessions. . . . Byrnes addresses Assembly on disarmament. . . . Security Council hears charges. . . . Strife in Greece. . . . UN Assembly votes New York site. . . . Foreign ministers leave. . . . Liner Europa sinks in French dock. . . . Bears vs. Giants.

NEWS OF THE DAY—Vol. 18, No. 229—Scores entombed in New York tenement crash. . . . Hoover urges Greek aid. . . . Plane in perilous landing. . . . Cardinal Spellman's Christmas party. . . . Japanese revive racing. . . . Science aids fishermen.

NEWS OF THE DAY—Vol. 18, No. 230—UN votes world arms limit plan. . . . Border flareups in Greece. . . . Patrols battle guerillas. . . . Bad luck for the Europa. . . . Ducks save flood victims. . . . Fire rescue shoot. . . . Bears vs. Giants.

PARAMOUNT NEWS—No. 32—Night blast traps families in tenement. . . . Hoover supports Greek relief. . . . Tokyo goes to the races. . . . Ray Milland comes home. . . . Pearl Harbor—five years later.

PARAMOUNT—No. 33—UN ends historic session. . . . Bears win pro title. . . . 'Teen-agers play for keeps.

RKO PATHE NEWS—Vol. 18, No. 34—China holds national assembly. . . . New York tenement disaster. . . . LaGuardia in final UNRRA report. . . . B-25 makes crash landing. . . . Horse racing resumed in Japan.

RKO PATHE NEWS—Vol. 18, No. 35—Flood sweeps U. S. Northwest. . . . UN-Pathe News report. . . . Bears beat Giants.

UNIVERSAL NEWSREEL—Vol. 19, No. 563—New York tenement disaster. . . . First foot-bowl game. . . . Cardinal's Christmas party. . . . Science aids fishermen. . . . Hoover aids Greek relief. . . . Army plane crash lands.

UNIVERSAL NEWSREEL—Vol. 19, No. 564—UN and Big Four adjourn, pick New York site. . . . S. S. Europa founders. . . . Pro football playoff. . . . High school grid clash.

Hoffay Honored at Luncheon By Foreign Press Group

Members of the Foreign Press Association gathered at a luncheon at Sardi's restaurant last Friday to pay tribute to Michael Hoffay, resigning head of RKO's foreign publicity. Mr. Hoffay, who has been with RKO for the past 17 years, said his plans for the future were uncertain.

Among those attending were: F. G. Alletson Cook of the London *Evening Standard*; Glenn Alvine, public relations representative of the Motion Picture Association; Stephen Fry, New York representatives of the BBC; E. J. Tait, Australian showman; Geoffrey Tebbett, Australian Associated Press, Alex H. Faulkner, London *Daily Telegraph*; Henry S. Currie, Sidney *Daily Mirror and Truth*; P. H. Powell, London *Star*, and members of the New York trade press. S. Randal Heymanson of the Australian Newspaper Service was chairman.

Mr. Heymanson praised Mr. Hoffay for the fine work he had done in promoting good relations with the foreign press. He also said the industry underestimated the importance of its foreign publicity. Mr. Faulkner, Mr. Alvine and Mr. Hoffay also spoke.

Close Talent Branch

MGM's Chicago talent department has discontinued operation. Maurice Golden, head of the department for the past four years, has moved to Los Angeles.

All-India Trade Parley Seeks a United Industry

by Bombay Correspondent

An All-India Film Conference was held in Bombay the first of November attended by representatives of all ranches of the industry.

The time chosen for the conference was not opportune, due to the country-wide political disturbances, complete paralysis of the industry and the closing of cinemas all over the country except for thinly-attended matinees.

Object of the conference was to bring into existence a film federation of all the screen organizations of the country. For that purpose a committee was appointed to change the constitution of the Motion Picture Society of India, founded by K. S. Kirlekar in 1933.

One of the principal subjects under discussion was the danger of competition from abroad with dubbing of foreign films in Indian languages, the exhibition of 16mm foreign films and the amount of foreign capital invested in the local industry receiving considerable attention. The conference passed protesting resolutions on these subjects.

B. G. Kher, Prime Minister of the Government of Bombay, who opened the session, said he wished to be associated with the conference because he considered the film as the "supreme apostle of education."

His complaints about the industry were that some of the films now being produced did not conform to high ideals. While films are an instrument of entertainment, he said, they must at the same time not be allowed to become an instrument for corrupting the moral ideas of a nation.

Referring to the foreign invasion, the Prime Minister remarked that foreign films should help the local producers in improving both the content and technique of films produced in India.

Portugal Seeks Heavy Tax on Imports

Following on the heels of its quota law, Portugal is now seeking to impose a heavy tax on film imports which may reach as high as $400 for major features, it was reported this week. The American Embassy, according to the United Press, will ask Portuguese officials for an explanation of the proposed law. Fayette Allport, European manager of the Motion Picture Association, is in Lisbon at present conferring with Embassy officials.

Jaeger Manager for Nero

Alfred Jaeger has been appointed general manager of Nero Films, headed by Seymour Nebenzal. Mr. Jaeger has been a financial consultant for many industrial firms and several independent motion picture producers.

Production Stepped Up With Nine Started, 7 By Independents

Hollywood Bureau

Production heads in Hollywood appeared to have discounted the effects of the current labor dispute, as well as those of the approaching Christmas holidays, for production surged forward on a broad front during the week. Nine films were started, two completed, which brought the shooting index up to 54, as compared with the previous level of 47. Also worthy of note is the fact that, of the nine new films, seven were launched by independent producing units.

David O. Selznick, shortly after announcing formation of his new Selznick Releasing Organization, started work on "The Paradine Case," which Alfred Hitchcock is directing. Laid in London and dealing with a murder trial, it appears likely that the title, taken from the novel by Robert Hichens, will be changed before the picture reaches the nation's theatres. Prominent in the cast are Gregory Peck, Ann Todd, Louis Jourdan, Ethel Barrymore, Charles Laughton, Charles Coburn and Joan Tetzel.

Hal Wallis launched his eighth production for Paramount release, "Deadlock." Described as a suspense drama of New York night life, its cast includes Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller and George Rigaud. Byron Haskin is the director.

"Ivy", for Universal, Started; Stars Joan Fontaine

At Universal-International, work began on "Ivy," an Interwood Production based on a book by Marie Belloc-Lowndes. Heading the cast are Joan Fontaine, Richard Ney, Patric Knowles, Sir Cedric Hardwicke, Herbert Marshall, Lucile Watson, Rosalind Ivan and Sara Allgood. Sam Wood is directing; William Cameron Menzies is producing.

In Mexico City, producer Merian C. Cooper and director John Ford launched "The Fugitive," an Argosy Picture being filmed bi-lingually for RKO Radio release. The cast includes Henry Fonda, Dolores del Rio, Mel Ferrer, Pedro Armandariz, Robert Armstrong and Leo Carrillo.

Venture Pictures, producing company headed by Bernard Small and Lou Appleton, Jr., started work on "Bulldog Drummond at Bay," which is destined for Columbia release. The film marks the Hollywood debut of the Australian actor, Ron Randell, and Anita Louise has the feminine lead. Sidney Salkow is the director.

Another new Columbia film is "Riders of the Lone Star," latest in the studio's "Durango Kid" series starring Charles Starrett and Smiley Burnette, with Virginia Hunter in the feminine lead. Colbert Clark produces; Derwin Abrahams directs.

"Violence," a B & B production for Monogram release, went before the cameras with Jack Bernhard directing. The cast includes Nancy Coleman, Michael O'Shea, Richard Irving, Frank Reicher and Billy Green.

PRC's entry-of-the-week is "The Payoff," featuring James Brown and Noreen Nash. Marvin Stahl is the producer; James Flood the director.

On location at Ensanada, Mexico, Southern California Films' initial production, "Women in the Night," went into work. Louis K. Ansell, prominent St. Louis exhibitor, is the producer, and William Rowland is the director. Bill Henry, Virginia Christine and Tala Birell head the cast.

Incidental News of Pictures and People

Jacques Tourneur has been engaged by Lester Cowan to direct "Babylon Revisited," the F. Scott Fitzgerald story, which will be produced by Artists Alliance for United Artists release. . . . A new producing organization, Clarion Productions, has been formed by William H. Pine and William C. Thomas to provide a minimum of one high-budget film annually for Paramount release. The first will be "Albuquerque," starring Randolph Scott and filmed in Cinecolor. Ray Enright will direct.

Hassan D. Khayyam is currently visiting Hollywood for the purpose of studying modern motion picture techniques. Upon his return to India, he will engage in the production of 16mm films, which Mr. Khayyam feels are better suited to the country's distribution and exhibition problems than are 35mm.

Barbara Stanwyck's second production for Enterprise will be the story of a pioneer American woman, "Cattle Kate," developed from an original by Max Trell and John Briggs. Wolfgang Reinhardt will produce in color. . . . William Cagney has acquireed the screen rights to William Saroyan's prize-winning play, "The Time of Your Life," and will produce it with his brother James in the stellar spot. . . . Kirk Douglas, who scored in "The Strange Love of Martha Ivers," has been signed to a one-picture-a-year contract by Michael Curtiz Productions.

Actor Ronald Reagan has expanded his film activities in that he will write and direct a series of short subjects to be produced for Warners by Gordon Hollingshead. The first of these will deal with the training and riding of horses, and will have Jane Wyman, as well as Reagan himself in the cast. . . . Paulette Goddard will star for Paramount in "Angel Face," the story of a career woman with a cherubic face and an inner heartlessness which wrecks the lives of various men who come in contact with her.

Bebe Daniels Plans Big Picture on Roach Lot

"Mr. Wilmer," a novel by Robert Lawson, will be the first million-dollar production to be filmed at the Roach lot since the war's end. Bebe Daniels will produce the comedy in Cinecolor. . . . Joan Blondell has been chosen for the romantic lead opposite George Brent in Sam Bischoff's next Columbia production, "The Corpse Came C.O.D." . . . Tim Holt has been signed to a new contract by RKO Radio, and given the leading role in "Beyond the Tonto Rim."

Enterprise has purchased a 75-acre section of the old Providencia Rancho in the San Fernando Valley, and will spend $200,000 in improving the property and erecting permanent outdoor sets. . . . British actress Phyllis Calvert has been signed to a long term contract by Paramount, and will star in "Make You a Fine Wife," film version of the Yolanda Foldes novel. . . . William Pizor, foreign department manager for Screen Guild Productions, and John Mangham, Georgia franchise-holder, have arrived in Hollywood for a series of home office conferences.

All-American News To Make Features

All-American News, Inc., previously confined to newsreels and digests for Negro audiences, has announced in Chicago that their 1947 schedule calls for two features and four Westerns with all-Negro casts. The features are "Struttin' Along" and "That's My Boy"; the first two Westerns will be "Galloping Ghost" and "Haunted Trail." In addition to the weekly newsreel, their schedule calls for 12 features. The entire 1947 product of All-American will be distributed by the Ideal Picture Corporation on 16mm film for non-theatrical exhibitors.

Siegel Signed by 20th Century-Fox

Sol Siegel has been signed by Twentieth Century-Fox as a producer, effective January 1. He recently resigned from Paramount where he made "Blue Skies."

Picture Nature with Truth for Best Results, Allen Insists

Hollywood Bureau

Nature is still the industry's best box office draw, according to producer-director Irving Allen, who is currently making "High Conquest" for Monogram.

"One of the factors which contributes to a picture's financial success," he contends, "is authenticity, and you can't get authentic backgrounds without going to the locale of the story to get them."

So convinced is Mr. Allen of the necessity of verisimilitude that last summer, accompanied by Harry Hays Morgan, Jr., he journeyed to Switzerland to film scenes for "High Conquest," which is based on James Ramsay Ullman's drama of man against the Matterhorn.

Real Thing Has Impact

"You can't achieve realism with cornflakes and carbon dioxide," Mr. Allen insists. "A man-made blizzard does not and cannot have the emotional impact of the real thing. Furthermore, there is no other peak anywhere in the world which resembles the Matterhorn. Its configuration is too well known to permit faking of scenes laid on its slopes."

Mr. Allen is not alone among producers in favoring "on the spot" location shooting. "Take 'The Yearling'," he points out. "One of the things that makes it a notable picture is the fact that Clarence Brown and his crew spent months in Florida, photographing the swamplands in which the story is laid. And Walter Wanger could never have achieved the sweep and grandeur of 'Canyon Passage' without going to Oregon for background footage."

It is not only in the best interests of verisimilitude, but in the best interests of the budget, Mr. Allen maintains, to film a picture in the locale proper to its story. Conditions which hamper production in Hollywood do not obtain elsewhere.

There's no shortage of studio space in the Alps," says Mr. Allen, "and the technical assistance which we required for 'High Conquest' was more readily obtainable there. We were fortunate enough to engage the services of two of Europe's top cameramen: Richard Angst and Charles Berna. It was Mr. Angst who photographed Universal's famed Alpine picture, 'The White Hell of Pitz Palu'. He's not only an ace cameraman, but an experienced mountain-climber, an expert in the use of *pitons* (steel spikes used in scaling icy slopes.) You can't find a man like that in Hollywood."

Films dealing with the wonders of nature, Mr. Allen feels, will always be popular because they offer modern audiences a means of escape to a climate less civilized, a locale less circumscribed than that which is the setting of their daily lives.

"Such films as 'High Conquest,'" he affirms, "fulfill man's innate yearning to travel. Many people never have a chance to see the world; we can bring the world to them, and make its wonder-spots as readily reached as the nearest motion picture theatre."

Set "Humoresque" Release

The national release of "Humoresque," Warner film starring Joan Crawford and John Garfield, has been set for January 25. This gives Warners two films for January, "The Man I Love" being scheduled for general distribution January 11. "Humoresque" will have its world premiere December 25 at the Hollywood theatre, New York, while "The Man I Love" is booked for the New York Strand after the holidays.

PRC Increases Budget

In line with the recently stated policy that PRC would eliminate low budget films from their 1946-47 schedule, Harry H. Thomas, president, has announced a $500,000 increase in the budget for "Red Stallion," bringing the total negative cost of the film to $1,500,000.

Enterprise Hit By Studio Strike

Hollywood's troubled labor situation showed no sign of improvement this week and worsened when the strike was extended to the previously exempt Enterprise studios.

Enterprise decided to discontinue its own laboratory, to sell its equipment and to have all work done outside when Local 683 of the IATSE technicians formed a picket line at the studios. The Conference of Studio Unions respected the picket line and production was halted. So far producers have withheld their reply to the CSU telegram of last week, urging resumption of discussions.

Meanwhile six CSU locals have started talks aiming at induction into IATSE locals or the issuance of a charter. IATSE members so far have crossed CSU picket lines. The defections are said to be in the ranks of the set decorators, scenic artists, story analysts, set designers, carpenters and painters. It was a jurisdictional dispute between CSU and IATSE carpenters which touched off the studio strike.

Although an IATSE spokesman denied that Richard F. Walsh, international president, had told producers his union should be given complete jurisdiction in the studios, the Screen Writers' Guild this week called on Eric Johnston, MPA president, to clarify MPA's stand on the matter and at the same time strongly opposed any IATSE move that would jeopardize its autonomy.

Warners and Arrowhead Terminate Studio Deal

Warner Brothers and Arrowhead Productions, Inc., in a joint statement from Hollywood last Friday, announced the amicable dissolution of their contract. Organized in September, 1944, by Mervyn LeRoy, Arrowhead moved into the Warner studio offices at that time, but earlier commitments with other companies for "The Robe" and other pictures compelled the new unit to postpone production activity at Warners. Arrowhead will be maintained as a corporate entity.

COMPLETED

COLUMBIA
The Swordsman

RKO RADIO
Long Night (Hakim-Litvak)

STARTED

COLUMBIA
Bulldog Drummond at Bay (Venture)
Riders of the Lone Star

INDEPENDENT
Women in the Night (So. Calif. Pictures)

MONOGRAM
Violence (B & B)

PARAMOUNT
Deadlock (Wallis)

PRC
The Payoff

RKO RADIO
The Fugitives (Argosy)

SELZNICK RELEASING ORGANIZATION
Paradine Case

UNIVERSAL-INTERNATIONAL
Ivy (Interwood)

SHOOTING

COLUMBIA
Assigned to Treasury (Kennedy-Buchman)
For the Love of Rusty
Three Were Thoroughbreds
Lady from Shanghai

MGM
Rich, Full Life
Love Story
Birds and the Bees
Undercover Maisie
Green Dolphin Street
To Kiss and to Keep
Romance of Rosy Ridge

MONOGRAM
High Conquest
Black Gold

PARAMOUNT
Saigon
Blaze of Noon
Variety Girl

RKO RADIO
Flight
Seven Keys to Baldpate
Out of the Past
Magic Town (Riskin)

REPUBLIC
Bells of San Angelo
Gallant Man
Wyoming
Nelson Eddy Production

20TH CENTURY-FOX
Ghost and Mrs. Muir
Moss Rose
Captain from Castile
It's Only Human (formerly "Big Heart")
Forever Amber
Mother Wore Tights

UNITED ARTISTS
Other Love (Enterprise)
Heaven Only Knows (Nebenzal)
Copacabana (Beacon)
Christmas Eve (Bogeaus)
Vendetta (California)
Personal Column (Stromberg)

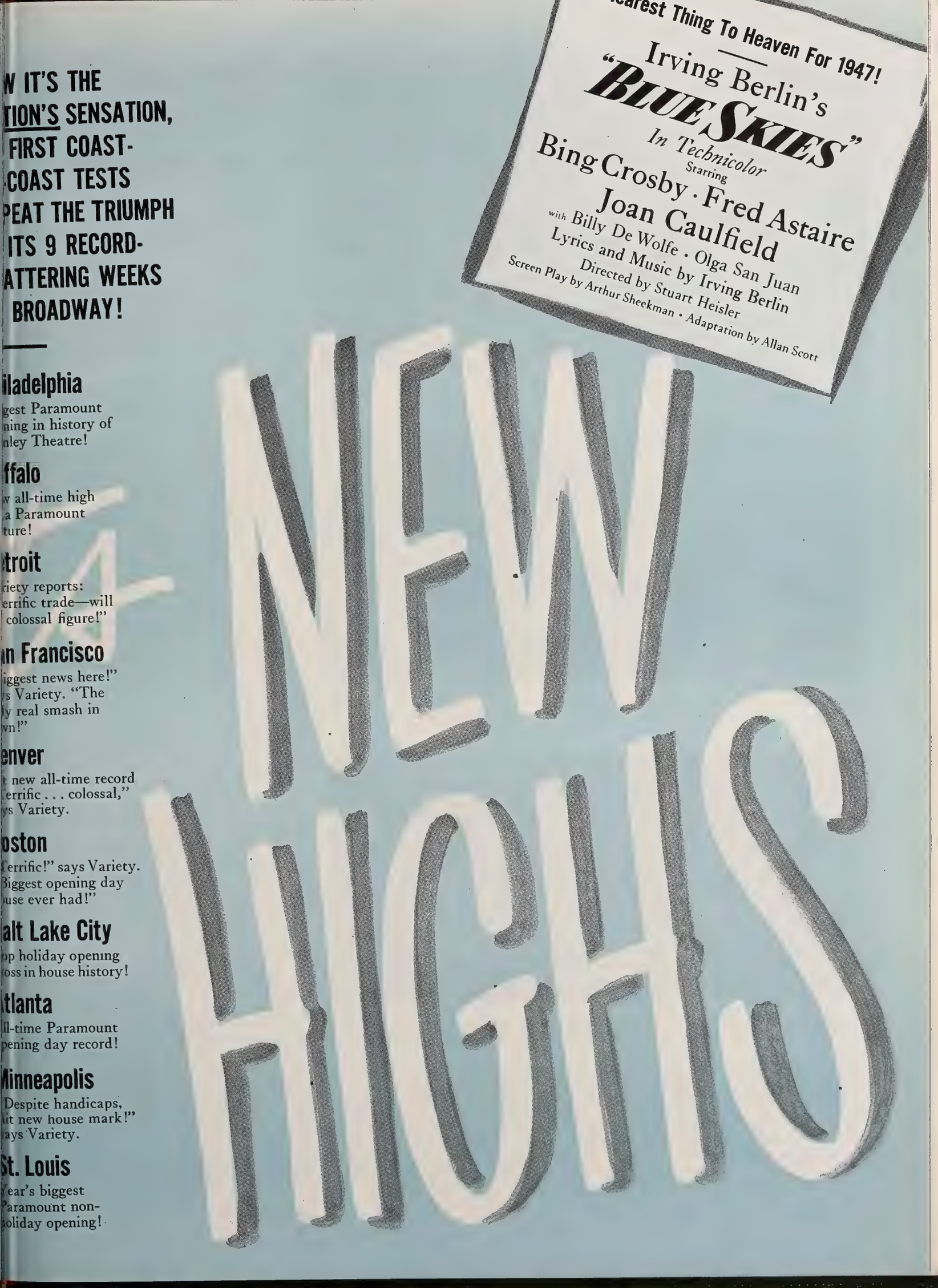
UNIVERSAL-INTERNATIONAL
Time Out of Mind
Buck Privates Come Home
Egg and I

WARNERS
The Unfaithful
Dark Passage
Deep Valley
My Wild Irish Rose
Woman in White
Night Unto Night



Paramount's

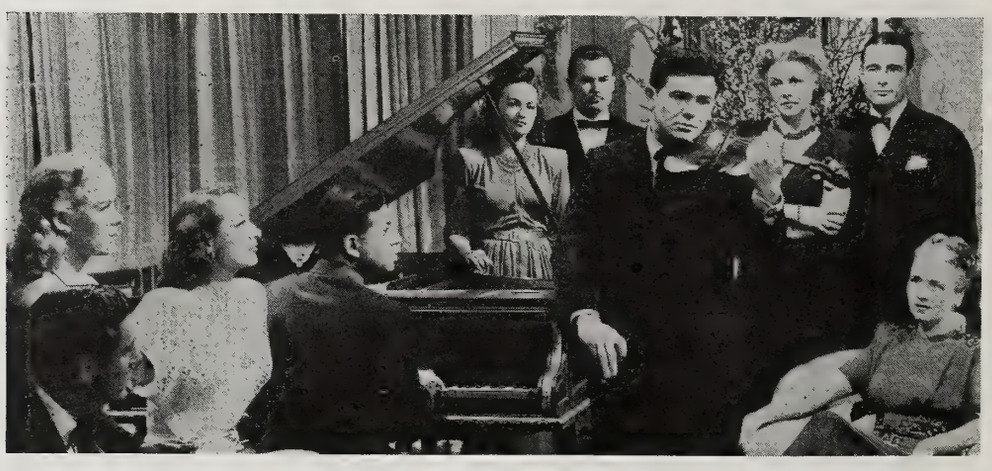
SUCCESSOR TO "TWO YEARS BEFORE THE MAST"
AS AMERICA'S KING OF THE BOXOFFICE!


W IT'S THE
TION'S SENSATION,
FIRST COAST-
COAST TESTS
PEAT THE TRIUMPH
ITS 9 RECORD-
ATTERING WEEKS
BROADWAY!
iladelphia
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Terrific!" says Variety.
Biggest opening day
use ever had!"
alt Lake City
op holiday opening
oss in house history!
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pening day record!
Minneapolis
Despite handicaps,
it new house mark!"
ays Variety.
St. Louis
Year's biggest
Paramount non-
oliday opening!
arest Thing To Heaven For 1947!
Irving Berlin's
"BLUE SKIES"
In Technicolor
Starring
Bing Crosby · Fred Astaire
Joan Caulfield
with Billy De Wolfe · Olga San Juan
Lyrics and Music by Irving Berlin
Directed by Stuart Heisler
Screen Play by Arthur Sheekman · Adaptation by Allan Scott
NEW
HIGHS

PREVIEWS OF TRADE SHOWS



***JIMMY STEWART** speaks up, in RKO Radio's "It's a Wonderful Life", the Frank Capra film, in which he and Donna Reed are starred. The picture is being shown to exhibitors Thursday and again January 7.*



***JOHN GARFIELD** at the violin, Oscar Levant at the piano, and Joan Crawford, an enraptured listener — a scene from Warners' "Humoresque", which will be seen by theatremen January 6.*



***MR. BOGART** moves faster than his opponent. The picture is Columbia's "Dead Reckoning", starring Humphrey Bogart and Lizbeth Scott, and to be seen by exhibitors December 24.*

Screen Guild Promotes Schwer

Madison Schwer, chief accountant and comptroller of Screen Guild Productions for the past seven months, has been named assistant to president John J. Jones. He will handle legal matters, insurance and finance at Screen Guild's home office in Hollywood.

To Film Whitman Poem

Gordon Hollingshead will produce a Warner Brothers featurette based on Walt Whitman's poem, "I Hear America Calling." The two-reeler will have an original symphonic background composed by Franz Waxman.

Paramount Plan On Promotion Is Rated Success

The new exploitation and promotion policy adopted by Paramount at an advertising, promotion and exploitation meeting in New York last September 30-October 3 has resulted in a 40 per cent cost increase to the company, but a spokesman said the new methods could be considered a success. Launched as an experiment and representing a radical departure from Paramount's previous approach, the policy was first applied to two big pictures—"Two Years Before the Mast" and "Blue Skies."

At the September meeting it was decided to decentralize some of the activities of the exploitation department and to give the company's 15 field men the right to spend money, either with or without the cooperation of exhibitors, whenever this seemed desirable. The men also were empowered to go beyond the usual 50-50 Paramount share in helping individual exhibitors to meet expenses beyond their usual budget. In some cases the overhead now is split at a 70-30 or 60-40 rate.

Cuts Down Number

With the increased concentration on first run situations calling for higher exploitation budgets, Paramount, on the other hand, has cut down to 150 from 350 the number of exhibitors with whom it cooperates on the new and more generous basis. However, despite this drastic cut in the number of cooperatively serviced situations, the cost increase to the company still remains considerable, according to the spokesman.

Campaigns for "Two Years Before the Mast," which has now just about finished 115 special runs, and for "Blue Skies," were far more intensive than anything Paramount has done in the past.

The Paramount spokesman said that under the new policy top openings had been achieved with grosses for the two test pictures running well past the money previously made by such hits as "The Lost Weekend" and "The Road to Utopia." Also, the revised exploitation approach had tended to extend considerably playing time in subsequent run situations.

Subsequents Benefit

With campaigns centering on first run houses almost doubled, subsequent run theatres reported that they were reaping the benefit of the intensified drives, making cooperative campaigns in these situations unnecessary.

Paramount executives, while enthusiastic over the initial success of the new policy, are nevertheless anxious to see how the next two pictures to be released in the same manner, "Cross My Heart" and "The Perfect Marriage," will work out. If both of these pictures go over as well as the other two test films, Paramount's field men will continue with the individual approach.



ALBANY

The Palace dualed "Sister Kenny"—which was expected to attract extra attention in Albany, a medical center—with "Crack-Up." The picture was previewed at the Delaware. The Strand made a fast getaway with "My Darling Clementine" and "Lady Chaser." "Margie," which had been seen at the Palace, moved in for a second downtown run at the Grand. The Ritz presented another Strand carry-over, "Never Say Goodbye." "The Trap," was second feature. Local theatres are feeling the pre-Christmas shopping pinch.

Exhibitors recently here to book pictures included: Dave Rosenbaum, of Elizabethtown, Keesville and Ausable Forks; George Thornton, of Saugerties; Carl Nilman, of Valatie, Shelburne Falls, Mass., and Wilmington, Vt.; J. W. Bird, of East Arlington and Manchester, Vt.; Clarence Dopp, of Johnstown, Frankfort and Poland; Walt Becker, of Long Lake; Charles Wilson, of Indian Lake; Samuel Rosenblatt, of Watervliet and Lake George. Rosenblatt closed the Lake in Lake George until Christmas. . . . Larry Cowen, manager of Proctor's Theatre in Troy and upstate publicity director for Fabian, was feted on his birthday. . . . Supreme Court Justice-Elect Isadore Bookstein, honored by the Variety Club at a dinner in Town House, December 16. . . . Alex Sayles, manager of Fabian's Palace, will be given a testimonial dinner by Tent 9 January 6. . . .

ATLANTA

"The Song of the South" is booked for five days in Carrollton, Ga. This is the first picture to play five days since "Gone with the Wind". . . . James Gillespie, for the past few years in the publicity department of 20th Century-Fox in Atlanta, has been shifted to Dallas. . . . J. H. Thompson and E. D. Martin, Martin and Thompson Theatres in Georgia paid a visit to Atlanta on business. . . . Two new theatres have opened in Alabama, B. W. Wright's Coosa in Gadsden, and the Marion theatre in Marion, owned by Lester Neely. . . . Chester Martin is the new manager of the Royal theatre, Hogansville, Ga., replacing Thomas Lam, who has been transferred to the Gem at Newman, Ga. . . . M. C. Moore, Riverside theatre and former SEOA president, was in the city booking.

O. C. Gammon of Ocilla, Lukie Stein and Carl Floyd, of Floyd and Stein circuit of theatres in Georgia and Florida, was in Atlanta. . . . Lester Neely, head of the circuit which bears his name, opened his new $60,000 Neely theatre December 3, with "Black Beauty". . . . Employes of the Star theatre, Arcadia, Fla., were guests of Dan Sangaree at a dinner dance. . . . The Majestic theatre, Nashville, Ga., has closed its door on Sundays as the law now says no more Sunday films. . . . L. W. McClung, W. C. McClung, and Ethel McClung, will soon open the Dixie Theatre Supply Company in Albany, Ga. . . .

BALTIMORE

Christmas shopping and activities slumped attendance during week of December 8, but with start of new first runs picked up from Thursday to Sunday, December 15. Century opened fine with "The Wicked Lady." So did the Hippodrome with "So Dark the Night." Keith's held "Two Years Before the Mast" for a third week. "Wake Up and Dream" held up for second week at New theatre. Stanley opened big with "The Verdict." The Little held "The Great Mr. Handel" for second week. Mayfair opened nicely with "Shadow of a Woman." Times and Roslyn opened strong with "Queen of Burlesque" plus "Call of the Wild." Bill Michalson, Fox publicity, in Baltimore working with Morris A. Mechanic on advance for "The Razor's Edge," opening at New theatre Christmas Day. . . . W. Brizendine, managing director for Schwaber Circuit, appointed Max Greenspan manager Linden. . . . Morris A. Mechanic, New and Centre, visited in Florida for several days. . . . Miss Gertrude Bunchez, Loew's Century, arranged tie-up contest with News-Post on Christmas gift for movieland's No. 1 Heel.

BOSTON

Art Moger, Warner's publicist, had Janis Paige here over the weekend for the premiere of "The Time, the Place and the Girl" and Miss Paige spent a great part of her time visiting the Boston film district. . . . Rudolph Elie, Boston *Herald* feature writer, devoted an entire column on December 13 to the doings of the Boston Tent of the Variety Club and told of the philanthropic work done by its members. . . . Harry Browning, Chief Tub Thumper called a meeting of the Tub Thumpers of America for Steubens Restaurant December 19 at which time the board of directors was to be chosen for the coming year and from this list will be chosen the Chief of the year. . . .Browning has held the office since the organization was founded two years ago. . . . Dr. Karl T. Compton, president of the Massachusets Institute of Technology, recently made an address here in which he praised the work done by the motion picture industry during the war. . . . Strand Theatres, Inc., are completely remodeling and rebuilding the Lincoln theatre in Pawtucket. . . . The Strand, in Pawtucket, owned by the M and P Corporation, is also being completely rebuilt. . . . Howard Noble, one of the oldest of New England active newspaper men and press agents, died at his home here December 12. He was 76 years old and was one of the first amusement press agents in this area.

WHEN AND WHERE

January 7: Television Broadcasters Association annual meeting, Waldorf-Astoria, New York.

January 22–23: Allied Motion Picture Theatre Owners of Western Pennsylvania 26th annual convention, William Penn Hotel, Pittsburgh.

January 26–28: Theatre Owners of North and South Carolina convention, Charlotte, N. C.

January 31: Allied States Association board of directors meeting at the Statler Hotel, Washington, D. C.

CHARLOTTE

Al Burks of Charlotte's MGM office and Glenn Grove, manager of the Imperial theatre, were the welcoming committee for the acting horse "Bess," on her visit to Charlotte promoting the film, "Gallant Bess," which opens in Charlotte December 22. . . . Ben H. Rosenwald, manager of the Charlotte MGM office, who has won an extensive tour through the north, middle west and on to Hollywood for February, has been appointed chairman of the "March of Dimes" drive in Charlotte for infantile paralysis fund. . . . Claude Simril, head shipper at the National Screen Service, and son of branch manager Bob Simril, is the father of a baby girl. . . . J. L. Albertson has bought the Roxie theatre at Liberty, S. C., from R. S. Stephens, who operates a theatre in Pickens, S. C. . . . Exhibitors seen on Charlotte's "film row" this weekend included R. S. Stephens of Pickens, S. C., Cary Caudell of Wallace, N. C., R. G. McGowan of Spring Hope, N. C., Jimmy Earnhart of Edenton, N. C., and Bill Webb of King's Mountain, N. C.

W. A. Gray was to open his 500-seat theatre, the Joy, at Belton, S. C., December 16. . . . The opening picture will be "My Darling Clementine. . . .

CHICAGO

As expected at this time of year, business is slumping in loop theatres although grosses are still far above what they were in prewar times. Increased admission prices and more money in the public's pockets are two of the reasons exhibitors give for this situation. . . . Wally Dorff has resigned from MGM to accept the post of office manager-booker at PRC. . . . Mrs. Carl Frink Michelmore, former local movie critic, recently filed suit for an accounting against her former husband, Charles MacArthur, seeking five per-cent of his royalties from the recent sale of movie rights to his old play, "Lulu Belle," to Paramount last February for a reported $100,000. . . . James Coston, head of Warner Brothers Theatres in this area, hosted a Warner Bros Employees Club Christmas party at the Blackstone Hotel December 13. . . . The B&K television station, WBKB, will have some competition next spring when The Chicago Tribune television station, WGNA, is scheduled to start telecasting. . . . Eagle-Lion sneak previewed "It's a Joke, Son," at the RKO-Grand Theatre during their two day sales meeting and were extremely pleased at the big reception given the picture. . . . The Cinema Lodge of the B'nai B'rith was to hold a dinner at the

(*Continued on page* 48)

IT'S GOT THAT

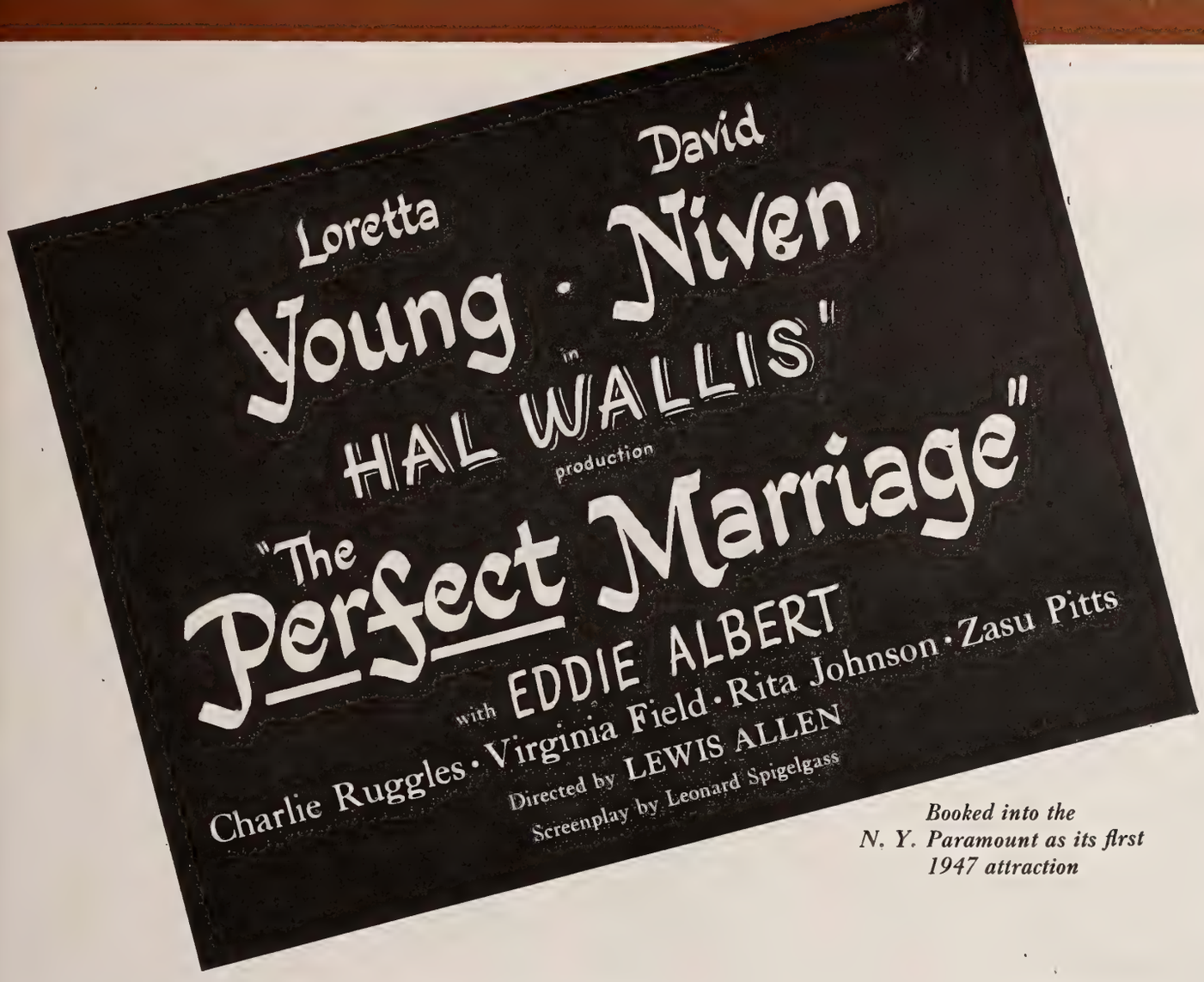


Touch

THAT THRILLS THE EXPERTS!

How The Critics Love
This Comedy That's
As Much Fun As Love

Start Counting!
This will be Hit Number 4 in
Paramount's
4th Year of Leadership



Booked into the N. Y. Paramount as its first 1947 attraction

• • "THIS IS A HAL WALLIS PRODUCTION—A FACTOR THAT SPEAKS FOR ITSELF!"—*Showmen's Trade Review*

"Broadway hit play is parlayed into a smash by Wallis . . . There can be nothing but admiration for the way he brings off this marital farce. Young-Niven slick team!" —*Hollywood Reporter*

"Should pay off at the boxoffice. A gaily conceived idea which Hal Wallis has built up smartly and with attention to best popular reception. Swift paced tempo...tip-top entertainment!" —*Daily Variety*

"Comedy with accent on laughter. The husband-wife angle will bring chuckles to anyone. Plenty of humorous passages and able support from a strong cast!" —*The Exhibitor*

"Should do well at the boxoffice. Perfect casting, blended with delightful yarn! Fast-paced and funny!" —*The Independent*

"Comes pretty close to being the perfect comedy!" —*Jack Moffitt, Esquire*

(*Continued from page 45*)

Congress Hotel December 17 at which they were to pledge $30,000 for the Anti-Defamation League.

CINCINNATI

The first major humanitarian activity planned by the new officers of the Cincinnati Variety Club, Tent No. 3, will be a Radio Jamboree, to which top flight talent from local stations will be contributed, the proceeds to be devoted to establishment of a non-sectarian summer camp for underprivileged children, it was disclosed by Irving Sochin, new chief barker. . . . The club will hold its annual children's Christmas party at the suburban RKO Orpheum theatre, December 21. . . . The Cincinnati *Enquirer,* the only morning daily here, which recently announced "fewer and smaller ads, due to newsprint shortage," did not carry a single line of display copy December 11. This is said to be the first time that local theatres have been deprived of advertising through compulsory newspaper action.

Harris Dudelson, formerly United Artists branch manager here, but more recently manager for the local Bien circuit, has resigned to become district manager for Film Classics, covering Cincinnati, Cleveland, Detroit and Chicago. . . . The 3,300-seat RKO Albee, which some time ago changed to a stage show and picture policy, is playing a short pre-Christmas season of straight pictures, with stage shows to be resumed December 27. . . . The Chakeres Theatres, at Springfield, Ohio, has acquired the Frances theatre, at Mechanicsburg, Ohio, from Mr. and Mrs. J. R. Robertson, of Osborn, Ohio.

CLEVELAND

Downtown first run business continues strong over the week-ends, but thin during the week. Subsequents continue to report a 25 per cent drop from last year. . . . Hal Shreffler, who sold his Castamba, Shelby, theatre to Schine some years ago and stayed on as manager, is mentioned as a mayoralty candidate in the forthcoming election. . . . Local newspaper advertising rates have been boosted effective February 1st. Boost ranges from 2½c to 3½c and affects all three Cleveland dailies. . . . Edward Fisher, Loew theatre publicity director, has been named associate chairman for the local March of Dimes drive. M. B. Horowitz, general manager Washington Circuit heads the motion picture division. . . . Loew's Theatres, Inc., is reinstating its Christmas employees party policy interrupted by the war. . . . Harry Schrieber, RKO theatre division manager, will close the Palace theatre for two hours December 31 to offer a preview of "It's A Wonderful Life". . . . Leo Jones, Upper Sandusky theatre owner, takes over the Star, Desher the first of the year. . . .

COLUMBUS

Personal appearance of Mickey Rooney at the Palace was the boxoffice highlight of the past week. . . . Rooney received warm praise by news critics and public approval for a fast, entertaining act. . . . "The Strange Woman" at the Ohio; "The Thrill of Brazil" at the Broad and "Three Little Girls In Blue" at the Grand did only moderate business with most of the prospective patrons too busy on last-week Christmas shopping.

Associates of the former Ione Orton,



Academy theatres' booker, tendered her a post-wedding party at the Variety Club. . . she's now Mrs. Paul Benedetto. . . . Leo Haenlein, Zoo Park boss, is back as host of the Variety Club dining room. . . . Robert Cheney is the new chief steward of Tent No. 2 with Ralph Jackson as his assistant. . . . Old-time Christmas party for children is planned for December 22. . . . The Ohio censor board last week withdrew its approval of "The Outlaw". . . . P. J. Wood, ITO secretary, wants to hear reports from Ohio exhibitors about cases in which local checkers have been "obnoxious" or "acted and talked in a manner detrimental to your business". . . . He wants dates and names.

DALLAS

Santa Claus and Christmas shopping continued its play for the regular film customers, but some good picture draws put up a fight and brought in better business than is customary at this time of year. "Nobody Lives Forever" at the Majestic surpassed expectations with $16,000 and "Blue Skies" at the Melba and "Notorious" at the Tower, both holdovers topped last year's grosses of this period. "Gallant Journey" at the Palace got $10,000. . . . All Dallas theatre men turned out for the cocktail party for Bryan Foy given by Arthur Krim, president of Eagle-Lion and executives of that company during its southern sales meeting here. . . . Len Gruenstein, Denver, drive captain for RKO's 10th annual Ned Depinet drive, held a two-day meeting here with local RKO sales force on the campaign.

DENVER

Lovely Indian summer weather aiding theatres as much as possible in keeping grosses up in competition with Christmas shopping. . . . George McCormick, owner Canon City, Colo, theatres, puts bowling alleys in closed theatre. . . . Christmas parties in full swing, with 20th Century-Fox exchange funning at dinner-dance and exchange of gifts at Silver Glade, Cosmopolitan hotel; Warner Bros. branch turn out in full force for their dinner-dance at Park Hill country club; Metro to exchange gifts, eat buffet lunch and enjoy Christmas tree at exchange December 24; Universal receiving Christmas bonus and holding party at Rocky Mountain Screen club; RKO also to party at the screen club; Paramount to have dance, buffet lunch, etc., at exchange afternoon of December 24; film salesman to have stag party at screen club December 22; screen club's annual Christmas party for children at club rooms December 21. . . . Nadine Caselnova, losing old East to next door store for their expansion, has Uptown, Trinidad. Colo., ready for opening. . . . Westland Theatres reopening Chief, Greeley, Colo., December 25. . . . Theatre folks from out of town included Fred O. Anderson, Eaton, Colo. . . . Russell Schulte, Casper, Wyo.; Glenn B. Wittstruck, Meeker, Colo.; Mr. and Mrs. Fred Lind, Rifle, Colo.; Lynn Zorn, Julesburg, Colo.; Larry Starsmore, Colorado Springs; Reuben Stroh, Telluride, Colo.

DES MOINES

A 75 per cent reduction in membership fees has been voted by the Des Moines Variety Club. Beginning January 1, 1947, yearly dues will be $6 instead of $24. New officers in the club are Lou Levy, Universal exchange manager, as treasurer, and Mel Evidon and Mayo Beatty as members of the board of directors. Evidon is Columbia branch manager; Beatty heads Republic. . . . The Maquoketa Amusement Co., Maquoketa, Ia., owners of the Pastime theatre, have announced the opening soon of a second house in that city. The theatre, as yet unnamed, will seat 330. . . . D. C. Kennedy, MGM branch manager, was chosen first among midwest managers for results obtained during the period of 1946 ending August 29. Howard Dunn, a salesman, won the midwest sales prizes. Both men will receive trips from coast to coast as prizes. . . . "The Westerner" with the co-feature "Secret of the Whistler" topped attractions in Des Moines last week. . . . Business has never been better in Iowa. The last three months show the largest figure for check transactions; a new high in sales tax collections, and greatest cash and bond holdings among banks in the state.

HARTFORD

Paramount's "Two Years Before the Mast" and MGM's "Rage in Heaven" were among holdovers in Connecticut film theatres during the week. There has been plenty of talk in the trade in Connecticut concerning proposals for earlier openings and later closings for film theatres in several cities. The New Haven Board of Aldermen the other day passed an ordinance, approving the showing of motion pictures in New Haven theatres on Sundays from 1 P.M. to 11:30 P.M. And in New Britain, following a public hearing on the petition of New Britain theatre men that would allow an earlier opening and later closing of New Britain theatres on Sundays, the local Common Council's Committee on Salaries and Ordinances has delayed action for a month.

James F. Clancy, sales promotion manager station WTIC, Hartford, will retire December 21. . . .

INDIANAPOLIS

The pre-Christmas lull is in effect here. "Cloak and Dagger" was held to $13,000 in its week at the Indiana, although it still rated a moveover to the Lyric. "Undercurrent" slipped to $10,500 in its second week

(*Continued on following page*)

(Continued from preceding page)

at Loew's, after taking $17,000 in the first seven days. . . . The Christmas spirit is catching on film row. Christmas parties scheduled at the Variety Club include Screen Guild, Paramount, Republic, Film Classics, RKO, Warner Brothers, Universal, Cantor Enterprises, and National Screen. 20th-Fox will celebrate in its own building. . . . Rush Williams, formerly at Loew's and the Lyric, has succeeded Vernon Burns as assistant manager at the Circle. . . . Gordon Harrell, ex-Navy, replaces Williams as assistant manager at the Lyric. . . . Alan Usher, Paramount district manager, and W. C. Gehring, central division manager of Fox, were visitors in the past week. . . . Hoosier exhibitors seen on the row included A. H. Kaufman, Terre Haute; John A. Schwin, LaGrange; W. G. Wallace, Veedersburg; Claude L. Flater, Spencer; H. H. Johnson, Madison; Walter E. Easley, Greensburg; Alex Manta, East Chicago.

KANSAS CITY

Senn Lawler, public relations executive at Fox Midwest, and assistant to Elmer C. Rhoden, head of Fox Midwest, in civil service activities, is chairman of the "Mayor's Christmas Tree Party Committee," which arranged for the annual party for children in the Municipal Auditorium. Barney Joffee, manager of the Tower, is in charge of securing and handling the stage attractions. The party will be given December 22.

The United Theatres, which operates several colored theatres in greater Kansas City, has bought the Hollywood building, under lease (but not operated) at 1711 East Twelfth street, Kansas City, and will remodel and reopen as a colored house. The company has also bought ground in Kansas City on which a deluxe house for Negroes will be erected, to seat 1,000.

Charles Borgm, who operates the Lowry here and the Civic at Osceola, Mo., has sold the Lowry to Everett Hinkle, local business man.

MEMPHIS

Christmas shopping, with downtown stores open at night, has brought a slump in theatre attendance. Business at the five first-run houses has been reduced to "just fair." . . . Loew's State has "Sister Kenny," Loew's Palace is showing "The Strange Woman," Warner theatre, "Kings Row," Malco, "The Runaround," and the Ritz, "Henry V." All are new this week except the Ritz which is now in its third week.

William Kemp, manager of Loew's State, and the *Commercial Appeal* will stage a midnight review at the State December 22 with proceeds going to the newspaper's Christmas basket fund. . . . James McCarthy, Madison, Wis., has arrived and taken over his new duties as manager of Warner theatre in Memphis. . . . James Barnes, Memphis manager since January, left this week for Oklahoma City to manage the Warner house there. . . . Joe Simon, assistant manager of the Warner, has taken over his new duties as city manager of Ritz and Peabody theatres in Memphis.

MINNEAPOLIS

End of the coal strike proved a bonanza to loop theatres as crowds gathered to see the lights go on again and then gave the theatres one of their best Saturday nights. The rush carried on over the weekend and, despite the fact most films were holdovers, an excellent week resulted. . . . The Revilla at Renville, Minn., owned by H. J. Landers, was destroyed by fire with loss set at $30,000. Northwest Variety Club is expecting a record turnout at its annual Christmas turkey raffle. . . . Orville Avonson has purchased the Clearbrook and Gonvick, Minn., from H. J. Peterson. Film Row visitors during the week included Charlie Lyons of Aitkin and George Letourneau of Windom, Minn. . . . Perry Crosier, theatre architect, has completed plans for James Esterl's 600-seat, $70,000 house at Park Falls, Wis., and he is drawing plans for a 600-seater for Joe Milnar at Spring Valley, Minn., which will cost an estimated $50,000.



OKLAHOMA CITY

Lewis Barton opened his new Home theatre here last week in the old Shrine auditorium; the house will feature top flight vaudeville and motion pictures. . . . The Peoria theatre has been opened in Tulsa; a new Negro house. . . . C. A. Gibbs, Columbia manager, back from a flying trip to Chicago on business. . . . The State is now on a single feature per week policy. . . . Truman Ellerd has finished the redecorating and enlarging of his Ritz at Blanchard. . . . Visitors on the Row last week included R. H. Shipp, Homer Jones, J. B. Denney, L. A. White, Oscar Scott, John Terry, Dana Ryan, Kenneth Thomas, Lee Guthrie, Lamar Guthrie, E. V. Weaver, L. C. Carter, Glen Gilmore, J. H. Griffin, Bill Allison, J. R. Brown, H. S. McMurray, Claude Sharp, George Turner, Boyd Scott, Paul Cornwell, Horace Clark, J. R. Ritea, Tom Kirkham, Benson Bean. . . . Benny McKenna, Manley executive and formerly Griffith circuit executive, was in town visiting friends. . . . Byron Savage, RCA service engineer, waiting for his new airplane.

OMAHA

Omaha theatres no sooner got out from under the brownout and other conservation measures than the annual pre-Christmas slump began to set in. . . . Nearly 200 attended the Tri-States Theatres Christmas party at the Blackstone. . . . William Barker, Columbia salesman, is confined to his home again due to illness. . . . Jim Castle, Paramount exploiter, arrived in town bringing with him Helen Parks, "Fred Astaire's No. 1 fan," from Philadelphia. She presented the Mayor with a scroll of thanks for his and the City Council action in passing a resolution urging the former Omahan not to quit the screen. . . . "Razor's Edge" will open at the Paramount Christmas Eve behind the biggest newspaper campaign 20th-Fox has ever launched here. Walter Hoffman, Minneapolis, is helping with publicity arrangements. . . . A. G. Miller, owner of the Miller theatre, tied in with the Atkinson, Neb., Service Club to offer kiddies four free matinees during the Christmas season.

PHILADELPHIA

Hitting into the heart of the Christmas shopping season, with the attending slight lull in theatre trade, the mid-city houses are holding over their attractions to time the new openings with the break in the holiday. . . . Earle theatre, Warners center-city film-flesh house, will introduce a new policy with the holiday in bringing in some of the stronger musical attractions for a two-week stay. . . . The Warner Club, of theatre circuit employees, will have an annual Christmas party on December 21. . . . Variety Club played host to William McCraw, national executive director of the club, at the installation dinner for the new officers of Tent 13 this week. . . . Jack Weiss, recently leaving his managerial post at the Studio theatre, now handling local exploitation for Classic Pictures.

I. Hirst, who also operates a string of houses here, will reopen his Troc, the only burlesque theatre, on Christmas night. . . . His Lyric theatre at nearby Allentown, Pa., is now being operated as a first run house, with Manny Davis continuing as manager. . . . Local Variety Club is planning a New Year's Eve party. . . . Warners' Victoria will close shortly after the first of the year to make way for a new and modern addition to the circuit's center-city first runs. . . . David Molliver is taking over the Airport theatre the first of the new year.

PITTSBURGH

Despite tremendous gate-drawing counter-attractions such as professional hockey and basketball, symphony concerts and collegiate basketball, the first run houses here are standing up extremely well in the matter of grosses with the Christmas shopping rush on. "Margie," now in its third week in the J. P. Harris, is giving that house its best business in many months, and another doing a third-week business is "Dark Mirror" in the Fulton. "Undercurrent" started out very well and is being retained in the Loew's Penn theatre for a second week and then it is expected to go into another house for an additional run.

Weldom Waters, who came from Buffalo, is the new 20th Century-Fox branch manager here. He succeeds Herman Biersdorf. . . . The Fulton gets the long-delayed Belita picture, "Suspense," Christmas week; it will be followed by "My Darling Clementine" for a New Year's opening.

PORTLAND

Extra heavy continuous rains cut heavily into box office receipts, finished off by Christmas buying, taking 60 per cent more of share

(Continued on page 52)

THAT TWO-TIMING



BUSINESS!

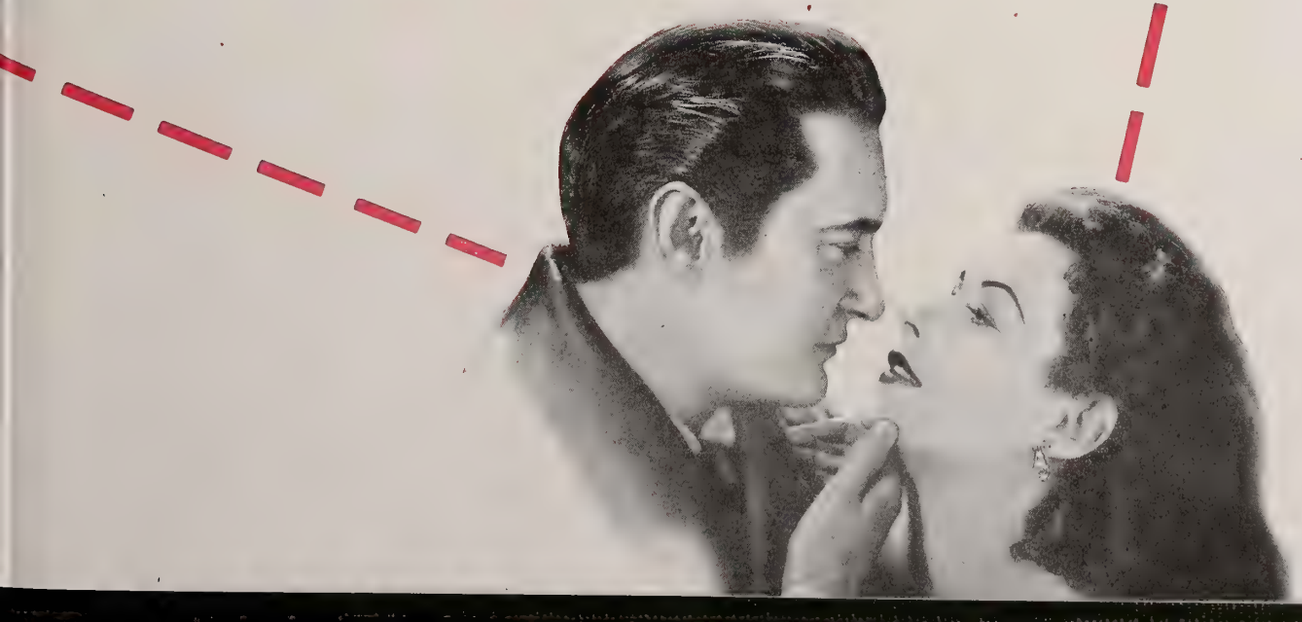


That's the way it's been going in

Philadelphia with a new UA house record,
Atlantic City's smash 3-week holdover,
and so very big in Atlanta, Syracuse, Dayton,
Toledo, Louisville, Norfolk, Richmond, Harrisburg,
Reading, Minneapolis and Salt Lake City . . .

Nothing but

HOLDOVERS AND MOVEOVERS EVERYWHERE!



everywhere

UA

(Continued from page 49)

amusement dollar. . . . Jerry Laswell, formerly manager national film exchanges, manager Hamrick-Evergreen Oregon theatres, has joined the Sterling circuit as manager Palomar theatre Seattle, assisted by Ed Vaughn, former Paramount-Publix Omaha. . . . Les Theuerkauf, operating Realart theatre, South Tacoma, announces purchase site for second house, with early 1947 construction. . . . Randolph Clark, Oakridge, Ore., announces completion of renovation program at his 400-seat house.

Theatre men seen in town for booking purposes: Charley Grey and Charley Holtz from Sacramento; E. Naharro, from Alvarado; Leo Reese, of the Orpheum, Lakeport; and Clive Church of the Rio Rodeo. . . . The Plymouth theatre, Jackson, has been sold to L. Kendall of Grass Valley who plans improvements. . . . Frank Meisner sold the Plaza, Healdsburg, to the Rafanelli brothers. . . . Virginia City theatre, Nevada, was almost demolished by a fire.

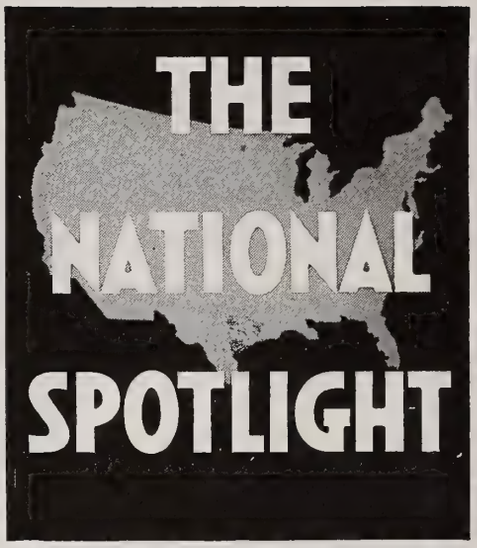
ST. LOUIS

"Blue Skies," off to a smash first run engagement at the Ambassador here, grossing $30,025 in its first full week, which set a new house record. . . . Business up at the rest of the first run houses too. . . . J. Stewart Fox, manager of the Vogue theatre at Palestine, Ill., elected treasurer of Crawford County. . . . The St. Louis *Globe-Democrat* announced construction on new FM station to start soon. . . . An estate of $20,309 was left by the late Harry Koplar, former operator of a circuit of houses who died last July. . . . Hickory theatre at Hermitage, Mo., sold by Mr. and Mrs. Harold H. Hacket to Ralph Trexel. . . . The 300-seat Roxy theatre at Huntsville, Mo., has changed hands, from Ray Jeanette to Guy Fleming. . . . Plans for a citywide observance to greet the new remodeled Orpheum theatre at Marion, Ill., are under way. . . . Homey Hisey, UA salesman, recovered from illness and back at work. . . . Mrs. William Weiss, wife of a Republic salesman, in hospital.

TORONTO

Christmas shopping and a wide variety of weather did not deter the holding over of attractions at two Toronto theatres—"The Outlaw" at Loew's and "The Big Sleep" at Shea's, both for a second week. . . . The Imperial theatre came out with something for the intellectuals with "The Searching Wind" and played up a short, "The Big Snooze," which somehow seemed to compete with "The Big Sleep" at Shea's. . . . "Shadow of a Woman" showed steady business at both the Eglinton and Victoria while the Uptown theatre turned to a double bill for a change, with "White Tie and Tails" as the top picture.

B. S. Okun, president of Biltmore Theatres Limited is planning new theatres at Ottawa and Sundbury to make four under his banner. . . . T. G. Lewis is completing a new theatre at Eastview, the first there. . . . Jack McLennan, manager of the Capitol, was elected alderman at Brockville where Arch H. Jolley, executive-secretary of the Motion Picture Theatres Association of Ontario, gave a talk on the film industry to the Rotary Club as a guest of Manager Les Mitchell of the Brockville Regent.



SAN ANTONIO

Louis Santikos, of Santikos Bros. Film Exchange, Athens, Greece, is spending the holidays in Corpus Christi and San Antonio. He formerly was managing director of the Aztec, Palace and old Rialto theatres. . . . Another filmster and veteran is back in town after two and one-half years overseas. He is Gordon Craig, who lost an eye in combat.

Midweek rains did not hamper theatre business here during the past week. "Three Little Girls in Blue" opened at the Majestic last Thursday. Other good first run grosses included "Mr. Ace" at the Aztec theatre. . . . "Beauty and the Bandit" had its initial run for three days at the Empire Theare.

Augustin Yberra has purchased the Casino theatre, Hondo, from Dionisio and Tony Paiz of the Alamo City. . . . Other San Antonio visitors included Valentine Gazcon Anda, general manager of distribution for Raul de Anda Productions, Mexico City, D. F.; Paul J. Poag, Del Rio; Jack Jackson, Horwitz-Ritz-Texan theatres, Houston; Julian Suarez, Poteet; Gidney Talley, Talley Enterprises, Pleasanton; Mr. and Mrs. L. J. Munter, Azteca, and Yolanda theatres, Eagle Pass; J. W. Kunetka, Rita theatre, Benavides, Texas, and Carl A. Richter, Corpus Christi, Texas.

SAN FRANCISCO

Market Street marquees blaze this week with only a long list of holdovers and reissues; "Jolson Story" goes into its seventh week at the Tivoli and Esquire; United Artists enters a fourth week of "Angel on My Shoulder"; "Dark Mirror" is doing a fifth week at the Orpheum, and so on down the line. It has reflected in dull box office returns. A sure-fire hypo, however, for lagging attendance records has been planned by the Golden Gate theatre. This will take form in personal appearances of Betty Hutton, Dick Haymes and Danny Kaye on consecutive one-week performances. . . . "Forever Amber" company visiting Carmel for special scenes. . . . Carl Scott, salesman for Columbia pictures, is in the French Hospital, ill. . . . Blumenfeld Theatres now settled in their new headquarters in the Tivoli theatre building. . . . Marsh Naify takes over the booking post at T & D Jr. Enterprises, left vacant by Harry Keiser, resigned. . . . Michael Smith, western regional manager of the Army Motion Picture Service, has left for Anchorage, Alaska; Smith will report to Washington this month for the annual conference of the Army Motion Picture Service.

VANCOUVER

Howard Fletcher, owner of the Hollyburn theatre, West Vancouver, has resigned as councilor to run for reeve in the coming elections in that district. . . . At a recent meeting of the Calgary Theatres Association Peter Egan, manager of the Palace, Calgary, was returned to office as president, Ralph Michletree, Capitol, vice-president. In contrast to top-notch business of recent weeks at Vancouver's first runs, the current week's income is spotty. Some exhibitors believe that the general peak period is nearing its end. Christmas shopping is another cause. Exceptions, however, were "Two Years Before the Mast" at the Orpheum and the day-and-date "Canyon Passage" at the Vogue and Hastings theatres. Rest of town below average.

Joe Garfin, Calgary manager of Empire Universal Films, has resigned and will visit Mayo Bros. at Rochester for a checkup. Cecil Black from Toronto is the new manager. Recent changes in Alberta theatres are the Garry, Calgary, to Atlas Finance Company from Jack Crawford, and Hirtles theatre, Strathmore, from Max Hirtle to his son. . . . The State theatre, Vancouver's only stage show, in the east end of town, is having tough going, even with a combination of two pictures and stage shows. This is the house which had difficulties with the police recently, and was closed for a time. Shortage of materials is holding up several theatres in British Columbia which were expected to be in operation by the New Year. Among them are Cloverdale-Brighouse-Port Alberni-Castlegar-West Vancouver and several other spots in the province. . . . James de-Zeeuw, 53, well known theatre man of Alberta and manager of the Napier theatre at Drumheller, Alta, died there.

WASHINGTON

Washington theatres were beginning to feel the pre-Christmas slump this past week, although business is still holding up. The only holdover was "Notorious" at RKO Keith's, now in its fourth week. New openings were "Nocturne" at Warner's Earle; "The Chase," at Loew's Capitol; "Strange Woman," at Loew's Palace, and the French picture, "Resistance" at Sidney Lust's Hippodrome.

The new MacArthur theatre, which will be jointly run by K-B Theatres and Warner Brothers Theatres, will have its grand opening on Christmas Day. . . . The Atlanta hotel disaster has spurred the District Commissioners to conduct a full-scale fire probe covering all theatres, hotels, buildings and stores. . . . The Variety Club's Tent No. 11 will have its annual Children's Christmas Party on Friday, December 27. . . . A special showing of "The Best Years of Our Lives" was held at Walter Reed Hospital, for patients, arranged by RKO officials and Major Robert M. Watson, special service officer at the hospital. . . . John Marcon, manager of Warner's Metropolitan theatre, is recuperating after an appendectomy. . . . New MGM salesman, recently transferred from Boston, is Bill Madden, an employee of MGM for 17 years. . . . Ken Davis, Warner theatre manager, has been given the post of manager for the new MacArthur theatre.

One of the greatest selling titles of all time...and it's on the way from International!



Import Limit for Argentina Plan Of Legislators

by NATALIO BRUSKI
in Buenos Aires

Well-informed sources have advised that a group of members of the Chamber of Deputies are planning the presentation of an Act which would limit the number of foreign films to be imported to a total of 300, of which 200 would be American. The act contemplates the establishment of import licenses whereby the importer would be subject to amounts going, perhaps, to $50,000. The monies obtained would be destined for the promotion of local production. A special chamber would be created to supervise the act.

△

Municipal authorities are about to issue an Act for 1947 which would double the already high taxes paid by exhibitors. A license would be created for every reel of film to be surveyed by the Censor's Office and the license charge for daily exhibitions would likewise be raised 100 per cent for those theatres beginning their programs before 8 P. M.

▽

The MGM office in Buenos Aires reports that the company will discontinue importing Spanish-dubbed product into this country.

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Juan Barcia, president of Productores y Artistas de America S.A., was to have left the first of the month on a survey tour through Chile, Peru, Colombia, Panama, Mexico, the United States, Cuba and Venezuela to check on the development and distribution of Argentine product.

Castle Claims Conspiracy In Percentage Suits

The Castle Amusement Corporation, Providence, has charged distributors with continuing a "combination and conspiracy under the guise of Confidential Reports and Copyright Protection Bureau." The charge was hurled against Paramount, Warners, Twentieth Century-Fox, Columbia, United Artists, Universal, RKO Radio and MGM, when Castle filed amended answers to the eight separate percentage complaints filed in Providence against the company by the distributors. Castle charged CRI and Copyright Protection forced it to yield to "excessive, arbitrary and unreasonable" rentals through threats by "checkers."

"Honeymoon" Campaign Set

RKO Radio has inaugurated a magazine advertising campaign on "Honeymoon" which will reach a combined total circulation of 100,000,000 readers. The film co-stars Shirley Temple, Franchot Tone and Guy Madison. The full-page advertisements currently are appearing in weekly and monthly periodicals, motion picture fan magazines, and metropolitan newspapers.

Short Product in First Run Houses

NEW YORK—Week of December 16

CAPITOL: The Johnstown Flood.20th Cent.-Fox
Feature: Undercurrent .....MGM

CRITERION: Singing Barbers.....Universal
Bear Facts .....Universal
Feature: Magnificent Doll.....Universal

GLOBE: Fair and Warmer.....Warner Bros.
Desi Arnaz .....Warner Bros.
Feature: The Chase.....United Artists

HOLLYWOOD: Goofy Goofers..Warner Bros.
Battle of Chance.....Warner Bros.
Feature: Deception .....Warner Bros.

PALACE: Bowling Fever.....RKO
Feature: Song of the South.....RKO

RIALTO: Goal Rush.....Paramount
Popular Science, No. 6.....Paramount
John Henry and Inky Poo.....Paramount
Feature: The Falcon's Adventure.....RKO

RIVOLI: The American Cop....20th Cent.-Fox
The Snow Man.....20th Cent.-Fox
Feature: My Darling Clementine....20th Cent.-Fox

ROXY: Jail Break.....20th Cent.-Fox
Sons of Courage.....20th Cent.-Fox
Feature: The Razor's Edge.....20th Cent.-Fox

STRAND: America, the Beautiful.Warner Bros.
Gay Antics .....Warner Bros.
So You Want to Save Your Hair.Warner Bros.
Feature: The Verdict.....Warner Bros.

WINTER GARDEN: Sampson Junior..Universal
Feature: The Notorious Gentleman.....Universal

CHICAGO—Week of December 16

GARRICK: Jasper's Derby.....Paramount
Feature: My Darling Clementine....20th Cent.-Fox

GRAND: Football Highlights of '46.....RKO
Feature: Nocturne .....RKO

ORIENTAL: Movieland Magic...Warner Bros.
Hi Li .....Columbia
Feature: Margie .....20th Cent.-Fox

ROOSEVELT: Soviet's Neighbor — Czechoslovakia .....20th Cent.-Fox
Feature: Gallant Journey.....Columbia

STATE-LAKE: Mousemerized Cats.Warner Bros.
Feature: Deception .....Warner Bros.

UNITED ARTISTS: Equestrian Quiz.....MGM
Feature: Three Wise Fools.....MGM

WOODS: Ten Pin Magic .....Columbia
Feature: The Dark Mirror.....Universal

Court Refuses to Dismiss Six Percentage Suits

The Baltimore Federal District Court has refused to dismiss six suits based on percentage returns filed by Universal, Columbia, Loew's, Paramount, Twentieth Century-Fox and Warner Brothers against W. J. Connellee, operating the New theatres in Elkton and Aberdeen, Md. Three motions made by the defendant in each suit were denied in their entirety on orders signed by U. S. Judge Coleman last Friday. The defendant exhibitor asked dismissal of the suits on the ground that less than $3,000 was involved in each suit and that Federal jurisdiction was therefore lacking. Judge Coleman pointed out at the arguments that punitive damages were asked in each complaint and that this, as a matter of law, made the amount sufficient for Federal jurisdiction. He added that actual percentage and flat rental damage claimed was sufficient to furnish the required amount for jurisdiction, judging from the large number of percentage pictures involved.

National Screen Holiday Posters to Theatres

An extensive line of holiday posters and displays has been prepared by National Screen Service and is now being shipped to theatres in time for Christmas and New Year. In addition to the customary three 40 x 60 posters covering Christmas, New Year and midnight show, National Screen has announced two new items: a 30 x 40 Christmas poster, and a five-foot Christmas Standee, with easel attached. All are in full color. National has announced that prices remain at the same level as in past years.

Puerto Rico Tax Revenue Rises

by REUBEN D. SANCHEZ
in San Juan

Puerto Rican theatre-goers and baseball fans paid a total of $675,053 in admission taxes to public shows during the first 10 months of 1946, an increase of more than $100,000 over the same period for 1945.

An analysis of the excise tax payment for public shows indicates that motion picture theatres enjoy the best months of the year from January to April and that the highest record of admissions, especially for theatres, is registered annually during Holy Week when large crowds of country residents invade the towns and go to the theatres to see the religious films traditionally shown.

The cost of entertainment has increased 27 per cent during the past years. Admission taxes were increased in 1943, 1944 and 1945.

That the industry has enjoyed relative prosperity is also reflected in the increase in gross income for all film exchanges on the island. For the majority of the film exchanges, the gross increased from $578,505 in 1941 to $1,010,130 in 1943 and the gross is now above $1,300,000, according to a survey made by the Minimum Wage Board of Puerto Rico before fixing minimum wages for all motion picture theatre employees.

Hold RKO Christmas Party

RKO held its fourth annual Christmas party Friday night at the Waldorf Astoria Hotel, New York. Employees of the home office and the New York exchange attended.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Artkino

DAYS AND NIGHTS: Vladimir Soloviev, Dimitri Sagal—This Russian language picture did not please as most films do, but the same customers showed up regardless. Played Wednesday, Thursday, Oct. 22, 23.—Del Fox, Granada Theatre, Grand Forks, B. C., Canada.

Columbia

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—On a dual bill this really pulled them in. Blondie is good here any time and the patrons are already asking when the next one will be shown. This one was set back until after the ban because of the infantile paralysis. The people were pleased about this, because the children could get to see it. Played Friday, Saturday, Oct. 25, 26.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

MY NAME IS JULIA ROSS: Nina Foch, George Macready—Used this on top half of a double bill. Not very satisfactory. Played Friday, Saturday, Nov. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

OVER 21: Irene Dunne, Alexander Knox—a nice jolly feature that pleased all. Played Thursday-Saturday, Nov. 21-23.—Sid Coffey, Rex Theatre, Winnipegosis, Manitoba, Can.

PERILOUS HOLIDAY: Pat O'Brien, Ruth Warrick—With a very few slight alterations this would have been a huge success. It could have been changed with very little effort into a farce comedy and it would have been a vast improvement. Played Wednesday, Thursday, Nov. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THRILL OF BRAZIL: Evelyn Keyes, Keenan Wynne—Our customers do not like Latin American music so this one played to only fair business. There were a few funny scenes, but everything considered, it was only fair. Played Wednesday, Thursday.—Ritz Amusements, Inc., Fark Theatre, North Vernon, Ind.

Film Classics

BOHEMIAN GIRL, THE: Stan Laurel, Oliver Hardy—A reissue which made a nice program and made everybody happy. Played Friday, Saturday, Dec. 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BOY, A GIRL AND A DOG, A: Jerry Hunter, Sharyn Moffett—A good picture for children but not strong enough in star power for a Sunday show. It pleased all who came. Played Sunday, Monday, Nov. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

ADVENTURE: Clark Gable, Greer Garson—Caught this one very late and really felt it. Gable's ease with the women and the fast dialogue was a little too much for my situation. Played Wednesday, Thursday, Nov. 13, 14.—Stanley M. Kerk, Clarence Theatre, Clarence, Pa.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—Capacity business on this one just as others in this Lassie series have done. However, this one is not as good as the others. Our audience grew very restless during the first 20 minutes when hardly a word was said. Played Sunday-Tuesday.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

EASY TO WED: Van Johnson, Esther Williams—This feature is a small town natural and pleased our patrons. The duck hunting sequence was the silliest thing I have seen on the screen and it did Johnson no good. The color was beautiful and we had a good print. Played Friday, Nov. 8.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

HARVEY GIRLS, THE: Judy Garland, Margaret O'Brien—A story of the waitresses following the railroads westward. It is an enjoyable evening's entertainment. There are some good musical numbers and comedy. Plenty of horseplay in a barroom sequence in which the girls took the fight away from the men. Judy Garland is not a popular star with my audience. Played Saturday, Nov. 16.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—Average picture. Van is good box office. There is not enough of Cugat. "Sugarchile" Robinson stole the show. Played two weeks and it held up well in a town of 100,000. Played Nov. 22-Dec. 5.—Glenwood Theatre, Shreveport, La.

THREE WISE FOOLS: Margaret O'Brien, Lionel Barrymore—This did very well at the box office and it is well made and of course the acting is perfect. However, our customers did not like it and we had many walkouts. If you believe in fairies or reprechauns, you will like it. Played Wednesday, Thursday, Nov. 27, 28.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

WITHOUT LOVE: Spencer Tracy, Katharine Hepburn—This is one I picked up late and the stars sold the show. My patrons enjoyed the entertainment, which was rather deep, but a good bet. Played Tuesday, Nov. 12.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Monogram

IN OLD NEW MEXICO: Duncan Renaldo, Martin Garraloga—My first of this series and can't say that I thought too much of it. Played on a double bill and it did O.K. for that.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

JOE PALOOKA, CHAMP: Joe Kirkwood, Elyse Knox—Doubled with "Stranger from Santa Fe." This proved to be a very satisfactory double bill for the entire family and everybody was happy. Monogram is forgiven.—Del Fox, Fox Theatre, Pincher Creek, Alberta, Canada.

SWING PARADE OF 1946: Gale Storm, Phil Regan—Not very good from any standpoint. My first Monogram picture. Played Wednesday, Thursday, Nov. 27, 28.—Del Fox, Fox Theatre, Pincher Creek, Alberta, Canada.

Paramount

BRIDE WORE BOOTS, THE: Barbara Stanwyck, Robert Cummings—Well, I learned a lesson. Had this in once and pulled it for "Doll Face." Played with "Delightfully Dangerous" which wasn't much help. Played Sunday, Monday, Nov. 24, 25.—Don Whittington, Lincoln Theatre, Rochester, New York.

KITTY: Ray Milland, Paulette Goddard—Not a bad picture for this town. Did average Sunday and Monday business. The customers were all pleased. It is not a picture for small towns playing to the rural trade. Played Oct. 20, 21.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

MONSIEUR BEAUCAIRE: Bob Hope, Joan Caulfield—Another costume picture that nose-dived at the box office. Even Bob Hope couldn't save this one. Our customers refuse to buy entertainment that isn't modern and isn't our way of living. Played Sunday-Tuesday.—Ritz Amusements, Inc., Park The atre, North Vernon, Ind.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—A nice comedy that kept everybody entertained. It is worth a second consideration, if you have passed it up. Played Friday, Saturday, Oct. 18, 19.—Del Fox, Granada Theatre, Grand Forks, B. C., Canada.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—These reissues with real star value really pack them in. This picture made some money and we prefer these reissues to some of the newer picturs with some of the socalled stars. Better than average Tuesday and Wednesday business although most of the male population were out duck hunting. Played Oct. 22, 23.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

STRANGE LOVE OF MARTHA IVERS: Barbara Stanwyck, Van Heflin—Very good show. Perfect cast.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TO EACH HIS OWN: Olivia De Havilland, John Lund—Outstanding acting with a swell plot make this one of the year's best. Olivia De Havilland's acting in this one pleased all our customers. It did very good Sunday and Monday business for this town. Played Sunday, Monday, Oct. 27-28.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

WELL GROOMED BRIDE, THE: Ray Milland, Olivia De Havilland—Entertaining comedy which did average business. No compliments, no complaints. Played Wednesday, Thursday, Nov. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRC

FRONTIER FUGITIVE: Tex Ritter, Dave O'Brien—Fair Western. Did average business. For some unknown reason my Saturday crowd likes Tex Ritter. I would like to see him in a new series.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

DICK TRACY: Morgan Conway, Anne Jeffreys—Pretty good program picture. Glad to see that Ralph Byrd will be in the next one RKO makes.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SISTER KENNY: Rosalind Russell, Alexander Knox—A great picture. Rosalind Russell playing Sister Kenny is tops. Full house five nights. An educational picture which the public needs. Played Sunday-Thursday, Nov. 10-14.—W. M. Shaw, Iowa Theatre, Newton, Iowa.

TILL THE END OF TIME: Guy Madison, Dorothy McGuire—One of the better pictures of the current season that did average business at the box office. Dorothy McGuire is excellent in this one as usual. Played Wednesday, Thursday, Nov. 20, 21.—Ritz Amusements Inc., Park Theatre, North Vernon, Ind.

Republic

COLORADO PIONEER: William Elliott—Used on second half of weekend double bill. Very good for the children and Western fans. Played Friday, Saturday, Nov. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GUY COULD CHANGE, A: Allan Lane, Jane Frazee—Double billed with a "Blondie." This one did all right. It has no star value. If you can figure out how to get them in for this one, you will please them on a single bill. Played Friday, Saturday, Oct. 25, 26.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

LIGHTS OF OLD SANTA FE: Roy Rogers, Dale Evans—A typical Roy Rogers show that pleased his local fans 100 per cent. Played Friday, Saturday, Oct. 25, 26.—Del Fox, Granada Theatre, Grand Forks, B. C., Canada.

MAN FROM RAINBOW MOUNTAIN: Monte Hale, Adrian Booth—I thought this was very good and so did my customers. Nice going, Republic. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

MY PAL TRIGGER: Roy Rogers, Dale Evans—This beats all previous Roy Rogers features by a big margin. A better story with chances for some good acting by Dale Evans and Gabby. And Trigger really stars. Played Thursday-Saturday, Nov. 28-30.—Sid Coffey, Rex Theatre, Winninegosis, Manitoba, Can.

(*Continued on following page*)

(Continued from preceding page)

RENDEZVOUS WITH ANNIE: Eddie Albert, Faye Marlowe—This was a very pleasant surprise from Republic. It is top-notch entertainment in every way. Buy it. Boost it and watch the second day's receipts take a nice jump. Played Thursday-Saturday, Nov. 7-9.—Sid Coffey, Rex Theatre, Winnipegosis, Manitoba, Can.

THREE IS A CROWD: Pamela Blake, Charles Gordon—Played on a weekend double bill. Good little program mystery.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—The second poorest picture for Sunday of the year at the box office. Only the elite of the town showed up for this, while our regular customers stayed away. Well made but rather slow moving and definitely not for small towns. Played Sunday-Tuesday.—Ritz Amusements Inc., Park Theatre, North Vernon, Ind.

BLACK BEAUTY: Mona Freeman, Richard Denning—Did very well on this one, although in my estimation the picture is overrated. The book is much better than the picture, which lags at times and is too over-dressed. I believe box office draw is because of the fame of the book. We had no walkouts, but we fully expected some. Played Friday, Saturday, Nov. 15, 16.—Stanley M. Kerk, Clarence Theatre, Clarence, Pa.

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde, Linda Darnell—The poorest 20th-Fox musical in a long time. Business was only fair. The picture seemed to lack one of two hit tunes. The costumes in the trailer scared many away. Played Sunday-Tuesday.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

DO YOU LOVE ME?: Maureen O'Hara, Dick Haymes—Very good, but was surprised at the small crowd. Did below average business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—Was happily surprised at the enthusiastic turnout for this. The second feature was "My Gal Loves Music," which can be taken or left alone. Played Tuesday, Wednesday, Dec. 3, 4.—Don Whittington, Lincoln Theatre, Rochester, New York.

IF I'M LUCKY: Vivian Blaine, Harry James—Technicolor would have helped this feature, but regardless of that lack our fans went for it. No complaints were heard. This is a must for theatres in which the patrons like lightweight films. Played Monday, Nov. 11.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly—Still a fine picture. Good business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

JESSE JAMES: Tyrone Power, Nancy Kelly—We brought this back and didn't know what to expect. It did extra business, but no sellout. Played Monday, Tuesday, Dec. 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LEAVE HER TO HEAVEN: Jean Tierney, Cornel Wilde—I was pleasantly surprised at the reception this picture received. The grim story was handled in a fascinating manner and the color, of course, was excellent. Five-foot snowdrifts minimized the attendance. Played Monday, Tuesday, Dec. 2, 3.—Del Fox, Fox Theatre, Pincher Creek, Alberta, Canada.

SMOKY: Fred MacMurray, Anne Baxter—This one broke all house records. The cast is competent; the color is good. The picture is almost ruined by the corny singing of Burl Ivers. Played Sunday-Thursday.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

SONG OF BERNADETTE, THE: Jennifer Jones, Charles Bickford—I played this late and had a number of walkouts. Although this was an Academy Award winner it is not a picture for a small town. Played Saturday, Nov. 23.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

United Artists

BREWSTERS MILLIONS: Dennis O'Keefe, Helen Walker—A swell comedy that everyone seemed to enjoy. Played Wednesday, Thursday, Nov. 27, 28.—Del Fox, Granada Theatre, Grand Forks, B. C., Canada.

DEVIL'S PLAYGROUND, THE: William Boyd, Andy Clyde—This is a Western. Boyd is well received and we had satisfactory business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie McDonald—A swell comedy with never a dull moment that drew only fair at the box office. If you can get them in, they will like it. Played Tuesday-Thursday, Dec. 3-5.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

GREAT JOHN L., THE: Greg McClure, Linda Darnell—A good picture. It is well done, but it is best appreciated by the old-time fight fans who do not loom large at the box office. Played Monday, Tuesday, Nov. 25, 26.—Del Fox, Granada Theatre, Grand Forks, B. C., Canada.

Universal

CANYON PASSAGE: Dana Andrews, Susan Hayward—An excellent Technicolor Western that played to above average business. Played Sunday-Tuesday.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

GUNMAN'S CODE: Kirby Grant, Fuzzy Knight—Good little Western show which pleased good business on Friday and Saturday. Played Nov. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RENDEZVOUS WITH ANNIE: Eddie Albert, Faye Marlowe—Missed the boat on this one. Business was very poor. It should be double billed. Played Wednesday, Thursday, Dec. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHADOW OF A DOUBT: Joseph Cotten, Teresa Wright—Very good reissue, but it did below average business. Am sorry I played it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SHE WOLF OF LONDON: June Lockhart, Jan Wiley—Fair little mystery. These program pictures from Universal don't seem to be as good as they used to be.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SHE WOLF OF LONDON: June Lockhart, Jan Wiley—Good program picture in the horror class. Business was average. Played Tuesday, Nov. 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SO GOES MY LOVE: Myrna Loy, Don Ameche—This was not much. Nothing of importance seemed to happen. Played with "Home in Indiana," which accounts for the few customers who came. Played Tuesday, Wednesday, Nov. 26, 27.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

Warner Bros.

CITY FOR CONQUEST: James Cagney, Ann Sheridan—It was the opinion of my audience (courtesy of bulldozer and snowshoe) that this is the best Cagney picture I have shown since he went out of business for himself. They like to see Cagney in action. Played Friday, Saturday, Nov. 29, 30.—Del Fox, Fox Theatre, Pincher Creek, Alberta, Canada.

DECEPTION: Bette Davis, Paul Henreid—It was very evident from our situation that Betty Davis has overstayed her time as a drawing card. A plethora of dialogue, no action and a restless audience, many of whom walked out. I think she should seek greener pastures for she certainly is failing at the box office and has been for some time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DEVOTION: Ida Lupino, Olivia De Havilland, Paul Henreid—We were discouraged with the low gross and more so when there occurred several walkouts. Those who enjoy splendid acting were frank in their praise of the picture when it was over. Played Sunday, Monday, Nov. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DEVOTION: Ida Lupino, Olivia De Havilland, Paul Henreid—Contrary to general reports this feature outgrossed other Warner socalled hits. Our patrons seemed quite pleased and our books showed a nice balance after the showing. It was well done and the stars played their roles splendidly. Played Friday, Oct. 4.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

NIGHT AND DAY: Cary Grant, Alexis Smith—This is outstanding for a lavish production with beautiful Technicolor and excellent music. Struck this one at 25 below zero and the roads were closed. Don't miss playing this one. Played Saturday, Nov. 30.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell—Another excellent reissue that was well received. No adverse comments, except on the weather which was unmentionable. Played Monday, Tuesday, Nov. 25, 26.—Del Fox, Fox Theatre, Pincher Creek, Alberta, Canada.

OF HUMAN BONDAGE: Paul Henreid, Eleanor Parker—As far as we are concerned they can entomb this one again for another five years. Why they dug this one up from the depths of degradation is beyond me. This morbid film will break your house record for losing money, especially if you are in a small town situation such as ours. Played Wednesday, Thursday, Nov. 27, 28.—Stanley M. Kerk, Clarence Theatre, Clarence, Pa.

STOLEN LIFE, A: Bette Davis, Glenn Ford—An excellent play which was of particular interest to our patrons because the action is laid on the New England coast. Comments were very good but the box office take was barely normal. Miss Davis is no draw in this action town. Played Wednseday, Thursday, Nov. 27, 28.—Chase Bros., Sokokis Theatre, Limerick, Maine.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Jack Carson—An excellent production by two very popular stars. Good comedy. Would recommend this for a good evening's entertainment. Was lucky to get this early. Played Tuesday, Nov. 19.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Jack Carson—Wish I could get more like this one. Although the plot is a bit thin, the clever dialogue and the sometimes hilarious humor are more than enough to put this one over. Played Wednesday, Thursday, Nov. 18, 19.—Stanley M. Kerk, Clarence Theatre, Clarence, Pa.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—Good, but my crowd became restless. It is a little too long to suit me.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Short Features

Metro-Goldwyn-Mayer

FOOTBALL THRILLS NO. 9: Pete Smith Specialties—Very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

GOLDEN HUNCH: Passing Parade—Very fine.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MAGIC ON A STICK: Passing Parade—Excellent.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MUSICAL MASTERPIECES: Miniatures—Good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

STRANGE DESTINY: Miniatures—Excellent short.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

POPULAR SCIENCE: These shorts are good, but my people don't seem to care much for them.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RACE HORSES ARE BORN: Sportlight—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TWINKLETOES—WHERE HE GOES—NOBODY KNOWS: Animated Antics—A reissue cartoon in black and white which shows its age. Musical accompaniment is tinny.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

ANTS IN THE PANTRY: Terrytoons—One of the funniest cartoons we have played and we play one with nearly every program. This had our audience in gales of laughter. Play it, if your patrons go for cartoons. We can't give ours enough.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

THE TORTOISE WINS AGAIN: Terrytoons—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

ADVENTURE IN SOUTH AMERICA: Technicolor Adventures—Average Travel Talk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BIG SNOOZE: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DIXIELAND JAMBOREE: Melody Master Bands—A very good musical short which was enjoyed by all.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

DOWN SINGAPORE WAY: Technicolor Specials—This is one of the best informative pictures we have shown. It was told interestingly and it was a pleasure to see. Play it by all means.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

KING OF THE EVERGLADES: Sports parade—Good reel in color showing men fighting alligators.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

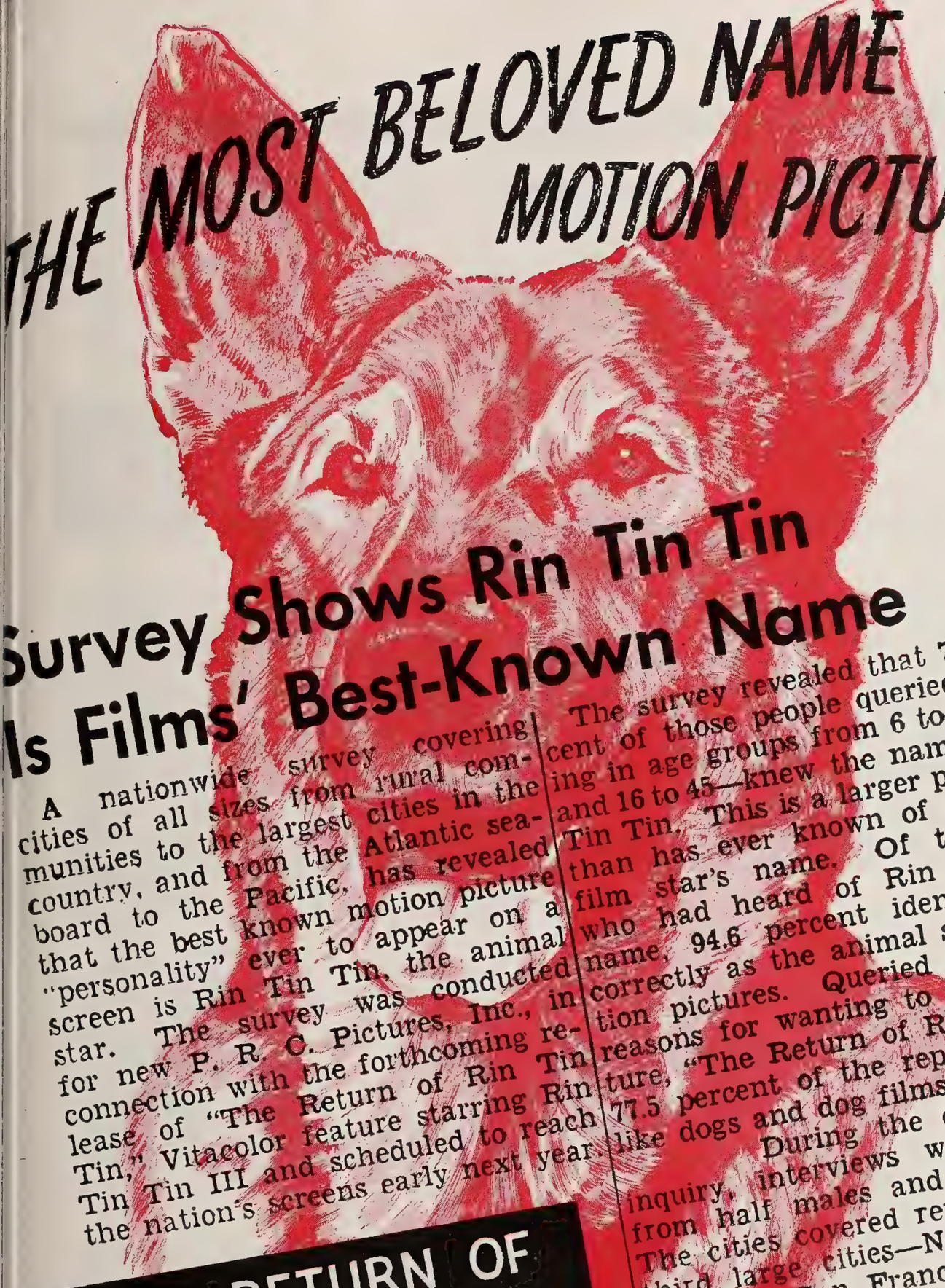
MINSTREL DAYS: Melody Master Bands—A good two-reel minstrel show in black and white. It is a reissue and some remembered seeing it before.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SO YOU WANT TO SAVE YOUR HAIR: Vitaphone Varieties—Good one-reel comedy in black and white.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Natco Moves Offices

The offices of Natco, Inc., Chicago, manufacturers of 16mm sound projector equipment, have been moved to their new quarters, which were formerly occupied by the Bendix Aviation Corporation in that city.

THE MOST BELOVED NAME IN MOTION PICTURES!



Survey Shows Rin Tin Tin Is Films' Best-Known Name

A nationwide survey covering cities of all sizes from rural communities to the largest cities in the country, and from the Atlantic seaboard to the Pacific, has revealed that the best known motion picture "personality" ever to appear on a screen is Rin Tin Tin, the animal star. The survey was conducted for new P. R. C. Pictures, Inc., in connection with the forthcoming release of "The Return of Rin Tin Tin," Vitacolor feature starring Rin Tin Tin III and scheduled to reach the nation's screens early next year.

The survey revealed that 70.3 percent of those people queried—ranging in age groups from 6 to 15 years and 16 to 45—knew the name of Rin Tin Tin. This is a larger percentage than has ever known of any other film star's name. Of the people who had heard of Rin Tin Tin's name, 94.6 percent identified him correctly as the animal star of motion pictures. Queried as to their reasons for wanting to see the picture, "The Return of Rin Tin Tin," 77.5 percent of the replies were: "I like dogs and dog films."

During the course of the inquiry, interviews were tabulated from half males and half females. The cities covered represented one-third large cities—New York, Chicago and San Francisco; one-third medium sized cities—Columbus, Bridgeport, Ft. Wayne and Covington, and one-third small cities and their surrounding rural areas—Holyoke, Hoboken and Charlotte.

From Brooklyn Eagle,
Wednesday, Nov. 27, 1946

"THE RETURN OF RIN TIN TIN"

starring

RIN TIN TIN III

DONALD WOODS · BOBBY BLAKE

Gaylord Pendleton · Claudia Drake

Directed by Max Nosseck

Produced by William Stephens

Released by PRODUCERS RELEASING CORPORATION

Filmed in the GORGEOUS COLOR of the valley of the California Missions

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Memory Serves—

Resourceful Eddie Mansfield, city manager for the Commonwealth theatres in Kansas City, displays a sense of humor and originality with copy he used in a newspaper advertisement promoting a special children's show.

"Just between us kids," the copy read, "when I was a kid, my mother took me on a Christmas shopping tour. It started fine, then I got tired; so I sat down right in the middle of Mr. Jones' big store and screamed. Mr. Jones still doesn't like me, either. So I decided when I grew up to do something, and I have a place for you with a great show, where you can have a good time while mother shops."

△ △ △



Can You Imagine?

Recently we were asked what single qualification we considered most desirable for and essential in a successful theatre manager.

Without hesitation we replied: "Imagination".

There are few industries in which the head man is brought into direct contact with the wide variety of problems the theatre manager contends with daily; accounting, maintenance, cleaning, projection and sound, stage craft, lighting, heating and ventilating, personnel, crowd handling and contact, booking, and the important business of promoting and stimulating ticket sales, all come into the manager's personal scope of activity. Each one calls for a certain amount of imagination in the application to that particular phase. This clearly indicates that he cannot operate with a one-track mind. He must think of many things, all at the same time.

Skill and enthusiasm for his work are not exclusive requisites in being able to coordinate the integral factors into a profitable enterprise. It requires a highly developed imagination as the basis upon which the other qualifications are predicated.

It is when one has the opportunity to observe at first hand the cumulative sales promotion efforts of hundreds of theatre managers that one realizes what a vast reservoir of imagination is pooled among the showmen in this industry.

The thousands of campaigns entered in the Quigley Awards competitions is an illustration. Most of the exploitation ideas suggested by press sheets, trade papers and experience are constantly being improved upon or adapted to serve, either in our key cities or in some isolated situation. That requires plenty of imagination.

It took imagination, combined with money, brains and skill, to bring the motion picture industry to the stature it enjoys today; it is imagination, developed to the highest peak, which is the showman's greatest asset today. And it is imagination, more than any other qualification, which helps a theatre manager to visualize, promote and exploit the variety of motion pictures which run the whole gamut from good to bad.

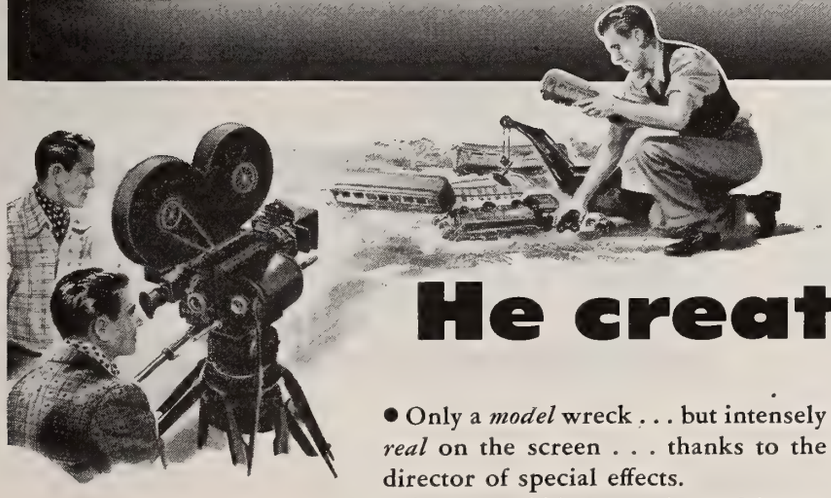
That's a qualification he must have in abundance.

△ △ △

Bill Hamborsky, manager of Fabian's Capitol theatre, Staten Island, N. Y., recently instituted an effective measure for maintaining order among the juveniles at Saturday morning shows. Mr. Hamborsky makes a personal appeal from the stage, preceding the program, explaining that they should be considerate of others who want to enjoy the show. A few words of caution are injected about crossing the streets in safety, and the talk is concluded with some amusing anecdote which never fails to leave the children in a cheerful and cooperative frame of mind.

—CHESTER FRIEDMAN





He creates reality...

● Only a *model* wreck . . . but intensely *real* on the screen . . . thanks to the director of special effects.

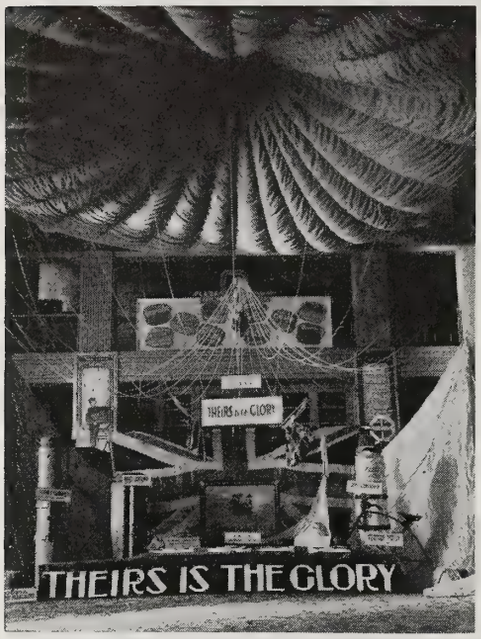
Because of his ingenuity and inventive art, pictures are made that without him would be impossible. And when audiences exclaim, laugh, or sit in silence before stark drama, it's often an unknowing tribute to his imagination and technical skill . . . to his power to create reality.

But if he is to exercise this creative power to the full, he naturally requires superior film, perfectly adapted to the particular problem at hand. That's the reason why so many directors of special effects prefer to use Eastman Background-X, Eastman Fine Grain Duplicating Negative, Eastman Fine Grain Duplicating Positive, and other members of the large and well-known family of Eastman motion picture films.

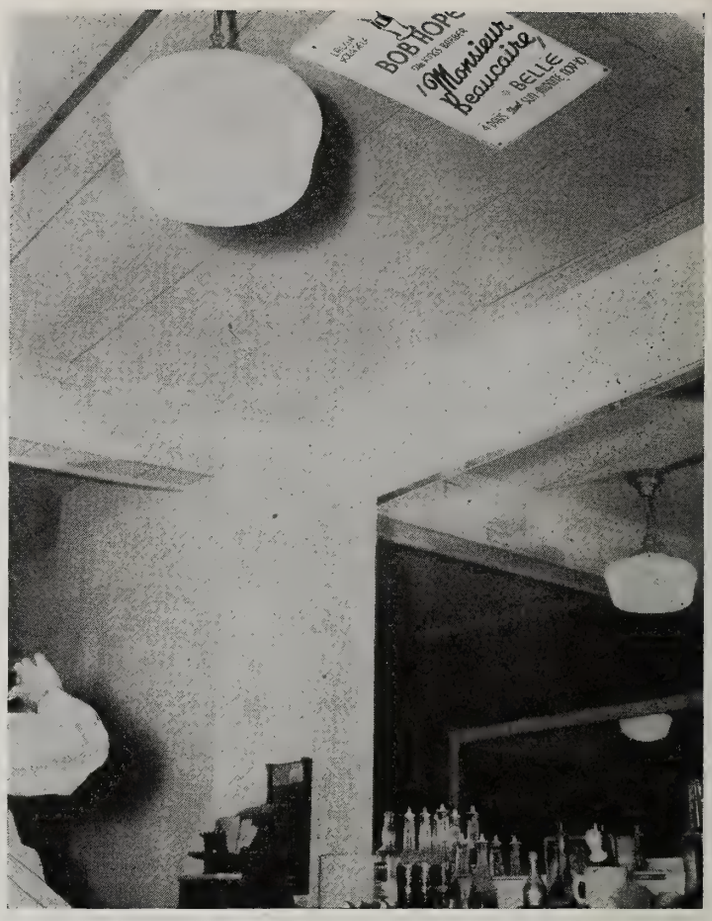
EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

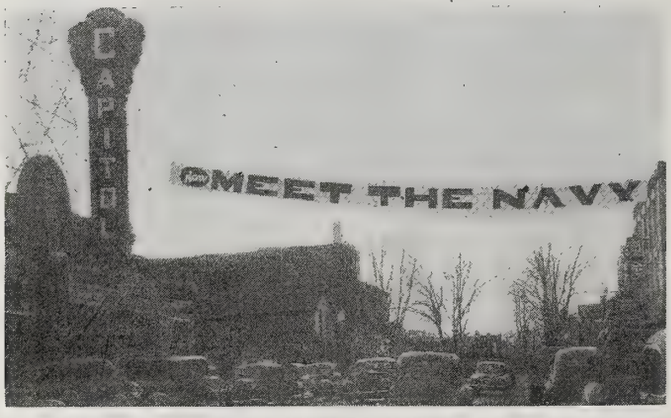
EXPLOITATION HIGHLIGHTS



Vestibule of the Plaza Cinema, Southampton, Hamps., England, is converted for an exhibition of war materiel to promote "Theirs Is the Glory". Manager H. J. Excell obtained the equipment, including parachute, from the services, left.



G. J. Forhan, manager of the Belle, Belleville, Ont., put posters on the ceilings of local barbershops to exploit "Monsieur Beaucaire". Customers couldn't miss the message.



A good ballyhoo by H. F. Wilson at the Capitol, Chatham, Ont. Street banner sells current attraction, "Meet the Navy".



Animated sails and windstorm recording gave realistic touch to manager Frank Pratt's display on "Two Years Before the Mast". Patrons couldn't miss the flash as they entered the main lobby.



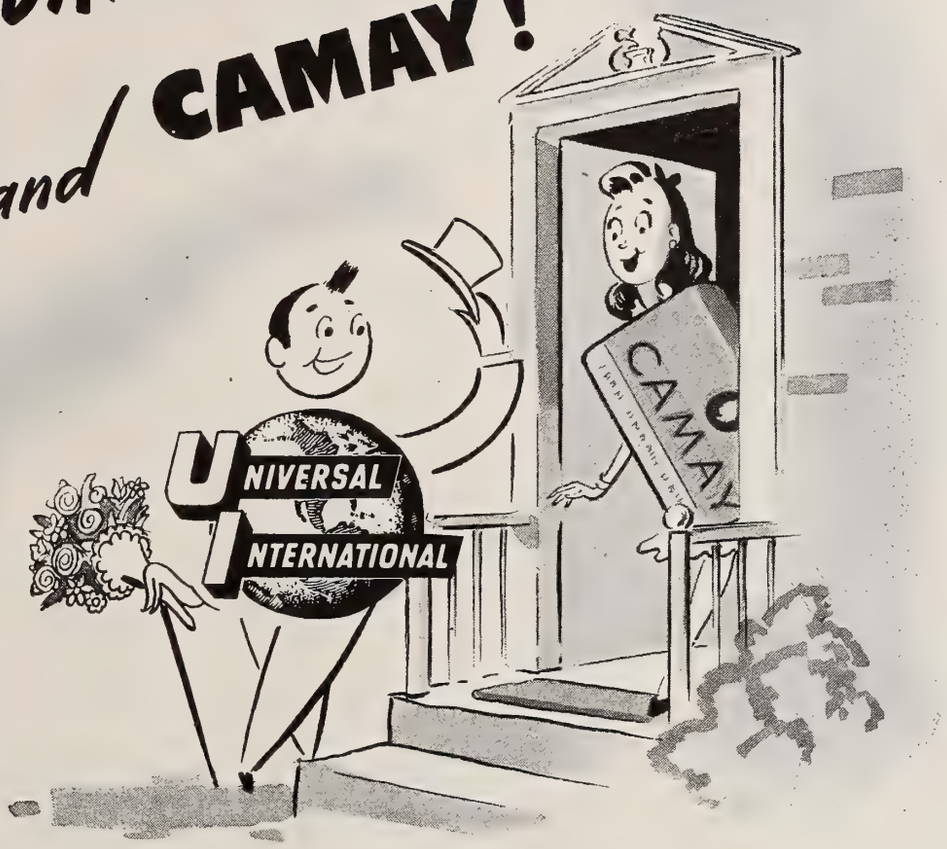
Abe Goldstein, manager of the Patio, Brooklyn, N. Y., borrowed a skeeball machine, left, and offered guest tickets to "Mr. Ace" to patrons rolling perfect score. The device attracted unusual attention and comment.



At right, an eye-arresting display in the lobby of the Strand, Lowell, Mass., builds advance interest in "Blue Skies" for manager Nat Silver.

IT'S A DATE

U and I and CAMAY!



Ever since Saturday November 30, and continuing for eight consecutive weeks . . . Procter & Gamble's radio show for Camay Soap, "This is Hollywood," featuring Hedda Hopper . . . is dramatizing a Universal-International picture.

Nov. 30	"Notorious Gentleman"
Dec. 7	"The Stranger"
Dec. 14	"So Goes My Love"
Dec. 21	"White Tie and Tails"
Dec. 28	"Along Came Jones"
Jan. 4	"The Egg and I"
Jan. 11	"Dark Mirror"
Jan. 18	"Magnificent Doll"

"This is Hollywood"

featuring **HEDDA Hopper**

Every Saturday, 10:15 to 10:45 p. m. E. S. T.,
over C. B. S. Network

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

THE RETURN OF MONTE CRISTO (Columbia). Sell the adventure and romance of the picture with an eye-catching theatre front, using colorful posters. Use an animated setpiece in the lobby to stress the action and excitement.

If your operating policy includes a special children's matinee stage a costume party for the youngsters. Promote prizes for the best costumes. Plant a picture of the party in the local newspaper. Give a bank account to the first boy baby born in your town on opening day of your picture. The stunt could be worked with newspaper and radio cooperation.

The picture lends itself to promotion of a treasure hunt, for "Monte Cristo" and "treasure" have been synonymous for years. With the cooperation of your newspaper business office, line up sufficient merchants to put across the hunt. One way of working the contest is to have five cooperating merchants place a card on the wall of their stores.

Each card contains the same copy and a different still from the picture. The only other difference is that a different letter on each card is underlined. The five letters spell the word DUMAS. When contestants have compiled a list of all five clues and named the "treasure word", they mail both to the Contest Editor of the newspaper. Participants submitting the first five correct answers are awarded promoted merchandise while those sending in the next 20 correct answers could be given guest tickets.

Use a "Monte Cristo" variation of the "Raffles" promotion. Through newspaper and radio cooperation, announce that "Monte Cristo" will appear at a definite place and time, and anyone identifying him will receive cash award and guest tickets. The promotion could be worked with the help of a department store.

Louis Hayward, star of the picture, was a captain in the Marine Corps and participated in the invasion of Tarawa. If your town has any Marine veterans of Tarawa, invite them to attend the theatre opening night. Arrange to have them interviewed by the press and radio.

SWELL GUY (Universal-International): This is the story of a renegade war correspondent mistakenly accepted as a hero in a small California town. Mark Hellinger, producer of "Swell Guy", is recognized as one of Broadway's master story tellers. Sell your editor on the idea of running a short story contest, after the manner of Hellinger. Limit contestants to 200 words or less. Offer cash, merchandise or guest tickets for the best entries and have them published. For a more direct tie-in use "Swell Guy" as the title around which the contestants should write.

A newspaper promotion that builds up as it goes along and usually productive of laughs is the tongue twister. Promote the idea with the editor. A typical tongue twister for "Swell Guy" could read: "Slick smoothie who's scandalous schemes shock spinsters and snare swoony Shebas." Award guest tickets for the best twisters.

The title offers a natural springboard on which to launch a city-wide search for the swellest "Swell Guy" of your town. Contact your Kiwanis, Lions Club, Rotary Police club and other civic, fraternal and business organizations. Have them vote individually for their respective choices. Have the winners as guests of the theatre opening night.

What makes a swell guy? Your local editor might be interested in a photo feature on this topic, using a high school or college boy and girl as subjects. Take advantage of the opportunity to capitalize on the title for a cooperative merchandising page. Department stores, men's furnishings shops, gift stores plus all stores and services catering to men are obvious possibilities for a tie-in. Since an important salable angle is Sonny Tufts as a lady-killer, a "diary" throwaway is suggested.



Fred Schanmberger, owner-manager of the Keith theatre, Baltimore, tied in with the national campaign set by Universal - International and received excellent publicity via the radio. ABC network show, "Ladies, Be Seated", is tied in with the promotion. Radio audience guests who identify "Magnificent Doll" win three - days trip to New York.

French Newspaper Bannered For "Scandal in Paris"

Local newsboys carried phony French newspapers with a banner headline, reading "A Scandal in Paris," through the streets to exploit the picture at the Elgin theatre, Ottawa, Ontario, Can. Ottawa has a 50 per cent French population. The papers also were carried on street cars and busses. A radio interview transcription made by George Sanders was broadcast in French over station CKCH. In addition, radio spot announcements were used daily. The campaign was set by manager Ernie Warren.

Beckerman Gets School Aid To Promote Foreign Film

Helen Beckerman, manager of the College theatre, displayed a neat bit of showmanship by booking a French language film, "Hearts of Paris." She then tied up with teachers and school principals getting announcements in the school rooms, special bulletin displays and posters and placed announcements in all campus restaurants. A teaser trailer, special lobby displays and heralds also were used.

Ties Up with Woolworth For "Mr. Ace" Date

Manager J. G. Samartano arranged a tie-up with the Woolworth department store to promote his playdate on "Mr. Ace" at the State theatre, Providence, R. I. With each purchase at the store a customer received a lettered card in the form of an ace. Guest tickets were awarded to persons bringing four cards to the theatre, spelling the word LOEW. The store used a giant window display and counter cards. 15,000 heralds were distributed by Woolworth clerks. A cooperative newspaper ad was arranged with Scott Furriers. The ad featured the Sylvia Sidney fur coat still from the picture

Starts "Lucky 13 Club"

George Haag, manager of the Century Franklin theatre in Brooklyn, N. Y., has revived the Lucky Thirteen Club and reports excellent results. Juvenile patrons are given a free membership which is punched every Saturday they attend the theatre. If the kids attend 13 consecutive weeks, they are admitted the following week as a guest.

Now In Preparation
Filmack's
New PREVUE TRAILER SERVICE
Filmack special trailers are tops in quality and effectiveness. Let us make them for you!
You can soon call on FILMACK for your prevue trailer needs. Contact us for full information now.
FILMACK
1327 S. Wabash Ave., Chicago 5, Ill.

Season's Greetings

Confidential Reports, Inc.

AVALON REOPENING IS A CIVIC EVENT

All media of promotion, advertising, publicity and exploitation, was freely employed to arouse the public's interest in the recent re-opening of Century circuit's Avalon theatre in Brooklyn, N. Y. "Everything New But the Address" was the dominate theme throughout the campaign, which easily could serve as a model for the re-opening of a theatre.

The highly geared promotional program was arranged and carried out by manager Michael Nicholas, assistant manager Irving Wiegan under the over-all direction of Lenny Freund, district manager.

The theatre, serving the Flatbush area and with a seating capacity of approximately 2,000, was dedicated to the public after nearly six months of extensive remodeling by a short subject narrated by radio announcer Ben Grauer. Through the medium of the short subject, Grauer pointed out to theatre patrons improvements that have been made, new seats, new projection equipment, Winter and Summer air-conditioning, Tidbit Bar, etc.

Stresses Improvements

Grauer prefaced his talk as follows: "As the lights go up we ask you to look around and see what has been done to improve your theatre-going pleasure. No expense has been spared to supply you with the finest surroundings in which to view the finest films the screen has to offer."

Stars of the stage, screen and radio in addition to city officials participated in the dedication ceremonies. Brooklyn Borough President John Cashmore cut the ribbon that officially re-opened the theatre. Among the stars present were Kenny "Senator Claghorn" Delmar, radio; Anne Blyth and Angela Green, motion pictures.

Also participating in the dedication ceremonies were Fred Schwartz, vice-president of Century Theatres; Leslie Schwartz, president of Andrews, Inc., a subsidiary of Century, and Ed Schrieber, director of publicity for the circuit.

The William E. Sheridan Police Post, Sons of the American Legion Band, staged a parade on Kings Highway preceding the dedication ceremonies and supplied festive music for the re-opening.

Press Cooperation

The occasion was extensively publicized in all the local newspapers, including the Brooklyn *Eagle*, the *Weekly*, Flatbush *Observer* and *West End News*. Attractive theatre ads, featuring quotes from Brooklyn residents, were run in the local press.

Two full page cooperative newspaper ads were promoted in the *Brooklyn Weekly* and the *West End News*.

A highlight of the campaign was the street ballyhoo, in which a man dressed in top hat and tails rode through the borough on a white horse. Signs on the horse and on the man's back heralded the re-opening of the Avalon. Other ballyhoo stunts included a man on stilts and a Packard car bannered with the following copy: "See the two sensations of 1946. Century's New Avalon theatre and the New Packard."



For a front of the theatre ballyhoo, all night sitters were parked next to the box office. They carried signs reading: "We have been waiting all night to be one of the first to see Century's New Avalon theatre which opens today." In the lobby a display was set up, consisting of one of the new seats in the theatre contrasted with one of the old seats.

Cards with copy, reading: "Closed. Gone to Grand Re-Opening of Century's New Avalon theatre" were placed on store doors throughout the area. Other cards, listing the improvements of the theatre, were distributed to all apartment houses in the area. Teaser 24-sheets were used at strategtic locations.

Collects Toys for Needy Children in Chicago

Dean Jones, manager of the United Artists theatre in Chicago has undertaken a personal drive for serviceable toys for underprivileged children of that city. Every week-day boys and girls are admitted with a donation of a toy in lieu of an admission ticket. The toys will be turned over to the Department of Welfare for distribution.

Garners Good Press for Dates

Considerable publicity was planted in three local newspapers to publicize playdates by manager Henry Rastatter for the recent Warner Theatres Showmanship Drive at the Columbia in Erie, Pa. For his engagement on "Kitty," Rastatter promoted a coloring contest in the *Dispatch* which brought an excellent response.

James Mason Sold In Key Openings For "Wicked"

Extensive advance campaigns heralded the opening of "The Wicked Lady" in several key cities where the picture opened simultaneously in theatres of the Loew's circuit.

Two newspaper contest tieups drew attention to the playdate at the Century theatre in Baltimore, Md. Publicist Gertrude Bunchez arranged a gift-slam suggestion competition with the *News Post*. Contestants were asked to suggest gifts for James Mason, "the heel of the year." Mason is the star of the picture. The *Home News* ran a contest offering cash prizes for the best alliterative slogans similar to "Mean Moody Mason Makes Mad."

A "Wicked Lady" night was held at the Club Charles and advertised in the local newspapers. It was also plugged over the radio and by the master of ceremonies at the club. A race at the Bowie track was called the "Wicked Lady" handicap. It was plugged in the race track program, over the air and in newspaper ads for several days in advance.

Manager Boyd Fry of the Grand theatre in Atlanta, Ga., started proceedings by bringing his four-year-old daughter to Fred Moon, drama editor of the Atlanta Constitution. The little girl acted as press agent for "Wicked Lady" in place of her father. Moon used a cut of the youngster with a story about the picture. A four-column Margaret Lockwood layout was used in the *Journal*.

Teaser trailers in newsreels were used a week in advance by manager George Hunt, Jr., of Loew's Louisville theatre, Louisville, Ky. Hunt also arranged a gift-slam contest with the Louisville *Times*. A reporter was sent out from the newspaper to interview women on why they like "heels" like James Mason.

A three-way tieup was made with the Joy Shops and the Post and Paddock night club, whereby the club gave away lingerie from the shop at a "Wicked Lady" night. Both the shop and the club advertised the tieup in the local press.

Milton Kaufman, manager of Loew's theatre, Norfolk, Va., engineered a campaign which included two cooperative newspaper ads, a radio contest in which a "Wicked Lady" played various tunes for listeners to identify and an attractive window tieup with a book store. Teaser ads were placed in the classified section of the local newspapers.

A photo contest was promoted by manager Larry Levy for the playdate of the picture at Loew's theatre, Reading, Pa. A photo agency store offered prizes for pictures developed at the store. The agency ran a two-column by five-inch cooperative newspaper ad to announce the contest featuring art and full credits.

MANAGERS USE ALL FACETS TO EXPLOIT "JOLSON"

Highly effective promotional campaigns heralded the opening of "The Jolson Story" in Buffalo and Los Angeles. The campaign in Buffalo, particularly, as conducted by Manager George McKenna and publicity manager Bill Brereton, had the whole town Jolson-conscious well in advance.

Starting gun for the opening at the Lafayette in Buffalo was the proclamation by Mayor Bernard J. Dowd, setting the first week of the engagement as "Jolson Week." In his proclamation, Mayor Dowd extolled Jolson and urged the public to see the picture. A blow-up of the document was displayed in front of the theatre.

Invitational Screening

An invitation screening of the picture was held two weeks in advance with admission by printed card only. Invited were educational leaders, newspaper publishers and editors, managers of radio stations, heads of department stores, officials in various civic and governmental organizations.

Radio played a very important part in the campaign, with every station in the city and surrounding area cooperating with the theatre. The city was virtually saturated.

WEBR started promotion on the picture two weeks in advance. Working with the popular Bob Wells breakfast show, from six to nine in the morning, the station instituted a "Whistle While You Work" contest that carried on through the run of the picture. Wells also gave the picture a good deal of valuable publicity on his Saturday afternoon two-hour "Hi-Teen Time" program. WEBR in addition used a prepared Jolson album of songs from the film.

Ballyhoo Pays Off

WKBW gave excellent coverage to "The Jolson Story," through Foster Brooks program. Brooks played a number of Jolson songs six days a week on his show and in every case gave full credit to the theatre and playdate. He also arranged for a street ballyhoo that paid off in publicity. The day before opening, 500 helium-filled balloons, carrying credits for the film as well as for his radio show, were released from the roof of the radio station. Several of the balloons were specially imprinted and these were good for free admission to the theatre. WBNY came through with continuous plugs over its Saturday night record shows while WBEN cooperated in like manner on its morning record programs. The picture was plugged on an "all-Jolson" live show over WGR's Iroquois Revue program and through interviews on the same station's "I Remember Buffalo When" program.

Nightclubs and hotel grill rooms cooperated in promoting the picture by having band leaders feature songs made famous by Al Jolson. Albums of Jolson recordings were distributed to high and elementary schools to be used as part of musical courses. 2,500 bookmarks, appropriately imprinted with playdate credits, were passed out by public libraries.



Window displays for "The Jolson Story" have been uniformly good in all situations in which the picture has played. The one above was set by Dick Walsh, publicity manager of the Cataract theatre, Niagara Falls, with the Robbin's Music Store.

Street ballyhoos drew attention to the engagement. In addition to the balloon stunt worked by the radio station a number of huge helium-filled balloons, lettered with plugs for the film, were flown daily from the marquee. Four street posts supporting the marquee carried black-face cutouts and copy reading: "You Ain't Heard Nothing Yet!" Delivery trucks touring the city also were posted with signs.

Cooperative newspaper ads and considerable press publicity were promoted. Edwards Department Store ran two co-op ads; Whitmans and the Record Rack one each, and Century Clothes tied all of their advertising in with "The Jolson Story."

Besides the usual feature publicity accorded a picture in the Buffalo press, McKenna and Brereton garnered several outstanding breaks.

Los Angeles Proclamation

The Los Angeles campaign also got off to a flying start with a proclamation by the mayor. The picture opened at the Hill Street and Pantages theatres with Edie Meck handling the campaign. Blow-ups of the proclamation were used at strategic points around town. In addition to the newspaper breaks garnered through this means, other and unusual space was accorded the film in the local press.

The *Examiner* ran a page on Al Jolson, tied-in with the Diamond Belt fights which the paper sponsors. The *Citizen-News* reversed the usual procedure by sponsoring an ad, dedicated to producer Sidney Skolsky. A blow-up was made of the ad and displayed in front of the theatre.

Strong Radio Campaign

A special screening held for record dealers before the opening resulted in good-will and more tangible cooperation. Windows and cooperative newspaper ads were garnered as a direct result of the screening.

As in the Buffalo campaign, radio played a large part in the Los Angeles promotion. All the local disk jockeys plugged the picture with recordings of Jolson's songs. In addition, Skolsky was interviewed at least once on every station in the city and on a special broadcast from in front of the Pantages opening night over KLAC.

Juke box operators placed Jolson recordings in a number of boxes around town, with stickers on the outside of the box crediting the local playdate. The Sunset News Distributing Company used banners on both sides of their fleet of trucks. To round out the campaign, Meck promoted many window tieups, the most impressive of which were arranged with the Broadway Downtown Store and dealers who are serviced by Sunset News.

In Niagara Falls, where publicity manager Dick Walsh arranged the campaign for the Cataract theatre opening, store displays and window tieups predominated the downtown shopping section.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

J. A. ACHNER
Star, Wandsworth, London, Eng.

IVAN ACKERY
Orpheum, Vancouver, B. C.

EMANUEL ALONZO
Fausto, Havana, Cuba

J. A. ANOSZKO
Kenosha, Kenosha, Wis.

BOB BACHMAN
Indiana, East Chicago, Ind.

ROBERT P. BEAMER
Pulaski, Pulaski, Va.

MIRIAM BELLICK
Ritz, Brooklyn, N. Y.

JOSEPH BOULDIN
Fox Modjeska, Milwaukee, Wis.

A. J. BROWN
Empire, Cardiff, Wales

BILL BROWN
Poli-Bijou, New Haven, Conn.

JOHN P. BRUNETTE
Fox Orpheum, Kenosha, Wis.

W. E. CASE
Picture House, Monmouth, Mons., England

JOHN E. CHARRON
International, Toronto, Canada

FLORENCE CLARKE
Fox Oakland, Milwaukee, Wis.

WILLIAM CORBOY
Paradise, Milwaukee, Wis.

C. A. DE FRANCESCO
Strand, Pittsburgh, Pa.

DENNIS DOWDEN
Forum, Southampton, Hampshire, England

KENNETH D. EDMONDSON
Gaumont, Chester, Cheshire, Eng.

J. D. EDWARDS
Park, Williamsport, Pa.

RICHARD FELDMAN
Paramount, Syracuse, N. Y.

J. WARREN FENETY
Kent, Moncton, N. B., Canada

MILDRED A. FITZGIBBONS
Roosevelt, Flushing, N. Y.

J. FORD
Central Cinema, Blyth, Northumberland, England

GEORGE J. FORHAN
Belle, Belleville, Ont., Canada

AL FRANK
Fond du Lac, Fond du Lac, Wis.

N. GILBERTSON
Playhouse, Whitley Bay, England

ANDREW GORZO
Liberty, Sharon, Pa.

KEN GRIMES
Warner, Erie, Pa.

BOB GUSTAFSON
Fox, La Porte, Ind.

JOHN J. HANEY
Patio, Freeport, Ill.

W. T. HASTINGS
RKO Orpheum, Denver, Colo.

HOWARD HIGLEY
Allen, Cleveland, Ohio

WILLIAM HIRST
Tivoli, Milwaukee, Wis.

BOB HYNES
Criterion, Oklahoma City, Okla.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

PHIL KATZ
Kenyon, Pittsburgh, Pa.

GENE KISTNER
Forsythe, East Chicago, Ind.

LEONARD KLAFTA
Paramount, Kankakee, Ill.

JOHN KNISELEY
El Rancho, Victoria, Texas

RALPH KRAUSE
Zenith, Milwaukee, Wis.

JOHN McKAY
Oshkosh, Oshkosh, Wis.

A. MACMILLAN
Picture, Glasgow, Scotland

ED MAY
Rosetta, Miami, Fla.

D. MILLAR
Rex, North Shields, England

JOHN MISAVICE
Ritz, Berwyn, Ill.

FRANCISCO MORALES
Encanto, Havana, Cuba

BILL MORTON
RKO Albee, Providence, R. I.

C. E. NEWTON
Capitol, Whiting, Ind.

HARROLD NORRIS
Rialto, Macon, Ga.

CHARLES OLSON
Parkway, Milwaukee, Wis.

A. G. PAINTER
Center, Oak Ridge, Tenn.

M. H. PARKER
Strand, Erie, Pa.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

DICK PEFFLEY
Paramount, Fremont, Ohio

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

RALPH PHILLIPS
New Cross Cinema, New Cross, London, England

HENRY RASTATTER
Columbia, Erie, Pa.

G. RAY
Regent, Bradford, Yorks., England

ALEC REID
Plaza, Southfields, London, England

CARL ROGERS
Loew's Broad, Columbus, Ohio

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

HARRY RUBIN
Tivoli, Michigan City, Ind.

JAMES C. SANDERS
Palace, Leesburg, Fla.

G. E. SARVIS
Library, Warren, Pa.

WILLIS SHAFFER
Fox Orpheum, Atchison, Kansas

CHUCK SHANNON
Columbia, Sharon, Pa.

EWAN S. SHAW
Pier, Bognor Regis, Sussex, England

CHARLES E. SHUTT
Telenews, San Francisco, Calif.

NAT SILVER
Strand, Lowell, Mass.

BOYD SPARROW
Loew's, Indianapolis, Ind.

LEONARD SZULCWSKI
Lincoln, Milwaukee, Wis.

EDWARD TADROS
Uptown, Michigan City, Ind.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

EMIL UHRIN
Vic, East Chicago, Ind.

CARLO M. VANNICOLA
Keith Memorial, Boston, Mass.

B. A. VECCHIARELLI
Mountain View, Mt. View, Calif.

ERIC V. WALLS
Clifton, Gt. Barr, Birmingham, Eng.

MILTON WIEDENHOEFT
State, Milwaukee, Wis.

ALAN WILLIAMS
Majestic, Rochester, Kent, England

HARRY F. WILSON
Capitol, Chatham, Ont., Canada

TOM WOLF
State, Bellevue, Ohio

ARTHUR WOLFSON
Rex, Salford, Lancs., England

KENNETH YEATER
Lido, Michigan City, Ind.

McCoy Promotes School Support For "Song"

Full cooperation from city and rural schools, merchants, radio, press, city playgrounds and the local veterans hospital greatly aided the highly successful campaign arranged by manager P. E. McCoy for "Song of the South" at the Miller theatre, Augusta, Ga.

McCoy's first step was to contact the superintendent of the city and rural schools. The superintendent advised all teachers to encourage pupils to see the picture. Students who wished to attend a matinee with their parents were permitted to do so without any loss of school time. Full classes were allowed to attend a showing in a body.

The Augusta *Chronicle* and *Herald* contributed hundreds of lines of free publicity on the Southern interest in the picture. The film is based on the tales by Joel Harris, noted Georgia author. Both newspapers broke with an eight-column streamer and an abundance of art and news stories opening day. The editor of the *Herald* wrote a nice editorial piece on the popularity of the stories.

Radio station WRDW cooperated by using five- and 15-minute transcriptions on the station's popular "Talk of the Town" program. Starting several days in advance, the station carried the tunes each afternoon throughout the run of the picture with title, theatre and playing time credits.

A group of patients from the veterans hospital attended the opening as guests of the theatre. This group praised the picture over the hospital public address system, serving hundreds of patients.

Several days in advance, an attractive display was set up in the lobby. It featured the characters from the Uncle Remus stories and was moved to the front of the theatre during the run of the picture.

The City Recreation Department made announcements of the local showing daily at all eight city playgrounds. 24-sheets were used well in advance. Attractive and impressive window tieups were arranged.

Schools Assist on Safety Short

To promote his engagement of "Traffic and the Devil" safety short, Henry Cohan, manager of the Dixwell theatre in New Haven, Conn., arranged with school principals to have the picture announced in school rooms. A sound truck operated by the State Safety Commission helped to exploit the attraction.

Lloyd Promotes Radio Tieup

Walter B. Lloyd, manager of the Allyn theatre, Hartford, Conn., promoted a "man-on-the-street" broadcast to exploit "Two Years Before the Mast." Guest tickets were awarded to participants, who were asked questions pertinent to the picture.

Air Premiere of "Meet the Navy" In Vancouver



A colorful campaign heralded the opening of "Meet the Navy" at the Orpheum theatre in Vancouver, British Columbia. The picture is the film version of the Royal Canadian Navy stage show that made such a name for itself entertaining the forces during the war. The campaign was arranged by manager Ivan Ackery.

Usherettes and cashiers were dressed in snappy abbreviated sailor costumes a week in advance of playdate. The title of the picture was carried on hat bands and collars. The girls in their attractive costumes had the whole town talking and garnered art and a story in the Vancouver *News-Herald.* The girls visited a big Navy ball in costume, distributing souvenir programs.

Gala opening ceremonies were highlighted by the appearance of top ranking Navy officials, a guard of honor and naval band. The ceremonies were broadcast over the Canadian Broadcasting Company network. A stage program included a 40-piece drum and bugle corp.

A cooperative newspaper display ad was arranged with the Hudson's Bay Company. The playdate also was publicized in an ad run by the Navy League. Two city blocks were decorated with bunting, streamers and pennants. A nautical display, consisting of life buoys, starboard and port lights, steering wheel, etc., was set up in the lobby well in advance.

A boy with a "Meet the Navy" playdate sign appeared at all athletic events. The programs at wrestling matches were numbered with guest tickets awarded to holders of lucky number programs. Fifty thousand candid camera coupons were distributed.

Promotes Full Page Co-Op Ad

A full page cooperative newspaper ad was promoted by manager Edward Richardson to celebrate the 19th anniversary of the Granada theatre in Cleveland, Ohio. Twenty-one merchants paid for the congratulatory ad.

HERALDS FOR STUDENTS TRIUMPH OF INGENUITY

Highly profitable was the recent tieup effected with school principals by manager Ed May to exploit the serial, "Son of the Guardsman", at the Rosetta theatre, Miami, Fla. May obtained Sherwood Forest background heralds with appropriate playdate copy from the exchange; then contacted school authorities and sold them on the educational value of the serial. The principals were so willing to cooperate, they released the actual attendance figures so that each pupil would receive a herald. A deciding factor in obtaining permission for distribution of the heralds was a numbered box on the back cover, whereby holders of lucky numbers were admitted free. This precluded the possibility of heralds being discarded and littered over school grounds.

Full Page Co-Op, Ballyhoo Draw Public to "Janie"

A full page cooperative newspaper ad and street ballyhoo drew considerable attention to manager M. C. Glendy's engagement on "Janie Gets Married" at the La Salle theatre, La Salle, Ill. The ad ran in the *Post-Tribune* and was paid for by the following merchants: The Jewel Box, Lamps Flower Shop, Reizner's, Benzole Laundry, Harry Debo and Son, Kinney's, United Cigar Store, Yankee Bakery, De Luxe Liquors, Fredman Bros. and Peru Federal Savings and Loan Association. A boy and girl drove a bannered automobile around town for two days before opening to ballyhoo the picture. Flowers were promoted and given away to the first 100 women attending the opening matinee. Heralds, midget window cards on juke boxes and window tieups were utilized.

Window Tieups Aid "Life"

Five attractive window tieups were promoted by manager Leo Haney to exploit his playdate on "A Stolen Life" at the Lido theatre, Maywood, Ill. 1,000 weekly programs also were distributed to publicize the picture.

Van Lloyd Sets Page Ad For "If I'm Lucky"

A full page cooperative newspaper ad was promoted by manager Jack Van Lloyd to exploit "If I'm Lucky" at the Weis theatre, Savannah, Ga. The ad, which appeared in the *Evening Press,* was paid for by Elliott's Drug Store, Kaybee, Punch and Judy, Hahne's, Penney's and the Bargain Corner.

Radio advertising was concentrated on three of the five local stations day before opening and opening day. A feature of the radio advertising was a 15-minute record show of Perry Como and Harry James music. 10,000 heralds were distributed from house to house and in parked cars at the fair grounds.

Outdoor posting included three 24-sheets, twelve 6-sheets, twenty-five 3-sheets, fifty 1-sheet and 50 window cards. Displays were obtained in all record stores, McCrory's dime store and a soda shop. Special hand-painted stills were planted in all hotels.

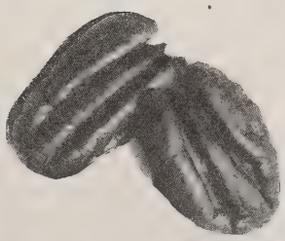
Ex-Warden Lawes and Actor Help Exploit "Quentin"

The personal appearance of Lewis E. Lawes and RKO actor Mike Mazurki highlighted the campaign for "San Quentin" at the Paramount theatre, Syracuse, N. Y. Lawes, former warden of Sing Sing prison, and Mazurki appeared three times on the stage the second day of the playdate. Considerable newspaper publicity, including an editorial in the *Herald-Journal,* resulted from the stage appearance. In addition both men were interviewed on radio broadcasts over WOLF and WAGE. The campaign was arranged by manager Richard Feldman.

Attractive Display Aids "China"

An eye-arresting lobby display made from a three-sheet mounted on a yellow background was set up by manager Eugene Kistner to exploit "China" at the Forsythe theatre, East Chicago, Ind. The display was moved to the front of the theatre during the run of the picture.

PECAN



PLEASURE

"FROM SOUP TO NUTS!"

Whether you are an executive, manager, cashier, ticket-taker, projectionist, or engaged in any other branch of the motion picture industry, STERNBERG PECANS can solve your Christmas gift problems.

Prices prepaid in the Continental United States, and subject to changes according to regulations.

3 Lbs.—$4.50; 5 Lbs.—$7.45; 10 Lbs.—$14.50.

STERNBERG PECAN COMPANY

DEPARTMENT "S" - - - - P. O. BOX 193

JACKSON, MISSISSIPPI

PERSONALS

In New Posts: James Edwin, manager, Ritz theatre, Rocky Mount, N. C. Mahlon Inmann, Ace, Nashville, Tenn. Ann Thompson, Dumbar, Vancouver, B. C. Catherine White, Model, Pittsburgh, Pa. Jerry Lasswell, Palomar, Seattle, Wash. Roy Muehlemann, Granada, St. Louis, Mo.

Assistant Managers: Harry Wernimont, RKO Brandeis, Omaha, Nebr. Ed Vaughan, Palomar, Seattle, Wash.

Junior Showmen: Karen Louise, born recently to Mr. and Mrs. Weldon Limroth in Terrell, Texas. Father is assistant to owner of Palace and Iris theatres in that city.

Dennis Watson, assistant manager of the Vogue theatre, Vancouver, B. C., and Mrs. Watson are the parents of a baby boy.

Al Bogatch, assistant manager of the Terminal theatre in Chicago, and Mrs. Bogatch, are the parents of five-pound, seven ounce, Richard Stephen.

Birthday Greetings: Robert L. Collier, Dennis C. Walls, Nick Rajacic, Donald B. Fiske, Robert L. Alberts, John A. Goodno, J. Donald Edwards, Edwin C. Hough, W. H. Schumacher, N. Ray Carmichael, Evans J. Kall, Walter L. Culpepper, Mandell Yosowitz.

Ervin J. Sedlack, H. M. Johnson, Jay N. Burton, E. B. Clayton, Arthur Feine, Lamar Swift, Bob Ray, E. C. Brandhorst, H. B. Tollett, Max Rodehau, Jerry McWhorter, Leslie Whitwell, Wybert A. Sandefur, Donald Oliphant, Jack A. Custer,, Woodrow W. Shuman.

George B. Pettit, Ralph R. Donald, Otto A. Kammer, Ernest Emerling, George W. Leech, James S. Howard, William A. Levee, H. B. Creagh, Joseph F. Kennedy, Robert L. Gardner, Earle V. Patton, George S. Ellis, Walter Beymer, John M. Gow, Robert Roberts.

Fenetry's Family in Pictures For Three Generations

A direct descendant from a family of pioneers in the motion picture industry, it was only natural that J. Warren Fenety should turn to theatre management soon after leaving school.

Warren's grandfather owned the Canadian distributorship for International Pictograph Co., his father for many years owned the Gaiety theatre in Fredericton, N. B., Canada.

He worked with father as assistant manager of the Capitol theatre in Fredericton until war broke out, then entered defense work and decided to try to make his own reputation by joining Odeon theatres as assistant at the Moncton theatre, Moncton, N. B. Soon after he was promoted to manager of the Kent in Moncton, the position he holds now. Warren is 30 years old and is married.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

DAILY PLUGS GARNERED FROM RADIO TIEUP

An advantageous radio tieup in Seattle has resulted in free publicity six days a week for the attractions playing in Sterling Theatres' downtown houses. It all started when Jack J. Engerman, director of advertising for the circuit, contacted a local radio station to find out if they had a sustaining program they were trying to sell but because of insufficient listener interest could find no sponsor. The result was a tie-in on a 15-minute afternoon recording program. Listeners are asked to identify the band, tune or vocalist and mail their answers to the station, postmarked no later than midnight of that day. Guest tickets to the circuit's downtown theatres are awarded for correct answers. Numerous plugs are accorded the current and coming theatre attractions on the program.

Two-Page Co-Op Ad Draws Attention to "Passage"

A double page cooperative ad in the *Town Crier* was promoted by manager W. R. McCormack to exploit "Canyon Passage" at the Roxy theatre, La Porte, Ind. The ad also served to publicize a misspelled word contest held in connection with the picture. Guest tickets were awarded for the 10 best answers. Considerable attention was directed towards the short subject, "Men of Tomorrow," which was on the same program with "Canyon Passage." The local Boy Scout organization sent out 1,000 postal cards to scouts in the county, calling attention to the showing of the short. 1,000 "Canyon Passage" heralds also were sent to Boy Scouts. In addition, McCormack gave 2,000 bookmarks to the Public Library for distribution and arranged window displays.

Taylor Promotes Ads for Two Dates in Buffalo

A six-column cooperative newspaper display ad was promoted for the engagement of "Nobody Lives Forever" at the Buffalo theatre, Buffalo, N. Y. The ad was arranged by Charles B. Taylor, advertising director for Shea's Buffalo theatres. Taylor also arranged a four-column co-op ad to exploit "Two Years Before the Mast" at the Great Lakes theatre. J. N. Adams ran the latter ad, tying in the book with the picture.

Full Page Co-Op Ad Promoted

A full page co-operative newspaper ad was promoted by manager H. F. Wilson to exploit Warner Bros. 20th anniversary of talking pictures held in conjunction with the playdate on "Night and Day" at the Capitol theatre, Chatham, Ont., Can. The ad, which appeared in the Chatham *Daily News,* was paid for by nine merchants.

M. Berman Makes Dairy Tieup

A tieup with a dairy greatly helped to publicize "The Kid From Brooklyn" playdate at the Orpheum theatre, Springfield, Ill. Manager Mort E. Berman arranged the tieup with the Meadow Gold Dairies. The company ran four cooperative newspaper ads, placarded 15 trucks with one-sheets two weeks in advance, used 5,000 imprinted collars on milk bottles and plugged the picture over the radio for a week before opening. The company also supplied 40 quarts of milk, 40 one-half pound cartons of cottage cheese and 40 bricks of butterscotch ice cream to be given away at the weekly theatre Bingo game. Also for Bingo, two girls were dressed in original milk-maid costumes worn in the picture.

Radio and Stores Tied In On "Woman" Contest

A three-way tieup for a "Strange Woman" contest drew attention to the playdate on the picture at the Poli theatre in New Haven, Conn. The tieup was promoted by manager Morris Rosenthal with radio station WELI and several downtown stores. For the contest, a woman made an appearance at a different store for four days with the public being asked to identify her by asking the question: "Are you 'The Strange Woman'?" 10,000 contest heralds were distriuted at the theatre and stores. The radio station used six announcements daily to publicize the competition. Cash awards were offered for identifying the woman.

Myrna Loy Aids Opening Of "Years" in Chicago

The personal appearance of Myrna Loy and a stop-over by Hoagy Carmichael for a press luncheon highlighted the campaign on "The Best Years of Our Lives" at the Woods theatre in Chicago. The campaign was under the direction of Norman E. Kassel, advertising and publicity head for the theatre. While in Chicago, Miss Loy officially opened the annual sale of Christmas seals at the Tuberculosis Institute. The event was recorded in all five dailies with playdate mention. The star appeared on several radio programs. The press luncheon was held in the Polo Room of the Ambassador East Hotel.

Teasers Sell for Wolf

A teaser ad campaign resulted in excellent box office returns for "To Each His Own" at the State theatre, Bellevue, Ohio. Manager Tom Wolf arranged the campaign. The ads were inserted in a widely read local news column called "About People You Know." A typical ad read: "If you are a mother, you alone will understand the ecstasy, the heartbreak, the sacrifices that were Jody's. 'To Each His Own' at, etc."

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE VERDICT (WB)

First Report:

Total Gross Tabulated	$123,300
Comparative Average Gross	105,000
Over-all Performance	117.4%

CINCNNATI—RKO Grand 122.3%
MINNEAPOLIS—RKO Pan 112.3%
PHILADELPHIA—Stanton, 1st week 181.8%
PHILADELPHIA—Stanton, 2nd week . . . 122.9%
PHILADELPHIA—Stanton, 3rd week . . . 127.0%
PITTSBURGH—Warner 98.8%
PITTSBURGH—Ritz, MO 1st week 106.0%
SALT LAKE CITY—Utah 117.6%
(DB) Shadow of a Woman (WB)
SALT LAKE CITY—Studio, MO 1st week . 105.7%
(DB) Shadow of a Woman (WB)
ST. LOUIS—Fox 80.5%
(DB) Her Sister's Secret (PRC)

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TWO YEARS BEFORE THE MAST (Para.)

Final Report:

Total Gross Tabulated	$1,618,400
Comparative Average Gross	1,327,900
Over-all Performance	121.8%

BALTIMORE—Keith's, 1st week 176.4%
BALTIMORE—Keith's, 2nd week 155.4%
BOSTON—Metropolitan, 1st week 111.9%
(DB) Genius at Work (RKO)
BOSTON—Metropolitan, 2nd week 119.1%
(DB) Genius at Work (RKO)
BOSTON—Fenway, Mo 1st week 91.8%
(DB) Genius at Work (RKO)
BOSTON—Paramount, MO 1st week 109.5%
(DB) Genius at Work (RKO)
BUFFALO—Great Lakes, 1st week 141.4%
BUFFALO—Great Lakes, 2nd week 90.4%
CHICAGO—Chicago, 1st week 137.9%
(SA) Vaudeville
CHICAGO—Chicago, 2nd week 117.2%
(SA) Vaudeville
CHICAGO—Chicago, 3rd week 101.7%
(SA) Vaudeville
CLEVELAND—Loew's State, 1st week . . . 143.4%
CLEVELAND—Loew's State, 2nd week . . 84.7%
CLEVELAND—Loew's Stillman, MO 1st week 92.5%
CLEVELAND—Loew's Ohio, MO 2nd week . 97.1%
DENVER—Denham 1st week 177.9%
DENVER—Denham, 2nd week 152.5%
INDIANAPOLIS—Indiana 145.9%
INDIANAPOLIS—Lyric, MO 1st week . . . 134.9%
INDIANAPOLIS—Lyric, MO 2nd week . . . 87.3%
KANSAS CITY—Newman, 1st week 145.5%
KANSAS CITY—Newman, 2nd week 108.6%
LOS ANGELES—Paramount Downtown, 1st week 171.6%
(DB) Mysterious Mr. Valentine (Rep.)
LOS ANGELES—Paramount Downtown, 2nd week 152.5%
(DB) Mysterious Mr. Valentine (Rep.)
LOS ANGELES—
Paramount Downtown, 3rd week 101.6%
(DB) Mysterious Mr. Valentine (Rep.)
LOS ANGELS—Paramount Hollywood, 1st week 158.6%
(DB) Mysterious Mr. Valentine (Rep.)
LOS ANGELES—
Paramount Hollywood, 2nd week 137.9%
(DB) Mysterious Mr. Valentine (Rep.)
LOS ANGELES—
Paramount Hollywood, 3rd week 127.5%
(DB) Mysterious Mr. Valentine (Rep.)
MINNEAPOLIS—Radio City, 1st week . . . 163.8%
MINNEAPOLIS—Radio City, 2nd week . . . 98.8%
NEW YORK—Rivoli, 1st week 217.9%
NEW YORK—Rivoli, 2nd week 179.4%
NEW YORK—Rivoli, 3rd week 153.8%
NEW YORK—Rivoli, 4th week 135.8%
NEW YORK—Rivoli, 5th week 102.5%
NEW YORK—Rivoli, 6th week 97.4%
NEW YORK—Rivoli, 7th week 100.5%
NEW YORK—Rivoli, 8th week 89.7%
NEW YORK—Rivoli, 9th week 70.0%
NEW YORK—Rivoli, 10th wek 69.2%
OMAHA—Paramount 139.0%
OMAHA—Omaha, MO 1st week 102.2%
(DB) High School Hero (Mono.)
PHILADELPHIA—Mastbaum, 1st week . . 196.2%
PHILADELPHIA—Mastbaum, 2nd week . . 125.9%
PHILADELPHIA—Mastbaum, 3rd week . . 91.4%
PHILADELPHIA—Mastbaum, 4th week . . 68.5%
PHILADELPHIA—Keith's, MO 1st week . . 132.3%
PITTSBURGH—Penn, 1st week 151.6%
PITTSBURGH—Penn, 2nd week 82.9%
SALT LAKE CITY—Centre 111.1%
SALT LAKE CITY—Capitol, MO 1st week . 112.3%
SALT LAKE CITY—Studio, MO 2nd week . 144.2%
SAN FRANCISCO—Fox, 1st week 142.4%
(DB) It's Great to Be Young (Col.)
SAN FRANCISCO—Fox, 2nd week 98.1%
(DB) It's Great to Be Young (Col.)
SAN FRANCISCO—State, MO 1st week . . 141.0%
(DB) It's Great to Be Young (Col.)
SAN FRANCISCO—State, MO 2nd week . . 76.9%
(DB) It's Great to Be Young (Col.)
ST. LOUIS—Ambassador, 1st week 137.2%
ST. LOUIS—Ambassador, 2nd wek 88.2%
ST. LOUIS—Ambassador, 3rd week 63.2%

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MARGIE (20th-Fox)

Final Report:

Total Gross Tabulated	$1,494,800
Comparative Average Gross	1,284,800
Over-all Performance	116.3%

BALTIMORE—New, 1st week 118.1%
BALTIMORE—New, 2nd week 104.5%
BALTIMORE—New, 3rd week 95.4%
BALTIMORE—New, 4th week 77.2%
BOSTON—Memorial, 1st week 120.9%
(DB) Slightly Scandalous (Univ.)
BOSTON—Memorial, 2nd week 129.0%
(DB) Slightly Scandalous (Univ.)
BOSTON—Memorial, 3rd week 77.2%
(DB) Slightly Scandalous (Univ.)
BUFFALO—Great Lakes, 1st week 103.2%
BUFFALO—Great Lakes, 2nd week 97.8%
CHICAGO—Oriental, 1st week 151.4%
(SA) Vaudeville
CHICAGO—Oriental, 2nd week 104.8%
(SA) Vaudeville
CINCINNATI—RKO Palace 101.3%
CINCINNATI—RKO Shubert, MO 1st week . 150.0%
CINCINNATI—RKO Shubert, MO 2nd week . 116.6%
CINCINNATI—RKO Lyric, MO 3rd week . . 114.0%
CLEVELAND—RKO Allen, 1st week . . . 183.9%
CLEVELAND—RKO Allen, 2nd week 146.2%
CLEVELAND—RKO Allen, 3rd week 150.9%
CLEVELAND—RKO Allen, 4th week 113.2%
DENVER—Denver 146.0%
(DB) Decoy (Mono.)
DENVER—Esquire 136.3%
(DB) Decoy (Mono.)
DENVER—Webber 166.6%
(DB) Decoy (Mono.)
DENVER—Aladdin, MO 1st week 150.0%
(DB) Decoy (Mono.)
DENVER—Rialto, MO 2nd week 93.7%
(DB) Decoy (Mono.)
LOS ANGELES—Chinese, 1st week 143.7%
LOS ANGELES—Chinese, 2nd week 110.7%
LOS ANGELES—Chinese, 3rd week 62.8%
LOS ANGELES—Loew's State, 1st week . . 130.4%
LOS ANGELES—Loew's State, 2nd week . . 96.8%
LOS ANGELES—Loew's State, 3rd week . . 59.2%
LOS ANGELES—Uptown, 1st week 145.1%
LOS ANGELES—Uptown, 2nd week 79.0%
LOS ANGELES—Uptown, 3rd week 60.4%
MINNEAPOLIS—Radio City, 1st week . . . 100.5%
MINNEAPOLIS—Radio City, 2nd week . . . 97.7%
MINNEAPOLIS—Century, MO 1st week . . 132.3%
MINNEAPOLIS—World, MO 2nd week . . . 145.8%
MINNEAPOLIS—World, MO 3rd week . . . 104.1%
NEW YORK—Roxy, 1st week 133.7%
(SA) Jon Hall, Francis Langford, others
NEW YORK—Roxy, 2nd week 128.0%
(SA) Jon Hall, Francis Langford, others
NEW YORK—Roxy, 3rd week 122.2%
(SA) Jon Hall, Francis Langford, others
NEW YORK—Roxy, 4th week 112.2%
(SA) Jon Hall, Francis Langford, others
NEW YORK—Roxy, 5th week 80.6%
(SA) Jon Hall, Francis Langford, others
OMAHA—Paramount 110.9%
OMAHA—Omaha, MO 1st week 131.8%
(DB) The Unknown (Col.)
PHILADELPHIA—Fox, 1st week 145.2%
PHILADELPHIA—Fox, 2nd week 107.8%
PHILADELPHIA—Fox, 3rd week 87.1%
PHILADELPHIA—Fox, 4th week 103.1%
PITTSBURGH, J. P. Harris, 1st week . . . 177.4%
PITTSBURGH—J. P. Harris, 2nd week . . 129.0%
SALT LAKE CITY—Centre 102.7%
SALT LAKE CITY—Capitol, MO 1st week . . 96.5%
SAN FRANCISCO—Paramount, 1st week . . 116.3%
(DB) Earl Carroll Sketchbook (Rep.)
SAN FRANCISCO—Paramount, 2nd week . . 73.2%
(DB) Earl Carroll Sketchbook (Rep.)
SAN FRANCISCO—St. Francis, MO 1st week 100.8%
(DB) Earl Carroll Sketchbook (Rep.)
ST. LOUIS—Missouri, 1st week 123.1%
(DB) Wild Beauty (Univ.)
ST. LOUIS—Missouri, 2nd week 119.4%
(DB) Wild Beauty (Univ.)
ST. LOUIS—Missouri, 3rd week 104.4%
(DB) Wild Beauty (Univ.)



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Herald Pictures Shooting Second Negro Feature

Filming of "Sepia Cinderella," second of the 12 all-Negro productions scheduled by Herald Pictures, Inc., began this week at the Filmcraft Studios under the direction of Arthur Leonard. The production features Billy Daniels and Sheila Guyse, and the orchestras of John Kirby and Walter Fuller. The organization's first feature, "Boy, What a Girl," will be ready for trade showings in January.

Colonel John McGrath Dies; Dublin Theatre Manager

Dublin Bureau

Colonel John McGrath, manager of Dublin's largest cinema, the Theatre Royal, died November 28. The Colonel, who was in his fifties, had never fully recovered from the privations he had suffered as a prisoner of war in Dachau and other concentration camps. A veteran of World War I, the Colonel had been house manager of Dublin's Savoy Cinema. Later, for two years, he was manager of the Savoy, Cork, and then returned to Dublin to manage the Theatre Royal until the outbreak of the second world war. Captured early in the war, he spent a year in a prisoner of war camp at Salzburg, and two years at Dachau. Upon his release he returned to the Royal.

F. S. Hoover, One of Earliest Cameramen

Frank S. Hoover, 71, one of Hollywood's earliest still and motion picture cameramen, died December 11 on a train in Wyoming. Mr. Hoover went to Hollywood in 1899 and has been identified with the industry from its beginnings until his retirement in 1930. He was associated with such early workers as David Wark Griffith, William Farnum and Lillian Gish, and built one of Hollywood's earliest studios to film pictures featuring a New York troupe of actors. He is survived by his wife, two sons, a brother, and two sisters.

Neill, Producer-Director Of Sherlock Holmes Films

Roy Neill, 59, producer-director of a series of Sherlock Holmes pictures, died of a heart ailment December 14 in London. Once stage manager for David Belasco and manager-director of the Alcazar theatre in San Francisco, Mr. Neill has been associated with a number of companies, including Universal, Columbia, Paramount, Twentieth Century-Fox and United Artists. He has also directed in Italy and produced and directed in England. He entered the motion picture industry in 1915, directing Dorothy Dalton and Norma Talmadge. He is survived by his wife and two daughters.

George Jenner

George Jenner, 61, character actor and former associate of George Arliss in London, died in his Hollywood home December 16. He had been in Hollywood since 1927. He is survived by his wife.

"Carnegie Hall" Artists To Advertise Picture

William LeBaron and Boris Morros, producers of "Carnegie Hall," have signed deals with most of the musical artists appearing in their history of the famous New York concert stage which calls for the musicians to advertise the feature in connection with their various concert and opera tours. The picture features 26 musical personalities, orchestras and choral groups. Prominent among them are Lily Pons and Risë Stevens.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

It's a Wonderful Life

RKO Radio-Liberty—A Wonderful Motion Picture

Producer-director Frank Capra's "It's a Wonderful Life" is a wonderful motion picture in a notable variety of respects, including the commercials. It is wondrously simple in theme, wide in appeal and strong in the utter plainness with which it makes a wonderfully clear, worthwhile and timely point. That it will do wonderful business is as sure as anything in show business can be.

Back from the war and addressing himself again to the masses of plain people who were always his choice of audience, Mr. Capra sets out in this first Liberty Films presentation to make the point that when a person gets around to the "wish I'd never been born" frame of mind he's just not giving the matter full consideration and doesn't really wish anything of the sort.

To make the point, he carries an average sort of young man through about a quarter-century of small town experiences to a predicament prompting self-destruction, and then by a narrative device without identical precedent he shows the young man what would have happened to his family, his friends and his home town if he hadn't indeed been born. The effect of this demonstration, executed with utmost proficiency, is to send his principal character back to his problems jubilant about being alive and the audience out of the theatre in precisely the same mood.

In the production and direction of his picture, which is on points his best, Mr. Capra has neglected none of the professional devices which have served him so well so long, and has added to his repertoire a number of narrative short cuts possibly developed in the course of his career in production for the Army. Again here, as in such films as "Mr. Deeds Goes to Town" and "Mr. Smith Goes to Washington," there is swift alternation between fast sequences, in which large numbers of people abruptly brought into action deliver mass effects telling in impact, and slow, almost static passages in which one or two players achieve in small words and slight movement, a complete characterization or a definition of a relationship involving certain of the characters.

Again he slips his laughs in between his heart tugs with an artistry of timing which approximates the unordered sequence of reality, and again the experiences through which he propels his principals are the commonplace kind familiar to every member of his audience. And when he wraps up, finally, the several strands of his story to make his final point, he bangs it across with the effortless ease and compelling power of the master craftsman.

James Stewart, likewise a returnee to a war-interrupted career, turns in a splendid performance as the young man who wishes he'd never been born, and the performances of Donna Reed, Lionel Barrymore, Thomas Mitchell, Henry Travers and the others are impressive.

In addition to producing and directing the picture, Mr. Capra collaborated with Frances Goodrich and Albert Hackett on the screenplay, which is based on a story by Philip Van Doren Stern written by that gentleman originally as a Christmas card.

It's a picture for all the kinds of audiences that patronize all the kinds of theatres there are.

Previewed at the Ambassador Hotel, Los Angeles, to an invited audience which thrilled to the experience, Reviewer's Rating: Superior.—WILLIAM R. WEAVER.

Release date, not set. Running time, 130 min. PCA No. 11656. General audience classification.

George Bailey.....James Stewart
Mary Hatch.....Donna Reed

Lionel Barrymore, Thomas Mitchell, Henry Travers, Beulah Bondi, Frank Faylen, Ward Bond, H. B. Warner, Gloria Graheme, Todd Karns, Virginia Patton, Samuel S. Hinds, Mary Treen, Charles Williams, Frank Albertson, Sarah Edwards, William Edmunds

California

Paramount—California Melodrama

When a showman's got the names of Ray Milland, Barbara Stanwyck and Barry Fitzgerald to bill with in exploitation of an extremely actionful, brilliantly Technicolored and historically backgrounded melodrama, the box office prospects may be said to declare themselves.

Such a picture is at hand here, produced by Seton I. Miller and directed with immense skill by John Farrow, and there is not only all this but also music, an especially suitable and appropriate assortment of it performed with unobtrusive artistry and blended smoothly into the whole. It's an extraordinary picture in many respects, and figures to do extraordinary business.

The period covered by the script, written by Frank Butler and Theodore Strauss, from a story by Boris Ingster, is from 1848, with its discovery of gold in California, to 1850 and the decision of the citizens to accept Statehood. The action opens in the desert, spectacularly photographed, introducing dramatically the principal characters, and moves quickly to the area near Monterey, final setting of the story. In the open, as in the elaborate interiors employed, the camera's eye is given magnificent stuff to feed upon, and the players are equally well supplied with story to tell.

Milland portrays an Army deserter who has hired out as guide to a wagon train. Miss Stanwyck plays a young woman of uncertain past who is shunned by the ladies en route west by wagon but is given transportation by Fitzgerald, a farmer seeking agricultural advantages but keenly aware of ethical values. Milland and Miss Stanwyck strike up at once a personal conflict which rages until, after she has determined to marry a former slave trader who plots to make California an empire and himself its emperor, Millard thwarts the villain's plans and Miss Stanwyck shoots the scoundrel dead as he is about to kill Milland. Many another killing, fist fight, knife duel, beating, etc. and etc., have occurred the while, none of them in the usual formula and all of them with story purpose.

The picture has about it the earnestness of "The Covered Wagon," the glamour of Technicolor at its best, the music of the period in brilliant performance, and a deal more impact than is commonly achieved in a film of its kind.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 98 min. PCA No. 11214. General audience classification.

Jonathan Trumbo.....Ray Milland
Lily Bishop.....Barbara Stanwyck
Michael Fabian.....Barry Fitzgerald

George Coulouris, Albert Dekker, Anthony Quinn, Frank Faylen, Gavin Muir, Anothony Quinn, James Burke, Eduardo Ciannelli, Roman Bohnen, Argentina Brunetti, Howard Freeman, Julia Faye

The Locket

RKO Radio—Purely Psychological

Laraine Day, Brian Aherne, Robert Mitchum and Gene Raymond are the marquee names in a drama purporting to instruct audiences in the cause and cure of kleptomania. It is told in a series of flashbacks, one character after another taking on the role of narrator.

The first of these is Brian Aherne, cast as a psychiatrist. On Gene Raymond's wedding day he undertakes to discourage the latter from marrying Miss Day, and explains that the young lady, despite her beauty and charm, is a hopelessly twisted personality with a penchant for stealing diamonds. In the course of his narrative the doctor reveals that he, like Raymond, was forewarned of the young lady's proclivities by a former suitor. Thereupon Robert Mitchum, as that of the suitor, takes over the narration and reveals that the girl is not only a thief but a murderess, and that an innocent man has been executed for a crime she committed.

Probing still farther back into the past, it is

revealed—this time with Miss Day herself as the narrator—that the root of her mental illness lies in an incident which took place in her childhood. Accused by a vicious woman of stealing a locket, the child suffered such mental anguish as to affect her entire personality.

Raymond, like Miss Day's previous suitors, refuses to believe ill of her, and the wedding goes on as planned. Returning to the present, Sheridan Gibney's screenplay takes a coincidental turn. The bridegroom turns out to be the son of the woman whose accusation had caused the bride, as a child, to become a kleptomaniac. She presents the girl with the fatal locket as a wedding gift, a circumstance which causes the unhappy bride to lose her mind completely. This sequence is the most emotionally effective.

Earlier episodes range from New York's art circles, to Miami, to London during the blitz, and vary in effectiveness.

Bert Granet produced under the executive supervision of Jack J. Gross. John Brahm directed.

Previewed at the Academy theatre, Hollywood, where its reception was mixed. Reviewer's Rating: Good.—THALIA BELL.

Release date, December 20, 1946. Running time, 85 min. PCA No. 11578. General audience classification.
Nancy ..... Laraine Day
Dr. Blair ..... Brian Aherne
Norman Clyde ..... Robert Mitchum
Gene Raymond, Sharyn Moffett, Ricardo Cortez, Henry Stephenson, Katherine Emery, Reginald Denny, Fay Helm, Helene Thimig

13 Rue Madeleine

Twentieth Century - Fox — War Espionage

In bringing "13 Rue Madeleine" to the screen Producer Louis de Rochemont again employs the format he used for "The House on 92nd Street," and prior to that in the subjects he once produced for the March of Time.

Like Mr. de Rochemont's predecessor film, "Madeleine" is a swift moving and highly exciting melodrama of espionage utilizing fact and fiction, off-screen narrative, clever camera techniques and a semi-documentary approach.

For a story he has taken the activities of one branch of the Government's vast intelligence service during the war—a service long kept secret but which closely paralleled the activities of the Office of Strategic Services. Beginning to show slightly his long years of acting, James Cagney heads the cast as the cat-like, quick-punching groupment chief of some 16 novice agents of whom one, Richard Conte, is a Nazi spy, and Annabella and Frank Latimore are members of the intelligence group.

It is around these people that the story of espionage is told. Their missions are to sell the Germans a plan of invasion through Holland (via Conte) then capture a traitorous Frenchman who has aided in the development of Germany's V-2 rocket sites.

Based on an original story by John Monks, Jr., and Sy Bartlett, Henry Hathaway, director of "The House on 92nd Street," has again retained a documentary and realistic style, and in so doing the picture emerges as one full of suspense that will keep the audience on the edge of their seats.

Seen in the home office projection room in New York. Reviewer's Rating: Very good.—GEORGE H. SPIRES.

Release date, January, 1947. Running time, 95 min. PCA No. 11740. General audience classification.
Bob Sharkey ..... James Cagney
Suzanne de Bouchard ..... Annabella
Bill O'Connell ..... Richard Conte
Jeff Lassiter ..... Frank Latimore
Walter Abel, Melville Cooper, Sam Jaffe, Marcel Rousseau, Richard Gordon, Everett G. Marshall, Blanche Yurka, Peter Van Zerneck, Alfred Linder, Ben Low, James Craven, Roland Belanger, Horace MacMahon, Alexander Kirkland, Donald Randolph.

The Fabulous Suzanne

Republic—Romantic Comedy

Here is a gay, light-hearted film which is chock-full of laughs and hilarious situations. There is plenty of romance, too. Barbara Britton as Suzanne gives a sprightly performance which should win her new fans. Rudy Vallee gives a good characterization with his straight-faced variety of comedy. He sings one number, "A Couple of Years Ago." The leading performers present comic situations in an entertaining manner.

The story is novel and pleasing. Suzanne, as a waitress in Bill's Diner, has a lucky pin and by using the pin she is able to pick horse race winners, but she does not bet because she cannot afford to. She inherits some money and decides to try her luck in Wall Street. She is in love with the diner owner, played by Bill Henry, but he wants to make some money before they marry, and he will not use her money. In New York, Suzanne meets Rudy Vallee, a serious manager of an investment firm. However, he and his happy-go-lucky brother, played by Richard Dennings, both fall in love with Suzanne. With her luck pin, the girl chooses stocks that sky-rocket. The boys' father, played by Otto Kruger, meets the young lady and tries to win her for himself. When the father realizes that Suzanne loves Bill, the diner man, he effects a reconciliation.

Steve Sekely, the associate producer and director, has fashioned a film to amuse and entertain audiences. Tedwell Chapman and Randall Faye wrote the screenplay, which is based on the original story by William Bowers and Tedwell Chapman.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, December 15, 1946. Running time, 71 min. PCA No. 11607. General audience classification.
Suzanne ..... Barbara Britton
Hendrick Courtney, Jr. ..... Rudy Vallee
Hendrick Courtney, Sr. ..... Otto Kruger
Richard Denning, Bill Henry, Veda Ann Borg, Iren Agay, Grady Sutton, Frank Darian, Harry Tyler, Eddie Fields, Al Hammer

The Beast with Five Fingers

Warners—Mystery Melodrama

Showmen who notify their customers that this mystery melodrama is a field day for Peter Lorre will be getting the news of first importance about the picture to the right people. It's an item in the suspense category, with the puzzlement carried well into the final minutes of play, and this time the onlookers who suspect Mr. Lorre is responsible for the killings that occur find their suspicions justified.

A small town in Italy is the scene, and the year is 1900. The screenplay by Curt Siodmak, from a story by William Fryer Harvey, presents Victor Francen as a wealthy recluse who has learned to play the piano well with his one good hand, and who is attended by an American nurse and a house man given to astrology. After the recluse dies, violently, a disembodied hand, believed to be the one which has been amputated from his body mysteriously after death, appears to accomplish a series of killings between sessions of playing the piano, nocturnally, just as the recluse played it in life. It's pretty spooky until the final disclosure of how the man servant (Lorre) managed it all by concealed phonograph records, etc.

William Jacobs produced and Robert Florey directed adequately.

Previewed at the Academy Award theatre, Los Angeles, to an all-press audience. Reviewer's Rating: Average.—W. R. W.

Release date, not set. Running time, 90 min. PCA No. 11334. General audience classification.
Conrad Ryler ..... Robert Alda
Julie Holden ..... Andrea King
Peter Lorre, Victor Francen, J. Carroll Naish, Charles Dingle, John Alvin, David Hoffman, Barbara Brown, Patricia White, William Edmunds, Belle Mitchell, Ray Walker, Pedro de Cordoba

The Unknown

Columbia—Melodrama

An unusual excursion into the macabre is taken in Columbia's "The Unknown," a story that details a long tragedy visited upon a docile daughter by a wilful mother. In depicting this story of confused and foggy moods, director Henry Levin employs such time-honored devices as secret passageways, eerie outcries and mysterious shadows, not to mention a gallery of sphinx-visaged people who stalk about.

When Karen Morley, the daughter, reveals to her wealthy southern parents that she has married against their will, a scuffle ensues in which her father is accidentally killed by her husband, Robert Wilcox. Wilcox is banished from the house, with Miss Morley eventually becoming unbalanced.

A number of years have swept by when the story is picked up again with Miss Morley's daughter, Jeff Donnell, returning to the family homestead to receive her inheritance. From this point on murder and other melodramatic events happen hurriedly. It takes the activities of two detectives to clear up things and pave the way for Miss Morely to reunite with her long-exiled husband.

Also, before the final reel has run its course, a romance develops between Miss Donnell and a young lawyer involved in the goings-on. Intermingled here and there are a number of subplots, mostly calculated to divert attention from the solution to the mystery.

Unfortunately for the film, produced by Wallace MacDonald, there are a number of sluggish sequences which might easily sacrifice audience interest. Performances are generally acceptable. Malcolm Stuart Boylan and Julian Harmon did the screenplay.

Seen at the Waverly theatre, New York, before an impassive audience. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, July 4, 1946. Running time, 70 min. PCA No. 11679. General audience classification.
Rachel Martin ..... Karen Morley
Jack Packard ..... Jim Bannon
Jeff Donnell, Robert Scott, Robert Wilcox, Barton Yarborough, James Bell, Wilton Graff, Helen Freeman, J. Louis Johnson, Boyd Davis

Temptation

Universal—Egyptian Drama

Egypt about 1900 is the setting for a story about a fascinating woman, played with skill by Merle Oberon. She receives convincing support from George Brent, Paul Lukas and Charles Korvin. Edward Small produced this film for International Pictures.

The atmosphere and setting are maintained throughout by the efforts of the director, Irving Pichel. The film is from the novel, "Bella Donna" by Robert Hichens, and the play by James Bernard Fagan. "Bella Donna" means two things: a beautiful woman and a deadly poison. Miss Oberon, gowned by Orry Kelly in costumes of the period, fulfills the first definition. Furthermore, in her characterization she is an unscrupulous and designing woman who resorts to lying and murder to satisfy her own desires.

Miss Oberon as the woman of uncertain virtue decides to marry a wealthy archaeologist, played by George Brent. Together they journey to Egypt and at first she is content to play the part of the devoted wife because he can provide luxuries and comforts. Paul Lukas, playing the part of a doctor and devoted friend of the archaeologist, realizes that everything the woman does is to further her selfish desires. The husband's love for his wife blinds him to her true character.

Later she meets an Egyptian, played by Charles Korvin, who is as unscrupulous as herself, and becomes infatuated with him. Her love for the Egyptian leads her to attempt to murder her husband. However, Miss Oberon is seized with remorse and does not kill her husband, but poisons her lover. After a time the police discover the crime, but before they seize her, she is killed by a cave-in at the excavations.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, December, 1946. Running time, 98 min. PCA No. 11842. Adult audience classification.
Ruby ..... Merle Oberon
Nigel ..... George Brent
Baroudi ..... Charles Korvin
Isaacson ..... Paul Lukas
Lenore Ulric, Arnold Moss, Ludwig Stossel, Gavin Muir, Ilka Gruning, Robert Capa, John Eldredge, Andre Charlot, Suzanne Cloutier, Gloira Lloyd, Mary Young, Aubrey Mather, Samir Rizkallah, Egon Breacher.

(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

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7405	Uncivil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7424	When the Wife's Away (7) (H. Herbert)	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7483	High Blood Pleasure (19) (Shilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
7407	Monkey Businessman (18) (Stooges)	6-20-46	3363
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	....
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Cchilling & Lane)	7-25-46	3239
7427	Mr. Wright Goes Wrong (19) (S. Holloyay)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	....
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½) (Stooges)	10-3-46	3298
8421	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	3322
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (17) (V. Vague)	11-21-46	....
8431	Society Mugs (16) (S. Howard)	9-19-46	....
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (S. Holloway)	11-28-46	....
8403	Three Little Pirates (18) (Stooges)	12-5-46	....
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	....
8404	Half Wit's Holiday (17½) (Stooges)	1-9-47	....
8436	Meet Mr. Mischief (H. Von Zell)	1-23-47	....
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7503	Picnic Panic (6)	6-20-46	3066
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8502	Cockatoos for Two (6)	11-21-46	....
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7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better (6½)	7-4-46	3163
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7753	Unsure Runts (7½)	5-16-46	3066
7754	Mysto Fox (7)	8-29-46	3239
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7955	Art Mooney & Orchestra (11)	4-4-46	3019
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Saxie Dewell and Orchestra (10)	7-18-46	....
7958	Bobby Byrne Orchestra (10)	8-15-46	3239
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8952	Machito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orch.	12-19-46	....
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7657	No. 7 Chickory Chick (10)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	....
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8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3363
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5657	No. 7 (Re-sale) Christmas Carols (10½)	12-46	....
8655	No. 5 Rumors Are Flying (Leibert)	1-23-47	....
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7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
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8854	No. 4 (Skolsky Party) (9½)	12-26-46	....
8855	No. 5 (Movie Columnists)	1-23-47	....
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7806	Canine Champion (9½)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-15-46	....
7808	Diving Aces (9)	5-30-46	3066
7800	Flying Hoofs (9) (Horse Racing)	6-27-46	....
7810	Deep Sea Fishing (9)	8-15-46	3239
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8802	Ten Pin Magic (10)	10-24-46	3348
8803	HI-LI (9½)	11-21-46	3363
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M-G-M

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T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	3349
T-718	Over the Seas to Belfast (9)	8-31-46	3298
T-811	Glimpses of California (9)	10-26-46	3363
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S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (10)	1-19-46	2850
S-758	Studio Visit (10)	5-11-46	3349
S-759	Equestrian Quiz (10)	5-18-46	3322
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S-853	I Love My Husband, But (9)	12-7-46	....
S-854	Playing By Ear	12-28-46	....
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W-736	The Milky Waif (7)	5-18-46	3349
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PARAMOUNT

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E5-4	Peep in the Deep (7)	6-7-46	3163
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E5-6	Rodeo Romeo (6)	8-16-46	3128
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D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
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P5-4	Sheep Shape (7)	6-28-46	3018
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RKO

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64,107	Donald's Double Trouble (7)	6-28-46	....
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63,404	Wall Street Blues (17)	7-12-46	3128
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73,401	I'll Build It Myself (15)	10-18-46	....
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63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63,704	Twin Husbands (18)	5-10-46	3018
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63,107	No Place Like Home (16)	5-3-46	2997
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6256	Louisiana Springtime (8)	12-21-45	2653
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6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
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7252	Jamaica (8)	9-13-46	3225
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(Color)

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6354	Sea Sirens (8)	5-10-46	3043
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7351	Winter Holiday (8)	9-27-46	3239
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6509	The Talking Magpies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-20-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
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6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
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7503	The Electronic Mouse Trap (7)	9-6-46	3363
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	3363
7506	The Housing Problem (7)	10-25-46	3363
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7508	The Uninvited Pests (7)	11-29-46	....
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	....
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V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
	DRIBBLE PUSS PARADE		
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers (8)	5-31-46	3128
	FEMININE WORLD SERIES		
6201	Behind the Footlights (8)	4-5-46	2974
	THE WORLD TODAY		
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

DAFFY DITTIES (Color)

....	The Lady Said No. (8)	4-26-46	2987
..	Choo Choo Amigo (8)	7-5-46	3138
...	Pepito's Serenade (8)	8-16-46	....
	LOEW MUSICOLOR		
....	Toccatta and Fugue (10)	10-15-46	3274

UNIVERSAL

LANTZ COLOR CARTUNES

1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home (7)	4-15-46	3138
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	....
2322	Wacky Weed (7)	12-16-46	....
	PERSON — ODDITIES		
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	3263
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262
	JUVENILE JURY SERIES		
2361	No. 1 (11)	12-16-46	....
	VARIETY VIEWS		
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (19)	4-1-46	2927
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	3225
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
2341	Bear Facts	....	....
	NAME-BAND MUSICALS		
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	....
2302	Champagne Music (15)	11-20-46	....
2303	Tumblewood Tempos (15)	12-4-46	....
2304	Moonlight Melodies (16)	12-18-46	....
	SING AND BE HAPPY SERIES		
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018
2381	Bit of Blarney (10)	9-30-46	3225
	SPECIAL FEATURETTES		
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2827
	THE ANSWER MAN		
2391	No. 1 (10)	10-21-46	....
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-16-46	3348
	TECHNICOLOR SPECIALS		
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
	FEATURETTES		
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days (20)	11-30-46	....
3103	Alice in Movieland (20)	12-21-46	....
3104	Dog and the Orchard (20)	1-11-47	....
	SPORTS PARADE (Color)		
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Seat Spear Fishing (10)	5-18-46	3019
2509	The Riding Hanneferds (10)	6-20-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3505	Let's Go Swimming (10)	1-4-47	....
	MELODY MASTER BANDS		
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt and His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2941
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (10)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	....
3603	Big Time Review (10)	1-25-47	....
	BLUE RIBBON HIT PARADE (Color		
2303	Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf (7)	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3091
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	The Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
	MERRIE MELODIES CARTOONS (Color)		
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Three I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-28-46	3363
	"BUGS BUNNY" SPECIALS (Color)		
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny (7)	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348
	VITAPHONE VARIETIES		
2405	Peeks at Hollywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940
3401	So You Want to Save Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck? (10)	12-28-46	....

MISCELLANEOUS

	The Secret Battle (Telenews)	7-26-46	3174
	Moscow Music Hall (Artkino) (31)	9-6-46	3239
	Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286
	Operation Underground (Telenews) (18)	12-11-46	3349
	Woman Speaks (Film Studios of Chi.)		
	Vol. 1, Release 1	8-46	....
	Vol. 1, Release 2	9-46	....
	Vol. 1, Release 3	10-46	....
	Vol. 1, Release 4	11-46	....

SERIALS

COLUMBIA

7180	Chick Carter Detective (15 episodes)	7-11-46	....
8120	Son of the Guardsman (15 episodes)	10-24-46	....

REPUBLIC

581	The Phantom Rider (12 episodes)	1-26'46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-47	3349

UNIVERSAL

1781-1793	The Scarlet Horseman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	3312

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3375-3376, issue of December 21, 1946.

Feature product listed by Company on page 3364, issue of December 14, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	....	.....	....	3312	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
Angel and the Badman, The	Rep.	....	John Wayne-Irene Rich	Jan. 15,'47	....	.....	....	3336	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3350
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Appassionata (Swedish)	Saga	....	Viveca Lindfors-George Rydeberg	Nov. 16,'46	93m	Dec. 7,'46	3347	....	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	.....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3350
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	90m	Dec. 21,'46	3374	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3350
Beginning or the End, The	MGM	...	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	...	...
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Best Years of Our Lives (Spcl.)	RKO	....	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	....
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3350
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	..
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3288
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	...	2930
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	..	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	70m	Sept. 21,'46	3211	3031	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept. 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3288
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man, The	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
Calendar Girl	Rep.	....	Jane Frazee-William Marshall	Jan. 29,'47	....	.....	....	3335	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	(T) Dec. 13,'46	98m	Dec. 21,'46	3373	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
California Trail (formerly Cisco and the Angel)	Mono.	....	Gilbert Roland-Martin Garralaga	Jan. 11,'47	....	.....	....	3287	....
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carmen (French)	Superfilm	....	Viviane Romance-Jean Marais	Nov. 26,'46	102m	Dec. 7,'46	3346	....	....
Carnival (British)	GFD	....	Sally Gray-Michael Wilding	Not Set	93m	Nov. 9,'46	3297	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3264
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Children of Paradise (French)	Korda	....	Jean-Louis Barrault-Arletty	Nov. 15,'46	161m	Nov. 9,'46	3298	....	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3288
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Come and Get It (Reissue	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3288
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	(T) Nov. 15,'46	83m	Nov. 23,'46	3321	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	...	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3288
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Hand, The (French)	Dist. Films	....	Pierre Fesnay-Josseline Gael	Not Set	80m	Nov. 16,'46	3310	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3288
Dick Tracy Versus Cueball (Bl. 3)	RKO	....	Morgan Conway-Anne Jeffreys	(T) Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	3312	....
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	....	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fantasia (R.) (Spl.) (Color)	RKO	292	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The	RKO	....	Loretta Young-Joseph Cotten	Not Set	....	.....	....	3364	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	702	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	3350
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3288
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius and the Nightingale (Italian)	Superfilm	....	Maria Cebotaria-Rossano Brazzi	Nov. 8,'46	137m	Dec. 7,'46	3347	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Ginger	Mono.	....	Frank Albertson-Barbara Reed	Jan. 4,'47	....	.....	....	3312	....
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr 27,'46	2962	2784	....
Gun Town	Univ	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat (Special)	RKO	662	Ginger Rogers-Jean Pierre Aumont	Apr. 30,'46	101m	Apr. 27,'46	2961	2883	3228
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	....	.....	....	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	.....	....	3363	....

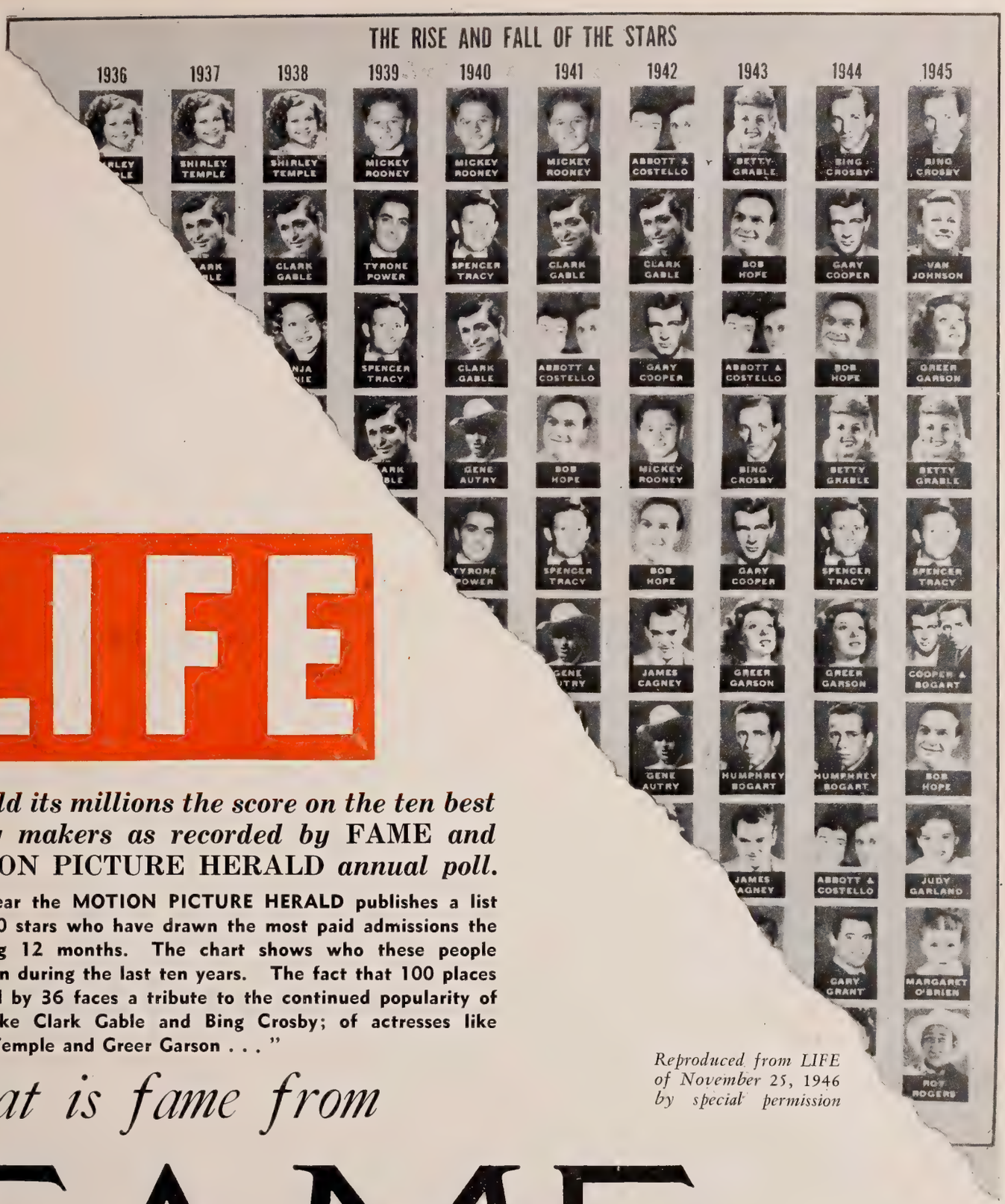
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3288
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	.....	....	3363	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3264
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Yours	Univ.	....	Deanna Durbin-Tom Drake	Dec.,'46	....	.....	....	3348	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	.. .
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	(T) Dec.,'46	130m	Dec. 21,'46	3373	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3288
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (Brit.)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	...
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Not Set	128m	Sept. 21,'46	3209	2883	..
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	...	...
Jungle Flight	Para.		Robert Lowery-Anne Savage	Not Set	....	.....	...	3126	...
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	...
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† **KID** from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3288
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3350
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	....	.....	....	3312	....
Lady in the Lake	MGM	....	Robert Montgomery-Audrey Totter	(T) Nov. 25,'46	105m	Nov. 30,'46	3333	3312	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	..
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3187	....
La Symphone Pastorale (Fr.)	Films Gibe	....	Michele Morgan-Pierre Blanchar	Not Set	115m	Dec. 7,'46	3346	....	....
Laughing Lady (Brit.)	Brit. Natl.	..	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	. .	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Lighthouse	PRC	...	John Litel-June Lang	Dec. 10,'46	...	.....	....	3312	....
Lightning Raiders	PRC	..	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	.	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	..	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	UA		Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM		"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....

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Locket, The (Block 3)	RKO	....	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	.. .
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	....	Gerald Mohr-Eric Blore	(T) Dec. 20,'46	....	.....	....	3348	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
Love Laughs at Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	(T) Dec. 2,'46	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	.
MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	...	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	..
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3762		...
Magnificent Doll	Univ.	....	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	....
Magnificent Rogue	Rep.	....	Lynn Roberts-Warren Douglas	Not Set	72m	Nov. 16,'46	3309	....	.
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Morocco, The (Brit.)	English	...	Anton Walbrook-Margaretta Scott	Nov. 23,'46	89m	Nov. 30,'46	3334	....	....
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	...
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	.....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	....	Jon Hall-Rita Johnson	Not Set	...	...	...	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	(T) Nov. 18,'46	87m	Nov. 23,'46	3321	3066	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3288
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3288
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	(T) Nov. 18,'46	94m	Nov. 23,'46	3322	3031	....
My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3350
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	3350
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3288
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	
No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3350
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	...	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3350
Notorious Gentleman (British)	Univ.	1066	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	...
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	...
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	...	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	...	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overlanders, The (British)	GFD	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris Frills (French)	Leo Cohen	....	Micheline Presle-Raymond Rouleau	Nov. 24,'46	123m	Dec. 7,'46	3347	....	....
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....

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People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	(T) Nov. 15,'46	87m	Nov. 23,'46	3321	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.		Betty Hutton-John Lund	Not Set	....	.....	....	2939	..
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (British)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pilgrim Lady, The	Rep.	....	Adele Mara-Warren Douglas	Jan. 22,'46	....	.....	....	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	...
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (French)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Jan. 24,'47	....	.....	....	3311	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	....	Robert Lowery-Patricia Morrison	Jan. 1,'47	....	.....	....	3311	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (Color)	English		Documentary	May,'46	70m	Oct. 5,'46	3237		...
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	....	.....	....	3348	....
Razor's Edge, The	20th-Fox	647	Tyrone Power-Gene Tierney	Dec.,'46	146m	Nov. 30,'46	3334	3127	....
Rebecca (Reissue)	UA	...	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	....	Alan Curtis-Ann Savage	Feb. 1,'47	....	.....	....	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	...
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Monte Cristo, The	Col.	....	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46		.....	....	3007	.
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	..
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
San Quentin (Block 3)	RKO	....	Lawrence Tierney-Marion Carr	(T) Dec. 17,'46	66m	Dec. 7,'46	3345	3336	....
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
School for Secrets (Brit.)	GFD	....	Ralph Richardson-Raymond Huntley	Not Set	108m	Dec. 7,'46	3346	....	....
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	.. .
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	...
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	...
Seven Were Saved	Para.		Richard Denning-Catherine Craig	Not Set		...		2972	...
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	..
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	.
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	...
Shocking Miss Pilgrim, The (color)	20th-Fox		Betty Grable-Dick Haymes	Not Set	....	.....	....	2884	
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3350
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	....	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	...
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Jan. 10,'47	....	.....	....	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3350
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830		....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3350
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Scheherazade (color)	Univ.	....	Brian Donlevy-Yvonne de Carlo	Not Set	....	.....	....	3312	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	....	.....	....	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	....
South of the Chisholm Trail	Col.	....	Charles Starrett-Smiley Burnette	Jan. 30,'47	....	.....	....	....	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stairway to Heaven (Brit.) (col.)	Univ.	....	David Niven-Kim Hunter	Not Set	104m	Nov. 16,'46	3310		....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	....	.....	....	3348	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	....	.....	....	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kelly-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3288
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	....	Sonny Tufts-Ann Blyth	Dec.,'46	87m	Dec. 14,'46	3361	3274	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmueller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation	Univ.	....	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnett	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
13 Rue Madeleine	20th-Fox	....	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	....
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224		....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3350
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....

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Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM		Robert Walker-Judy Garland	(T) Dec. 12,'46	137m	Nov. 16,'46	3309	2963	..
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	108m	Dec. 14,'46	3361	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail Street	RKO	....	Randolph Scott-Anne Jeffreys	Not Set	....	.....	....	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trap, The	Mono.	607	Sidney Toler-Mantan Moreland	Nov. 30,'46	....	.....	....	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.		Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Edie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Turning Point, The (Russian)	Artkino	....	Mikhail Derzhaven-Pavel Andrievsky	Oct. 26,'46	107m	Nov. 9,'46	3298	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3288
Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3350
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Unexpected Guest	UA	....	Bill Boyd-Rank Brooks	Not Set	61m	Dec. 14,'46	3362	....	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	..
Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	..
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (Color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics		Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31		..	..
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	....	.....	....	3363	....
Vacation in Reno (Block 3)	RKO	....	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3350
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (col.)	20th-Fox	....	John Payne-June Haver	Not Set	92m	Nov. 30,'46	3333	....	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	....	Margaret Lockwood-James Mason	Dec.,'46	98m	Dec. 14,'46	3361	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild West (color)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	.....	....	2883	....
Woman to Woman (British)	Brit. Natl.	....	Douglass Montgomery-Joyce Howard	Not Set	100m	Nov. 16,'46	3310	....	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	135m	Nov. 30,'46	3333	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188



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Murder in Reverse

Great Expectations

Humoresque

Alias Mr. Twilight

Lady Chaser

Jericho

Green for Danger

Stars Over Texas

(In News Section)

Mr. District Attorney

The TOP TEN

Moneymaking Stars

. . . designated by the nation's exhibitors reporting in the fourteenth annual selection by Motion Picture Herald and Fame

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GREER GARSON


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KATHARINE HEPBURN


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★

"THE YEARLING"
(*Technicolor*)
Gregory Peck, Jane Wyman
Claude Jarman, Jr.

"TILL THE CLOUDS ROLL BY"
(*Technicolor*) *Stars Alphabetically*
June Allyson — Lucille Bremer
Judy Garland — Kathryn Grayson
Van Heflin — Lena Horne
Van Johnson — Angela Lansbury
Tony Martin — Virginia O'Brien
Dinah Shore — Frank Sinatra
Robert Walker

"THE SECRET HEART"
Claudette Colbert — Walter Pidgeon
June Allyson

"LADY IN THE LAKE"
Robert Montgomery

"THE SHOW-OFF"
Red Skelton

"THE SEA OF GRASS"
Spencer Tracy — Katharine Hepburn
Melvyn Douglas — Robert Walker

"THE MIGHTY McGURK"
Wallace Beery

"A WOMAN OF MY OWN"
Greer Garson

"LOVE LAUGHS AT ANDY HARDY"
Mickey Rooney — Lewis Stone

"THE BEGINNING OR THE END"
Brian Donlevy — Robert Walker

"SUMMER HOLIDAY"
(*Technicolor*)
Mickey Rooney — Gloria De Haven
Walter Huston — Frank Morgan
"Butch" Jenkins

"THIS TIME FOR KEEPS"
(*Technicolor*)
Esther Williams — Lauritz Melchior
Jimmy Durante — Johnnie Johnston
Xavier Cugat

"THE UNFINISHED DANCE"
(*Technicolor*)
Margaret O'Brien

"HIGH BARBAREE"
Van Johnson — June Allyson

"FIESTA"
(*Technicolor*)
Esther Williams — Akim Tamiroff
Ricardo Montalban — Cyd Charisse

"IT HAPPENED IN BROOKLYN"
Frank Sinatra — Kathryn Grayson
Jimmy Durante

"TENTH AVENUE ANGEL"
Margaret O'Brien

"TO KISS AND TO KEEP"
Gene Kelly

"GREEN DOLPHIN STREET"
Lana Turner — Van Heflin
Donna Reed — Richard Hart

"A LOVE STORY"
Katharine Hepburn — Paul Henreid
Robert Walker

YEAR IN YEAR OUT—TBOCFMGM

(The Big Ones Come From M-G-M!)


WILLIAM POWELL

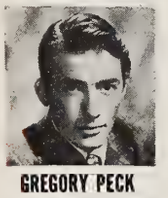

MICKEY ROONEY


FRANK SINATRA


KATHRYN GRAYSON

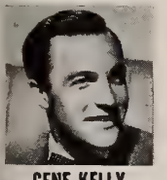

JUNE ALLYSON


ROBERT TAYLOR


GREGORY PECK


MARGARET O'BRIEN


IRENE DUNNE


GENE KELLY


ROBERT MONTGOMERY


ESTHER WILLIAMS


MYRNA LOY


ROBERT WALKER


LUCILLE BALL


WALLACE BEERY


ANN SOTHERN


RED SKELTON


BRIAN DONLEVY


LIONEL BARRYMORE


GEORGE MURPHY


LASSIE

JOAN CRAWFORD

WINNER OF THE 1945 ACADEMY AWARD FOR 'MILDRED PIERCE' IN ANOTHER HISTORY-MAKING ROLE!





"Love me now," she said, "hate me later"... and then all the warmth of their nearness engulfed these two who met and kissed and never should have met again!

JOHN GARFIELD

"Humoresque"



Screen Play by Clifford Odets and Zachary Gold
Based on a Story by Fannie Hurst
Music Conducted by Franz Waxman

WITH OSCAR LEVANT

DIRECTED BY J. CARROL NAISH · JEAN NEGULESCO

PRODUCED BY JERRY WALD

A proud holiday at Warners' **HOLLYWOOD** *Now Playing*

WARNER GREATNESS GOING INTO A GREAT NEW YEAR



IN NEW YORK AT THE HOLLYWOOD

AND IN LOS ANGELES AT THE

HOLLYWOOD, WILTERN AND DOWNTOWN

"SUPER-CHARGED WITH SUSPENSE, SEETHING ACTION, DRAMATIC IMPACT! WILL GET RECORD GROSSES!"

—MOTION PICTURE DAILY

"A WALLOP!"

—FILM DAILY

"SMASH!"

—HOLLYWOOD REPORTER

"SURE-FIRE!"

—VARIETY



20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 165, No. 13 — December 28, 1946

POLITICS & BUSINESS

THE international and political environment of the motion picture industry grows ever more complex and last week reached some tense expression, reflecting movements which can bear upon showmanship and entertainment merchandising around the world.

Perhaps most urgent was that session in Washington before the House sub-committee on foreign trade and shipping of the Special Committee on Post-war Economic Policy and Planning, from which came a New York headline, "Film Heads Pledge Reform in Exports".

The keynote seems to have been from Chairman Eugene Worley of Texas, who read dispatches which charge the motion picture with portraying the United States as "a nation of morons and gangsters", giving the impression that most Americans are engaged in "either crime or frivolity".

That is a tediously familiar charge. Not less than twenty years ago there were charges made in Parliament that American movies were wrecking the white man's rule in Asia by pictures which showed white men capable of acts of violence and moral transgressions.

Mr. Shakespeare has given us in the amber of his drama a deal about war and pillage and murder, also intrigue. We have also had considerable about outlawry and deeds of derring-do, not always entirely legal, by such figures as Robin Hood and Dick Turpin. Then there were Captain Kidd and Sir Henry Morgan. The world has not arrived at a condemnation of their nation and its peoples in consequence of what their authors and dramatists have found as subject matter for entertainment.

What about those ingenious scoundrels pursued by Sherlock Holmes? We could have quite a time of it with similar exploration of the implications, if any, in the picaresque recordings of Dumas, Balzac and DeMaupassant, together with some gloom from Ibsen, Leo Tolstoi and a considerable assortment of other tragic Russians.

Drama and literature, being devices of diversion and vicarious experience in contrast with the customers' daily lives, are often to be concerned with departures from the norm of human conduct. There is a lot of utter piffle in this contention that the American film misinforms the world about America. It may perhaps show other peoples what many Americans find entertainment in the theatre. Are we a nation of pugilists because a lot of us go to prize fights?

Anyway, that Washington session seems to have had a soft answer from representatives of the Motion Picture Association. The promise would seem to be that we presently will be exporting sweetness and light purveyed in the soft accents of a perfect people in the best of all possible worlds.

* * * *

MEANWHILE, in New York came word of the United Nations film program to which the UN General Assembly has granted $450,000 for pictures to tell the world of the current effort toward lasting peace. One gathered from the expression of Mr. Edmund Wright, secretary to the budget committee, that this goes mostly to shorts, designed, according to *Motion Picture Daily*, for "both theatrical and non-theatrical distribution on a global basis". Also, that "distribution arrangements remain to be worked out, with the possibility that the industry may be called upon to donate some of its facilities for handling the pictures in this country".

Obviously, distribution and exhibition constitute the real problem, conditioned not a little by what production does. We went through that with the "war shorts", which had quite as much urgency behind them as "peace shorts" can have now.

* * * *

At mid-week there was a word for the American picture and Hollywood from Mr. Adolph Zukor, chairman of the board of Paramount and elder statesman of the industry, just returned from a sojourn overseas.

"Hollywood makes pictures for the world," he observed at a luncheon gathering. "It has studied the wants of audiences everywhere and, in consequence, it makes the best pictures in the world." He considered that people "who have made maybe sixteen pictures in their lifetime become self-appointed oracles to tell the world what's wrong with Hollywood".

"Our industry and the men in it are deserving of respect. Some of us have worked forty-five years for that. We have something to be proud of."

■ ■ ■

THE pixie little adventuress of the arts, Television, got its great publicity break across the world right in the midst of the Christmas rush with an experiment in hypnotism. It was conducted by the British Broadcasting Corporation, in private. It seems that a dozen members of the staff were assembled and subjected to the suggestions of Mr. Peter Casson, musical comedy actor, ex-sailor from the Royal Navy, and that he put half of them to sleep forthwith.

Now the B.B.C. announces a ban on hypnotic acts for television, and over here in New York Mr. John F. Royal, vice-president of the National Broadcasting Company, agreed, observing that "we feel that hypnotism could be a very dangerous thing".

There are those whose experience with both radio and television has at times indicated there was some difficulty in keeping awake.

Perhaps there is too much alarm. So far, it would appear that both radio and television strive mightily to keep the customers awake. Do you remember the night a suggestion from Mr. Orson Welles sent the citizenry out with shotguns to repell the invaders from Mars?

■ ■ ■

The arithmetical manifestations of the motion picture continue to make notable progress. Several years ago now, we noted that it was not considered good form to announce a production budget at less than a million dollars. Meanwhile, the astronomical figures of the war economy have worked their educational influences and we are now having the biggest and best lawsuits in the history of the art. The total for last week was around fifteen million dollars in claims. The issues seem to be more than moderately colossal.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Reaction Meter

A NEW instrument for measuring and analyzing audience reactions during the screening of a picture will be put to use by MGM. The testing device, called "Cirlin Reactograph," was recommended by the company's Motion Picture Research Bureau following a series of tests. The "Reactograph" from now on will be operated on the coast to permit changes or cuts before the final studio negative is made. The instrument registers the individual reaction for every person participating in the test. It also summarizes the likes and dislikes which are recorded and analyzed separately.

Long Term

WARNER BROTHERS has announced that it has signed Humphrey Bogart to a new 15-year contract and declares that the contract is the longest term agreement on record for a screen actor. While it isn't official, it is understood that the screen's tough guy will receive $200,000 a picture and will have the right to refuse stories and directors. Further it is reported that the contract calls for Bogart to make two pictures during the first year of the new contract and one picture a year for the remaining 14 years for Warner Brothers and one picture a year for whatever other studio he may select. His first picture under the new pact is "Dark Passage," in which he will co-star with Lauren Bacall.

At Home

PETER PAUL RUBENS, the master painter, whose Antwerp, Belgium, palace was recently restored to its primitive state by the municipality, is to be the subject of a film to be made in Belgium shortly. The role of Rubens will be played by Victor Francen, the Belgian, who has appeared in numerous American pictures. Camille Huysmans, the Socialist Prime Minister and Burgomaster of Antwerp, will be one of the two technical advisers on the film.

"Who Cares"

ON THE OTHER SIDE of the Atlantic, in London, Samuel Goldwyn last week declined to discuss his recent criticism of Hollywood, but he did have some things to say about American vs. English pictures. Said he: "If a picture is great, who cares whether it was made in Hollywood or in England? Does anyone believe that healthy competition between the British and American picture producers will damage the good relations between our two countries?" And then back to his own particular product, "The Best Years of Our Lives," Mr. Goldwyn revealed that Molotov had seen the picture twice; once in New York, again, crossing the Atlantic on the *Queen Elizabeth*. Prime Minister Attlee was Goldwyn's first British customer. He has asked Mr. Goldwyn to show him the picture privately.

Welfare

NEVER LET it be said that the central council of the Parents and Teachers Association in Minneapolis isn't looking out for the welfare of the public and especially the younger generation of that city. Currently under way there is a campaign to eliminate horror films from the city's screens and radio thrillers from the airwaves. This is being done through the establishment of a "Parents' Clinic for Reviewing Objectionable Films and Broadcasts." At its annual meeting January 7 the Council's executive board will consider preliminary plans for studying the effects of horror entertainment on children's health. All information collected during the study will be submitted to film and radio companies with requests for more wholesome entertainment for juveniles. It was explained that the committee would not try to eliminate all radio thrillers but would request special attention to their elimination on the air between 3:30 and 8:30 P.M. "In return for the cooperation of the radio and motion picture companies," Hugh E. Flynn, chairman of the campaign, said, "we can assure them the wholehearted support of parents for any worthwhile entertainment."

NBC Digest

THE NATIONAL BROADCASTING Company has turned publisher with the *NBC Digest*, a pocket size volume which digests important speeches, drama and humour broadcast over the NBC network. Vol. I, No. 1, dated October, but released this month, contains digests of speeches by James F. Byrnes, on "United States Policy in Germany"; Omar Bradley, "Our Responsibility to the Veterans," and the University of Chicago Round Table's "Progress in Cancer Research" and "The Paris Peace Conference." Items from the lighter side of broadcasting and excerpts from listeners' letters are used as fillers. Horton H. Heath is editor.

Black Market

HUNDREDS of Czech picture fans, reports the Motion Picture Export Association's Prague office, are paying black market prices to see American features. Seems that the lines for the evening performances stretched to such lengths that the fellow at the end didn't have a chance of getting into the theatre. Consequently, a black market boom has been thriving for the past three months at many of Prague's first run houses where MPEA product is released. During the early part of the month when "Here Comes Mr. Jordan" was playing, black market operations on tickets reached such proportions that the Czech Film Monopoly posted a warning threatening civil action against offenders.

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URGE retaliatory legislation to protect American film industry Page 17

ON THE MARCH—Red Kann in comment on industry affairs Page 18

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Pay Up or Close Up

KEY WEST exhibitors may soon be contributing 20 per cent of their Sunday net proceeds to the city's charitable institutions. Looks like they'll have to do this as required by law in order to keep their theatres open on Sunday. The City Commissioners have authorized City Manager O. J. S. Ellington to close all establishments operating illegally on Sunday and the law that Mr. Ellington will have to refer to is Ordinance No. 60 passed in 1913. This ordinance forbids motion picture shows to operate before 6 P.M. on Sunday and then exhibitors must "show pictures of a moral or educational nature that shall have been passed by a National Board of Censorship." That's bad enough, but the further provision is worse. The same ordinance requires the theatres to pay "twenty per cent of the net proceeds of such Sunday performance to a charitable institution established in this city." A city official has reported that Key West theatres have been commencing on Sunday at 3 P.M. and have not been paying any portion of their Sunday proceeds to any institution.

Premiere Equipment

JUST IN TIME for the influx of post-war premieres, the New York Regional Office of the War Assets Administration announces a sale of 52 surplus giant searchlights with mounts and accessories. The majority of the lights, designed for anti-aircraft defense, are 60 inches in diameter, generating 650,000,000 to 800,000,000 candlepower each. Just the thing for lighting up the Duke and Duchess of Windsor as they sweep through the marble corridors of Broadway's picture palaces.

Fair Trade

REPRESENTATIVE Francis E. Walter, Democrat, Pennsylvania, is agitating for a ban on Soviet documentaries and told a meeting of the House Post-War Economics Policy Committee last Friday that the State Department should insist that American documentary films be allowed to be shown in Russian in return for Russia's freedom to show its films here. John M. Begg, chief of the Department's motion picture committee, has acknowledged that the Department has failed in its efforts to persuade Russia to lift restrictions against American films. Mr. Walter termed the Russian films "propaganda, pure and simple." The committee, which is inquiring into the problems faced in foreign countries by American film producers, also heard Eric Johnston, president of the Motion Picture Association, declare that it would be "a grave blunder to use the screen deliberately as a weapon of political propaganda."

Cooperation

THE LOCAL motion picture emporium may well become New York's classroom of the future—at least part of the time anyway—if a plan proposed by New York's Century Circuit meets with approval. At a meeting in the Century offices last Friday, Fred J. Schwartz, circuit vice-president, outlined a plan whereby the circuit's 21 Manhattan theatres would donate all of their facilities to augment classroom studies. The program calls for presenting regular entertainment motion pictures with educational meaning, documentaries and classroom films in Century theatres on regular school mornings. Century would absorb the entire cost, including film rentals, and would make no admission charge. The plan received "unofficial" approval from Dr. John E. Wade, superintendent of schools, Maximilian Moss, member of the board of education, License Commissioner Benjamin Fielding and Roger Albright, director of Visual Education for the Motion Picture Association.

Surplus

A SURPLUS of $83,086 was revealed this week with the completion of the final audit of the War Activities Committee of the Motion Picture Industry. Two-thirds of this sum has been returned to George Borthwick on behalf of the eight major producers and distributors and one-third went to Leonard Goldenson, treasurer of the theatre division. The proportion was established on the basis of wartime contributions. During the four years of its activities the committee spent $2,111,706. The money was used to finance war-loan campaigns, the purchase of raw-stock for the 16mm gift film program for members of the armed forces in combat areas, production and distribution of a State Department film and other expenditures.

Polite Shorts

TO SHOW YOU how always to do the correct thing—like what napkin to use to absorb soup off your chin—Twentieth Century-Fox has decided to bring Emily Post's best-selling rules on etiquette to the screen. A series of shorts produced by Christy Hurrell will do the trick. The first short will be "The Boss Comes to Dinner."

PEOPLE

GEORGE NASSER, head of Nasser Brothers Theatres and president of the California Theatres Association, Friday was elected West Coast regional vice-president of the American Theatres Association.

ROBERT E. VINING has been named the new Motion Picture Export Association representative in Germany. He was to have sailed Friday to replace MORRIS GOODMAN. Mr. Vining was special assistant to Eric Johnston, president of MPA. No successor has been named.

NORMAN E. GLUCK has been appointed manager of the new Park Avenue theatre in New York which will be operated by Universal as a first run showcase, the company announced Monday.

EMANUEL FRISCH, associated with the Randforce Amusement Corp., Brooklyn, N. Y., since 1937, was elected treasurer of the company last Friday at a meeting of the board of directors. His father, the late LOUIS FRISCH, held the position of treasurer for many years.

LUIS R. LEE has been appointed manager of Monogram Pictures of Panama, it was announced last Thursday in New York by NORTON V. RITCHEY, president of Monogram International.

SIDNEY G. ALEXANDER, formerly eastern director of advertising and publicity of Selznick International-Vanguard Films, Monday was named director of the motion picture division of the New York office of Brisacher, Van Norden & Staff, New York.

STERLING HAYDEN, Paramount star, was warded the Silver Star in Hollywood last Wednesday for his war-time activities as a marine attached to the Office of Strategic Service.

ARTHUR ANDERSON, Warner branch manager in Minneapolis, will be guest of honor at a Variety Club dinner there some time in January for his work in aiding the Heart Hospital Fund.

SAM HINSON, manager of the Monogram exchange in Charlotte, N. C., has resigned to accept a position with Colonial Theatres of Valdese, N. C.

MARK GOLDMAN, formerly Pittsburgh branch manager for PRC, has been named manager of the company's exchange in Cleveland.

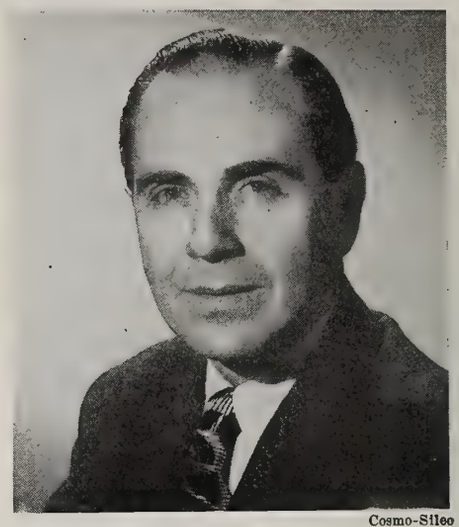
ROCK DILIONE, an engineer for the Walter Reade Circuit, was guest of honor at a dinner party at the Kingsley Arms Hotel in Asbury Park, N. J., last Wednesday celebrating his 34th year with the circuit.

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THIS WEEK the Camera reports:



REPUBLIC POWER. With three of the company's biggest pictures shooting simultaneously, stars and directors assembled with president Herbert J. Yates for the unusual picture above.
First row: Nelson Eddy, Marie Ouspenskaya, Vera Ralston, Mr. Yates, Ilona Massey, producer-director Frank Borzage and Elsa Lanchester. Second row: Leonore Ulric, George "Gabby" Hayes, vice-president Allen Wilson, Virginia Grey, associate producer-director Allan Dwan, Tamara Shayne, George Sorel, William Elliott; third row: John Carroll, Joseph Schildkraut, Grant Withers, Erno Verebes, Minna Gombell, Roscoe Karns, Frankie Darro; fourth row: Albert Dekker, John Ridgely, associate producer-director Joseph Kane, Hugo Haas.



Cosmo-Stileo

ARNOLD STOLTZ, for the past two years national director of advertising, publicity and exploitation for the New PRC Pictures, this week was appointed special national sales representative. It is a new post. Mr. Stolz won the Quigley Silver Grand Award in 1941.



By the Herald

AT THE LUNCHEON-interview last week, in New York, at which Adolph Zukor and George Weltner, Paramount executives, home from a trip, described Europe. Left to right: Claude Lee, Mr. Zukor, Curtiss Mitchell, Marjorie Weltner, Mr. Weltner.



IN HOLLYWOOD, Eagle-Lion president Arthur Krim, standing, and vice-president Bryan Foy, center, give the American angle to British visitor E. T. ("Teddy") Carr, General Film Distributors co-managing director.



By the Herald

AT MGM'S trade luncheon in New York, last week, host William F. Rodgers, right, sales vice-president, and William Ferguson, exploitation director, flank Terry Ramsaye, *Motion Picture Herald* editor.



BLOCK THAT TAX! Jack Day, manager of the Lee theatre, Richmond, Va., is shown as he broadcast from the screen a plea that patrons oppose a 10 per cent amusement tax proposed by Mayor Edwards. Customers signed form letters in the lobby.



By the Herald

PREPARING for the 1947 March of Dimes drive to aid the infantile fight. The film committee is shown examining pledge cards at the Hotel Astor, New York headquarters. Left to right, Warren D. Coss, assistant director of organization; Charles Reed Jones, advertising and publicity director; Felix Jenssen, national film division director, and David Bader, trade press director.



Cosmo-Sileo

TRIBUTE to Kate Smith, singer, and Sister Elizabeth Kenny, humanitarian, was paid last week by the Cinema Lodge, B'nai B'rith, at dinner in the Hotel Astor, attended by more than 800 in the entertainment fields. The two women were cited. At the left are Vincent Impellitteri, president of the New York City Council; Miss Smith; Jack Levin, Cinema Lodge president; Miss Kenny, and Alfred W. Schwalberg, Lodge honorary president.



EXCHANGE as classroom, right. Arthur Weinberger, Warners New York exchange manager, right, and Ben Block, head shipper, left, show students from New York University's course in motion picture management, the intricacies of handling prints. The students spent an evening listening to Mr. Weinberger talk on exchange practice, Mr. Block on prints and others on sales. Michael Zala, N.Y.U. instructor, is second from right.



VISITATION, at Shepherd's Bush studio, Great Britain. Ralph Smart, right, associate producer of the Australian film, "The Overlanders", drops in to chat with producer Sydney Box and his wife, Muriel. Mr. Smart several years ago wrote for pictures at Shepherd's Bush.



Mike Elkins

TIE-UP. Aiding the *New York Journal-American's* War Wounded Christmas Fund, the Rivoli Theatre, New York, under manager Monte Salmon's supervision, set up a collection stand out front. In the picture above, Mr. Salmon, seated, is shown with a group from the Barbizon School of Modeling, which provided models for the stand. The group comprises Margie Poling, Marie Saylor, Dick de Brown, and Hedy Roche.



TO LATIN-AMERICA, right. Dr. Willis H. Carrier prepares to sail from New York aboard the Santa Maria, for a four months' business and pleasure tour. All public conveyances will have air conditioning within 15 years, the board chairman of the Carrier Corporation predicted in an interview.



Metropolitan Photo

OPENING, and some guests. At the New York premiere last week of Liberty Film's RKO release, "It's a Wonderful Life": Mr. and Mrs. Ned E. Depinet. Mr. Depinet is RKO executive vice-president.



Metropolitan Photo

TRADE SCREENING, "It's a Wonderful Life", also in New York. Some foreign visitors attend. Left to right, Mark Spiegel, of the RKO foreign department; Bert Reisman, RKO manager for Venezuela; Adolph Ernst, and Michael Gluck, of the Zeus Film Company, Rome. From trade writers and from the metropolitan press, the first effort from Liberty Films received uniformly good notices.

The Money-Making Stars of 1946

THE TEN BEST EXHIBITOR SELECTIONS

For the year ending October 1, 1946

Combined Vote	*Independent*	*Circuit*
BING CROSBY	Bing Crosby	Bing Crosby
INGRID BERGMAN	Ingrid Bergman	Ingrid Bergman
VAN JOHNSON	Gary Cooper	Van Johnson
GARY COOPER	Van Johnson	Bob Hope
BOB HOPE	Bob Hope	Gary Cooper
HUMPHREY BOGART	Wallace Beery	Humphrey Bogart
GREER GARSON	Margaret O'Brien	Greer Garson
MARGARET O'BRIEN	Roy Rogers	Ray Milland
BETTY GRABLE	Betty Grable	Bette Davis
ROY ROGERS	Humphrey Bogart	Cary Grant

by WILLIAM R. WEAVER
Hollywood Editor

Bing Crosby is Number One again in the fifteenth annual MOTION PICTURE HERALD-*Fame* poll of exhibitors determining the Money-Making Stars in the order of their drawing power over a twelve month period. This is Mr. Crosby's third successive year in the Number One spot, and again he was voted first in both the Independent Exhibitor and Circuit Operator divisions of the poll, indicating universality of popularity never previously demonstrated by an adult player. In their childhood, Shirley Temple and Mickey Rooney gave comparable demonstrations of sustained drawing power, she finishing first in four consecutive polls and he in three.

The Crosby pictures in circulation during the period covered by this year's poll were "The Bells of St. Mary's" and "Road to Utopia," with some very early runs of "Blue Skies" possibly figuring also in the money returns on which exhibitors based their ballots. It was "Going My Way," it will be recalled, that raised the star to his present position of eminence back in the 1944 poll, and the future includes such pictures as the already completed "Emperor Waltz" and the upcoming "Road to Rio" in which he's to co-star again with Bob Hope. Together with "Blue Skies," these appear to promise that the star in whose honor Philco rechristened Wednesday Bingsday will be a hard man to beat out for top place in next year's balloting.

This is the singing star's seventh placement among the Top Ten in the poll. He had finished seventh in 1934, fourth in 1937, seventh in 1940 and fourth in 1943 before taking over the top spot in 1944.

Ingrid Bergman Newcomer To Top Distinction

Ingrid Bergman is the single newcomer to Top Ten distinction in the 1946 poll, making her debut in this rare company in a dazzling demonstration of popularity which lifted her from 13th place in the 1945 poll to runner-up position this year. She was on the nation's screens during the poll period in more top-flight pictures than any other leading lady, and in one of these, "The Bells of St. Mary's," her leading man was the Number One star of the past two years and this one. "Saratoga Trunk," "Notorious" and "Spellbound" were the other Bergman vehicles bringing in the grosses on which exhibitors predicated their ballots, and it is to be remarked in this connection that those in the trade who feared the star's popularity might be dulled by the avalanche of virtually simultaneous releases were fretting without warrant.

Van Johnson, who came out of poll obscurity to place second to Mr. Crosby in last year's poll, gave way to Miss Bergman in this year's poll, dropping to third place. He was on the screen during the voting year in but two new pictures and a reissue. In one of the new ones, "Easy to Wed," the idol of the adolescents undertook an abrupt change of style, and the other new one, "No Leave, No Love," had a suggestion of war in the title. The reissue was "Born for Trouble."

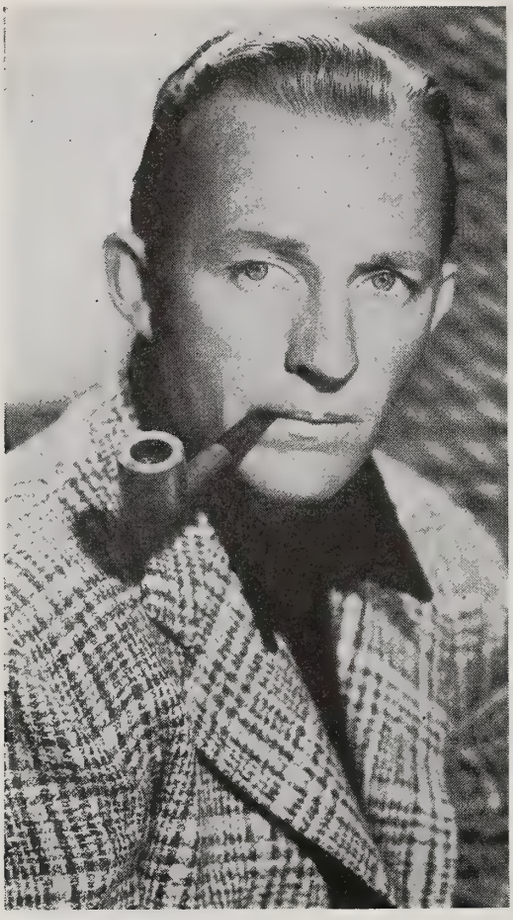
Gary Cooper Makes His Eighth Appearance

Gary Cooper, making his eighth appearance in the Top Ten list, moved up from sixth place to fourth during 1946. Only Clark Gable, who appeared in the Top Ten bracket for twelve successive years before leaving the screen to join the Army, has a superior record of box office performance over the years. Mr. Cooper was available to his ticket-buying public in "Saratoga

(*Continued on page* 16)

THE MONEY

The winners in a vote of the showmen of the nation, on the sole basis of Fame at the box office



BING CROSBY



INGRID BERGMAN



VAN JOHNSON

THE NEXT FIFTEEN

Combined Vote	*Independent*	*Circuit*
Wallace Beery	Greer Garson	Rita Hayworth
Ray Milland	Abbott & Costello	Betty Grable
Clark Gable	Clark Gable	Margaret O'Brien
Alan Ladd	Alan Ladd	Alan Ladd
Bette Davis	Rita Hayworth	Clark Gable
Rita Hayworth	Claudette Colbert	Roy Rogers
Cary Grant	Ray Milland	Gene Tierney
Cornel Wilde	Spencer Tracy, Cornel Wilde	Cornel Wilde
Claudette Colbert, Gene Tierney	Cary Grant	Wallace Beery, Claudette Colbert
Abbott & Costello	Bette Davis	Olivia de Havilland
Spencer Tracy	Gene Tierney	Spencer Tracy
Olivia de Havilland	Errol Flynn, Judy Garland	Gregory Peck
Gregory Peck	John Wayne	Errol Flynn
Errol Flynn	Betty Hutton	Abbott & Costello
Judy Garland	Gregory Peck, Barbara Stanwyck	Judy Garland

The Showmen of Canada Agree

Canadian exhibitors agree with their neighbor exhibitors on nine out of ten choices for the Top Ten Money Makers, although placing only the top three actors in the same position as did the U. S. exhibitors. The combined Canadian vote:

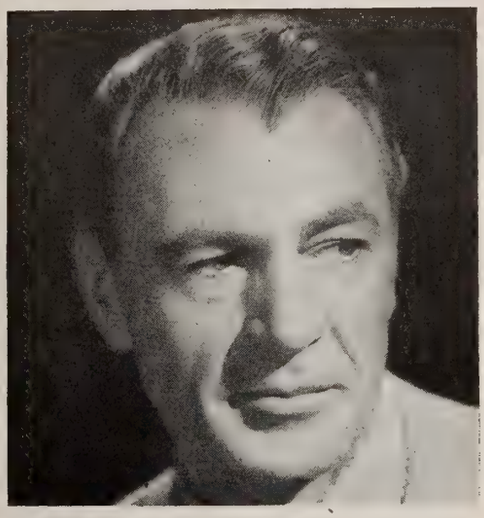
1. *Bing Crosby*
2. *Ingrid Bergman*
3. *Van Johnson*
4. *Bob Hope*
5. *Greer Garson*
6. *Margaret O'Brien*
7. *Betty Grable*
8. *Humphrey Bogart*
9. *Alan Ladd*
10. *Gary Cooper*

Alan Ladd is the point on which the two lists did not agree. The combined U. S. exhibitors placed Mr. Ladd fourteenth.

Comparing this list with last year's, eight repeaters can be found. Bing Crosby was then the leader, Bob Hope second and Greer Garson third.

The Canadian's preference in Western stars is almost that of U. S. exhibitors. Roy Rogers placed first in the voting on both sides of the border. The Canadians placed Gene Autry second. Other winners they picked, in order, were: Bill Elliott, George "Gabby" Hayes, Smiley Burnette and Charles Starrett tying, Johnny Mack Brown, Sunset Carson, Don "Red" Barry, Bob Steele and Jimmy Wakely tying, and Andy Clyde.

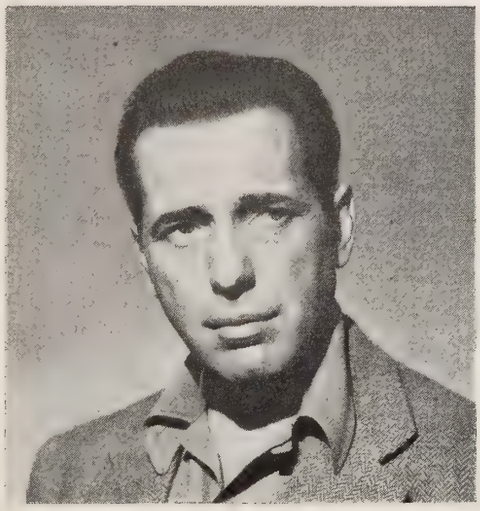
MAKING STARS OF 1946



GARY COOPER



BOB HOPE



HUMPHREY BOGART

15-Year Record Of Screen Fame

In the fifteen years of the *Motion Picture Herald* and *Fame* Money Makers Poll, three actors have occupied the number one position for three successive years: a singer, a demure little girl and a brash little boy. This year Bing Crosby matches the three-year hold on the top position Mickey Rooney held during 1939-'40-'41 and has only one more year to sit tight before equaling Shirley Temple's four years. The record of firsts:

1946	*Bing Crosby*	1939	*Mickey Rooney*
1945	*Bing Crosby*	1938	*Shirley Temple*
1944	*Bing Crosby*	1937	*Shirley Temple*
1943	*Betty Grable*	1936	*Shirley Temple*
1942	*Abbott and Costello*	1935	*Shirley Temple*
		1934	*Will Rogers*
1941	*Mickey Rooney*	1933	*Marie Dressler*
1940	*Mickey Rooney*	1932	*Marie Dressler*

During its years of operation, the vote has proved the continuing popularity of many stars. Clark Gable, for example, holds the record for Top Ten listings with 12 consecutive appearances among the winners—for 1932 through 1943.

Many of this year's winners have won previously. This year marks Bing Crosby's seventh appearance on the list; Gary Cooper's eighth, Bob Hope's sixth, Humphrey Bogart's fourth, Greer Garson's fifth and Betty Grable's fifth.

For the 11-year period from 1936 through 1946 only 37 stars have won the 110 places on the poll. Only one new face was added to the gallery this year, Ingrid Bergman, who placed thirteenth in 1945.



GREER GARSON



MARGARET O'BRIEN



BETTY GRABLE



ROY ROGERS

THE WESTERN WINNERS

Combined Vote	*Independent*	*Circuit*
ROY ROGERS	Roy Rogers	Roy Rogers
BILL ELLIOTT	"Gabby" Hayes	Gene Autry
GENE AUTRY	Bill Elliott	Bill Elliott
"GABBY" HAYES	Gene Autry	"Gabby" Hayes
SMILEY BURNETTE	Smiley Burnette	Smiley Burnette
CHARLES STARRETT	Charles Starrett	Johnny Mack Brown
JOHNNY MACK BROWN	Johnny Mack Brown	Charles Starrett
SUNSET CARSON	Sunset Carson	Sunset Carson
FUZZY KNIGHT	Fuzzy Knight	Bob Steele
EDDIE DEAN	Eddie Dean	Buster Crabbe



ROY ROGERS

(*Continued from page* 13)

Trunk" and "Cloak and Dagger" during the poll period, and somewhat less widely so in three reissues.

Bob Hope, who co-starred with Mr. Crosby in "Road to Utopia," and starred alone in "Monsieur Beaucaire," rose from seventh place in the 1945 poll to fifth in the 1946 balloting. Mr. Hope holds the poll championship for Top Ten repeats by a comedian, having finished fourth in 1941, fifth in 1942, second in 1943 and third in 1944.

Humphrey Bogart, whose standing in the poll has been marked by extraordinary consistency, holds again this year the sixth position, which he held last year. He was around the theatres in only one new picture during the period, "The Big Sleep," a circumstance ordinarily accounting for loss rather than retention of poll rank. This is Mr. Bogart's fourth year in Top Ten company, the star having stood seventh in 1943 and 1944.

Frequency of Appearance A Factor in Result

Greer Garson, seen by her public in but a single new picture during the period covered by the 1946 poll, slipped down from third place to seventh, indicating the general applicability of the reasoning that frequency of appearance has direct bearing upon poll placement. Miss Garson's single picture released during the year was the much discussed "Adventure," in which the homecoming Clark Gable also made his only screen appearance. Now that the count is in, it should be noted that Mr. Gable finished in 13th place in this year's poll, on the basis of this single picture plus, perhaps, some exhibitions of the reissued "Boom Town." Miss Garson is in the Top Ten this year for the fifth time, having finised ninth in 1942, sixth in 1943 and 1944 and third last year.

Margaret O'Brien, the only juvenile to crash Top Ten society since Mickey Rooney grew up, improved her position during 1946, rising from ninth place to eighth despite having made but two appearances in new pictures during the season. The pictures were "Bad Bascomb" and "Three Wise Fools," although others released the year before were continuingly in exhibition in the smaller towns.

Betty Grable, the only leading lady who ever held Number One position in the poll —that was 1943—was voted ninth place in the 1946 finals. Like Miss Garson, she went to her fans in only one new picture during the period, "The Dolly Sisters," with similar result as concerns placement. Miss Grable held eighth place in 1942 and fourth in 1944.

Roy Rogers, the third cowboy star in poll history to be voted among the Top Ten Money-Making Stars, repeats this year in tenth place, which he took for the first time last year.

Ray Milland, finishing eighth in the Circuit Operator division of the poll, apparently prospered metropolitan exhibitors more than those in smaller areas with his "Lost Weekend." Bette Davis, ninth in this division, has appeared frequently in Top Ten listings, whereas Cary Grant, in tenth place, is, like Mr. Milland, a newcomer to poll heights. Wallace Beery, running sixth in the Independent Exhibitor division, likewise has appeared in Top Ten circuit before, although his films traditionally enjoy greater popularity in the towns than in the cities.

Rogers Rides to Victory Again

Roy Rogers, in addition to finishing tenth in the over-all totals of the Money-Making Stars poll, again was voted Number One Money-Making Western Star also. This is Mr. Roger's fourth consecutive year as Top Man in the Western field, and again both Circuit Operators and Independent Exhibitors voted him first place.

Wild Bill Elliott, now and henceforth to be known in the billing as William Elliott, in consonance with the decision to appear only in high-budget features, is up this year from fourth place to second, no doubt on the strength of the upsurge in popularity which prompted the aforementioned decision. Mr. Elliott finished ninth in 1943 and fifth in 1944.

Gene Autry, who held Number One position in the Western Stars poll consistently before entering military service, is back in the listing again this year, in third place, with nothing but reissues getting into circulation during the voting period. This showing tells its own story about what to expect from the new Autry pictures now going into release. Mr. Autry led the Western Stars poll in 1937, 1938, 1939, 1940, 1941 and 1942, an all time championship.

George Hayes Running Mate of Rogers

George "Gabby" Hayes, running mate of Roy Rogers in the latter's pictures, holds fourth place in 1946, after finishing second in 1945, and fourth in 1943 and 1944.

Smiley Burnette repeated his 1945 poll performance in 1946, finishing fifth. He stood fourth in 1942, third in 1943 and 1944.

Charles Starrett rose from seventh to sixth place in the 1946 voting. He had finished fifth in 1942 and eighth in 1944.

Johnny Mack Brown, voted seventh place this year, was sixth in 1942, fifth in 1943, and sixth in 1944 and 1945.

Sunset Carson makes his first appearance in the Top Ten Western Stars list this year, taking eighth place.

Fuzzy Knight, long effective in support of top-billed Western stars, likewise makes his first Top Ten appearance, finishing ninth.

Eddie Dean, a late comer to the ranks of marquee cowboys, finished tenth in his first poll appearance.

Urge Retaliatory Laws to Protect American Films

A suggestion for Federal legislation to restrict all films from foreign countries which erect trade barriers against American product was made last Friday in Washington by a sub-committee on foreign trade and shipping of the House Special Post-War Committee on Economic Policy, which is seeking ways to help the American film industry get back into foreign markets.

The suggestion, made by Representative Eugene Worley (Dem. Tex.), Rep. Francis Walter (Dem. Pa.) and Dr. William Y. Elliott, Harvard University professor on loan as committee counsel, has been received with mixed reactions from various leaders in the motion picture industry.

Carl E. Milliken, secretary of the Motion Picture Association who attended the meeting with other representatives from the MPA and the Motion Picture Export Association, declared emphatically that the industry wanted no part of any such deal.

However, the committee received and put into the record a telegram from Darryl F. Zanuck, Twentieth Century-Fox vice-president in charge of production, in which he called for what appeared to be the reverse of what Mr. Milliken had said. "Now is the proper time," said Mr. Zanuck, "for Congress to openly support us as other foreign Governments are openly supporting their own products and discrediting ours."

Eric Johnston, MPA president, unable to attend the meeting, sent a letter in which he said: "The best possible course is to continue the present policy of the State Department. This policy is free of any party tag or label. It is based wholly on the traditional American belief in freedom of expression and communication and is designed to remove and prevent discriminatory restrictions."

John Begg, chief of the State Department's motion picture branch of the International Information and Cultural Division, said: "I feel that certain factual films should and must be shown to balance the picture given by our entertainment films."

Nathan D. Golden, motion picture consultant for the Department of Commerce, pointed out that in the past our cheap films "hogged" so much playing time on foreign screens that it furnished a good reason for some of the restrictive laws of other nations. However, he said, this situation was substantially changed due to the policy of the MPEA.

Smith in Panel Talk

Theodore Smith of the Motion Picture Association was to participate in a round table discussion this Saturday on "Science and the Public" at the Hotel Bradford, Boston. The panel discussion was to conclude the 113th meeting of the American Association for the Advancement of Science.

Ned Depinet Sales Drive Is Started by RKO

RKO's tenth annual Ned Depinet sales drive was opened December 20. It will continue through May 8, 1947. Len S. Gruenberg, RKO Rocky Mountain district manager, is the drive captain and already has completed a preliminary tour of the company's exchanges including Des Moines, Omaha, Denver, Salt Lake City, Seattle, Portland, San Francisco, Los Angeles, Dallas, Memphis, New Orleans, Atlanta and Charlotte. He was accompanied on some of his trips by Harry Gittleson, assistant to Walter E. Branson, western division sales manager, and Frank Drumm, assistant to Nat Levy, eastern division sales manager.

Award Goldman $375,000 in Suit

William Goldman, owner of the Erlanger, Karlton and Keith theatres in Philadelphia, was awarded $375,000 by Judge William H. Kirkpatrick in district court early this week as a result of his suit, in behalf of the Erlanger theatre, against Stanley Warner and the distributors. Mr. Goldman's attorney said he would enter another suit, claiming damages of $6,000,000.

The $375,000 is for 1942 only. The defendants were further ordered to pay attorney fees amounting to $60,000 as well as the cost of the trial. The judge further restrained the defendants from "monopolistic combinations, from monopolizing first run pictures or from making any similar-type contracts."

Mr. Goldman plans to apply immediately for first run product for his Erlanger, Karlton and Keith houses. This would give him three major first run situations in Philadelphia besides the Goldman theatre.

Industry Raises $850,000 For United Jewish Appeal

The amusement division of the Federation of Jewish Philanthropies contributed $850,000 to the United Jewish Appeal to be used in welfare work, it was announced December 12, at a testimonial dinner in honor of Billy Rose at the Hotel Pierre in New York. Malcolm Kingsberg, president of RKO Theatres, was chairman of the entertainment division of the Federation.

Hart Play to Warners

Warner Bros. has acquired the motion picture rights to the new Moss Hart play "Christopher Blake," according to a cabled Paris announcement from Jack L. Warner, executive producer of Warners. The play, Mr. Hart's first all-serious drama, opened on Broadway three weeks ago and was rated a success. The deal provides for Warner Bros. to pay on a percentage basis, but final details remain to be worked out. The screen version of "Christopher Blake" is expected to be released in 1948.

2 Selznick Suits Ask $13,500,000 Of United Artists

Attorneys for David O. Selznick's Vanguard Films filed two court actions in Hollywood Friday seeking damages totaling $13,500,000 in the current bitter dispute between the producer and United Artists, which recently culminated in the withdrawal of Selznick production from UA.

One action, filed in Superior Court against Charles Chaplin and Mary Pickford (co-owners with Mr. Selznick of UA) and the Pickford Corporation, was for $6,000,000. The essence of this action was that they "maliciously conspired, for selfish purposes of their own," to deprive Mr. Selznick's company of a distribution agreement executed in October of 1942.

Second for $7,500,000

The second action, filed in Federal Court against United Artists Corporation, was for $7,500,000. "This action," read a statement from Vanguard, "will have to do also with the distribution contract and will also claim deliberate and wilful mishandling of Selznick's productions, including the sale of weaker product of other producers on the strength of Selznick pictures."

In announcing these actions, Mr. Selznick issued a statement charging Miss Pickford and Mr. Chaplin "had not contributed anything of appreciable value to the company for years" and that he had had "enough of the damage and annoyance caused by their harassment" and that he would have "no further dealing with UA or Pickford and Chaplin and their relation to the affairs of United Artists."

Says No Merit to Claim

The Vanguard statement insisted that the UA management had "repeatedly advised Pickford, Chaplin and their representatives that there was no merit whatsoever to their claim that Selznick or Vanguard had violated their contracts by turning over to Twentieth Century-Fox and to RKO stories and scripts which Selznick had abandoned, as provided for in his distribution agreements, because he did not think them up to his standards; that the agreements also provided for Vanguard's and Selznick's right to lend producers, directors and players to other studios; and that they had been advised to this effect. . . ."

Daniel T. O'Shea, president of Vanguard, said in a prepared statement that the advancement of claims "of violation by Vanguard and Selznick were completely specious and a 'red-herring' used by Pickford and Chaplin to serve their own ends."

Leases Theatres

W. R. Shafer, Morehead, Ky., who operates and owns theatres at Morehead, Olive Hill and Flemingsburg, Ky., has leased the Roxy and Westmor, Huntington, West Va.

ON THE MARCH

by RED KANN

A CHANGE—and it may be quite major—is making itself felt in the field of independent production. This is how and why:

While the rose continues to bloom mighty prettily, some of its blush is gone. The disappearing act has to do with the extent of extended runs. Big-scale attractions, in average, no longer hold up as they did throughout the war years. This does not mean theatre business has lost its dominant punch or that those big-scale drawing cards are not pulling them in for the life of their first-run tenancy.

But because key dates are briefer now, it does mean the pull on all the runs which follow is correspondingly the greater if anything resembling the national takes so lovingly prized in recent times are to continue. That's on the side of exhibition.

On the side of production, the impression standard throughout Hollywood, aside from the solitary, known exception of Sam Katz who is seeking to cut Metro overhead by $200,000 a week on reputed assignment from Nick Schenck, is that costs remain immutable—that not only is there no way to reduce them, but that also there is no way of preventing them from rising.

If this turns out to be the final state of affairs, you find yourself confronted by the baffling situation of high costs maybe going higher on one hand and grosses proving the more difficult to sustain on the other. This makes for a man-sized problem of proportions. The banks which have been financing independent production believe today that it is a problem, that it has size and, also, proportions.

The consequences of their opinion already are at hand. Loans which once roamed the bright and shiny range at an average 60 per cent, in some cases at 70 and 72.5 and in rare instances at 80, have shriveled to an average 50 per cent. Coupled with the shrinkage, of course, go conditions. The principal is a negative cost that must not exceed $1,500,000 but, if it does, the rest of the money must come from other sources.

Independent producers, therefore, are understandably concerned over their future. They say they can manage at 60 per cent from banks, are far less certain they can maintain themselves at 50. The differential may be a mere 10 per cent, but it's enough to make all the difference.

There is no complete answer immediately available. None could be. It depends upon how the theatre market goes. But where the banks are concerned presently, the curtain—temporary or finally otherwise—is being drawn tighter on the independents in acknowledgment of conditions current and in preparation for conditions anticipated.

A highly important circuit recently discovered something was afoot when its week's gross dipped under the corresponding week of the previous year—for the first time in four.

◆ ◆

Interesting how the "crowded booking situation" which originally and presumably persuaded the Academy to alter rules to allow projection room screenings of Award contenders suddenly abandoned its wrinkles for yet another about-face which permitted a return to the original controls. Goldwyn found a Los Angeles home for "The Best Years of Our Lives." So did Selznick for "Duel in the Sun." Peace, in a way, consequently hangs over the Hollywood scene and the wind and the roar generating over the 19th annual competition are down to zephyr dimensions.

Unchanged, nevertheless, is the method of voting. Lots of people will nominate for this and that, but only Academy members will vote. As there was occasion to observe recently, the speculation—perfectly normal in Hollywood where the business of jockeying into position is an art never formally recognized by the Academy—continues. Not so much over what these old and new members are, but who they are and where they work.

◆ ◆

Dialogue, not the way it's written in Hollywood, in the law-suit effort of Charles Vidor, director, to sever his Columbia contract:

Atty. Martin Gang [for Vidor] declared Harry Cohn had assigned the director a "cheap" one called "Johnny O'Clock."

"Cheap!", objected Atty. Guy Knupp [for Columbia]. "That picture cost more than $1,000,000."

Judge Harrison: "I don't care if it cost four bits. Mr. Cohn had a right to assign him a picture he [Vidor] didn't like, didn't he?"

"Yes, replied Gang, "but it might be mental cruelty to make a man who has made good pictures take on a cheap one."

"You're wasting your time in this court on that count," snapped the judge.

"'Charlie, I'm going to give you a big picture—one with a budget of a million, two,'" Cohn testified.

The judge inquired: "$1,000,002?"

"No, sir," explained the witness, "$1,200,000."

◆ ◆

David Rose insists he holds a signed contract with James Mason ["The Seventh Veil," etc.] for two a year for five years, declares legal advice will determine future attitudes and procedures.

Mason, in challenging mood, challenges Rose to produce the evidence, asserts he is fancy and contractually free.

Rose, maintaining his position, has another way of putting it: "I have a race horse who refuses to run."

Cites Barriers In 21 Nations

Economic barriers in the form of state monopolies and threatened film restrictions still are facing the American motion picture industry in 21 countries, George Canty, State Department film consultant, said in Washington. Among the countries where the most serious barriers exist Mr. Canty cited Great Britain, France, Italy, Spain, The Netherlands, China, Argentina and Chile.

He disclosed that British quota restrictions were being extended to the dominions and said this represented a serious threat to the industry.

Countries with state monopolies in their domestic production field are Poland, Bulgaria, Albania, Russia and Czechoslovakia, Mr. Canty said. Restrictions on U. S. films are also threatened in Portugal, Greece, Mexico, Colombia and China. American companies find it difficult to market their product in Austria, Germany, Japan and Korea, the losers in the recent war. Continued work and protective measures will be necessary to help the industry overcome barriers which threaten to ruin the film market abroad, Mr. Canty declared.

Kansas-Missouri Group Plans Regional Meets

Regional meetings under the auspices of the Kansas-Missouri Theatre Association, as contemplated under the new administration of this body, will begin in January, the first to be held at Abilene, Kan. The series in Kansas is planned to be completed before the convening of the state legislature. Meetings in Missouri towns will follow. The exhibitor in each town where a meeting is held will be chairman in that town; Kansas and Missouri committees have been appointed to assist such local chairmen in their chairmanship functions. Homer Strowig, president, and C. E. Cook, secretary of the KMTA will attend all regional meetings. The definite plans for the regional events were made by the board of directors, at a recent session in Kansas City.

Illinois Variety Club Elects Rose Chief Barker

Simultaneous with its move to new club rooms in the Hotel Continental, the Variety Club of Illinois has reelected Jack Rose of the Manta and Rose Circuit as chief barker. Other officers include: Walter Immerman, first assistant chief barker; Tom Flannery, second assistant chief barker; John Balaban, dough guy; and J. Harold Stevens, property master. New canvassmen are Will Baker, Ed Brunell, James E. Coston, William Hunt, John J. Jones, Jack Kirsch, Ben Lourie, Lester Simansky and George Topper. The Variety Club will take over the Chicago Arena March 18 for the presentation of "The Icecapades," with all proceeds going to the La Rabida Sanitarium.

*

"I can resist everything but Temptation"



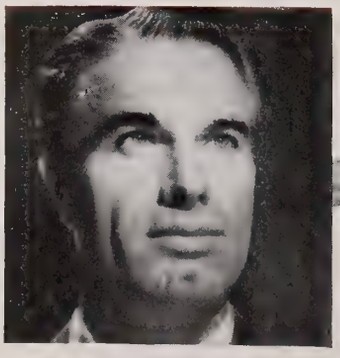
open here...and see!

* Oscar Wilde

she was TEMPTA



"I knew her better than anyone on earth...and backed my faith with my life!"



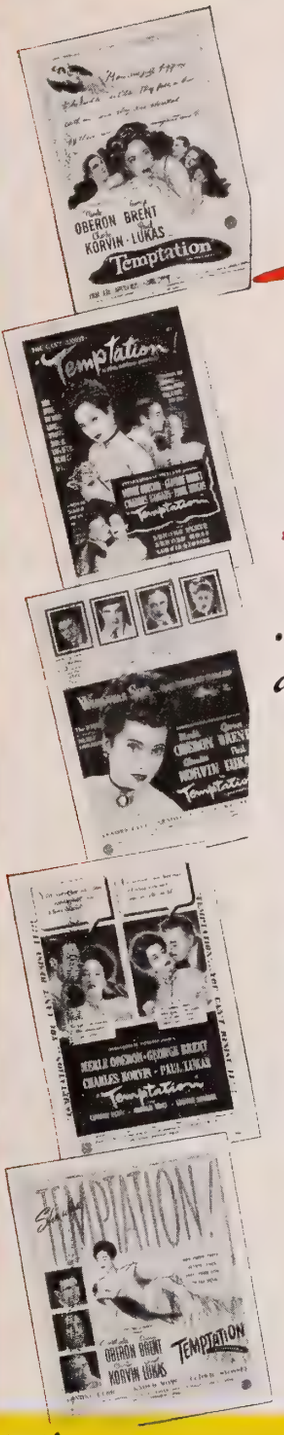
"She's the only woman I've ever known who beat me at my own game!"



"I'm the only man alive who knows her secret...the only man who cannot tell!"

Screenplay by Robert Thoeren
From the Novel "Bella Donna" by Robert Hiche
And the play by James Bernard Fagan
Directed by IRVING PICHEL
Produced by EDWARD SMALL
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UN Plans Set For Film Foundation

Plans for an International Film Foundation were drawn up at the first annual United Nations Educational, Scientific and Cultural Organization conference held in Paris early this month, John Grierson, documentary film producer, said in New York Sunday upon his arrival from England on the *America*. Mr. Grierson was a member of the British delegation attending the conference. The suggestion for such an organization, Mr. Grierson said, came from Eric Johnston, president of the Motion Picture Association.

Another point of business undertaken at the Paris conference calls for the establishment of a commission to study the technical needs of the war-stricken countries. The commission, Mr. Grieson pointed out, would study immediately the needs for material, equipment and trained technical personnel in the fields of motion pictures, radio and press. It will encourage international exchange of instructors and trainees. The foremost features of this arrangement would be the training of guest personnel in the various fields of mass media.

A world feature story project, calling for the leading researchers, writers, radio and film producers to cooperate in presenting and producing a major theme of world interest and significance in the field of UNESCO'S interests, is contemplated in such a way that subjects will appear simultaneously in all media.

A 1947 survey on press and motion pictures will be undertaken to make a factual analysis of the present world structure of mass media. Included for specific analyses are themes and distribution of feature and short films, content of newsreels and recent techniques for the utilization of films.

Legion of Decency Reviews Ten New Productions

The National Legion of Decency reviewed 10 new productions this week, approving all but two. In Class A-I, unobjectionable for general patronage, were "The Fighting Frontiersman," "The Story of the Pope" and "13 Rue Madeleine." In Class A-II, unobjectionable for adults, were "The Fabulous Suzanne," "It's a Wonderful Life," "The Return of Monte Cristo," "Sea of Grass" and "Stairway to Heaven." In Class B, objectionable in part, were "Abie's Irish Rose," which "tends to reflect an attitude of indifferentism towards religion," because of "light treatment of marriage," and the Italian "Bridge of Sighs," because of "suggestive dance; suggestive gesture."

Soviet "Ivan" To Be Released

Artkino Pictures will release Sergei Eisenstein's "Ivan the Terrible" here early in 1947. The film is a biography of the 16th-century Russian czar. It was written, directed and produced by Mr. Eisenstein. An original score for the picture was especially written by Sergei Prokofieff.

C & O Passengers to See Films On Crack Train Regular Run

Train travel in these modern post-war days is smooth and comfortable, but the Chesapeake and Ohio Railroad thinks it also should be entertaining. Starting January 7, passengers on the C. and O. crack train, "The George Washington," on its run between Washington and Cincinnati, will be able to relax while watching up-to-date films unreel in a specially adapted dining car.

To make sure of a steady supply of product, the railroad has signed a one-year contract with Universal Pictures, providing for the showing of Universal-International releases. The films will be delivered in 16mm and continuous screenings will take place on the regular sections of "The George Washington," operating in both directions between Newport News and Cincinnati.

To start things off right, the first showing of a picture will, at the same time, also be a world premiere. More than 50 newspaper representatives from New York, Philadelphia, Baltimore, Norfolk, Richmond, Cincinnati, Louisville, Indianapolis, St. Louis, Chicago, Detroit, Toledo and Cleveland will leave Washington on the afternoon of January 6 to attend the novel railroad-car opening of "Swell Guy," the Mark Hellinger production starring Sonny Tufts and Ann Blyth. The picture is being released by U-I.

Following the trip, Mr. Hellinger will play host to these newspaper men as well as to railroad officials and Cincinnati city officials at a dinner and reception at the Netherlands Plaza Hotel in Cincinnati, January 7, to celebrate the C. and O.'s new service. The "Swell Guy" premiere will be under the sponsorship of Robert R. Young, chairman of the board of the C. and O., who is responsible for such railroad innovations such as the coast-to-coast sleeping car service and charge accounts on railroad fares.

The road will use the specially adapted units, seating 50 persons, for its motion picture service until spring, when it plans to bring out a new train, to be called "The Chessie," which will have specially-built cars to take care of the "theatre-on-wheels." The train also will travel over the Washington-Cincinnati route.

At present pictures will be booked for two-week periods. Two 16mm projectors are to be used. They will be operated by regular union projectionists.

ITOA for Drive Unification; Ask "National Health Week"

Unification of all national and regional theatre collection drives into one campaign with the results to benefit all worthwhile charities was urged at a meeting of the Independent Theatre Owners Association in New York at the Hotel Astor last week. Harry Brandt, ITOA president, presided.

The resolution referred to what it called the "recognized desire" of exhibitors to cooperate in one drive a year and called for coordination of all charitable efforts during a campaign to be known as "National Health Week." The proposal was unanimously approved of by the meeting. The conference also heard a report by Mr. Brandt on the Motion Picture Foundation meeting in New Orleans. The ITOA endorsed the foundation. The organization also approved the recommendations of its study committee on proposed means of cooperating with the U. S. Government.

Academic Resumes

Milton J. Salzburg and Harold Baumstone, for the past 12 years president and vice-president, respectively, of Pictorial Films, Inc., have severed their connections with that company to devote their full time to Academic Film Company, Inc. Academic was formed in 1940 for the production and distribution of a series of two-reel American history short subjects on 16mm film but suspended operation during the war. The company is preparing to resume operation.

Dimes Campaign Book Set Soon

Campaign plans for the March of Dimes drive, set for January 25 through 30, were progressing rapidly this week when Emil C. Jensen, director of the film division of the National Foundation for Infantile Paralysis, announced the 1947 pressbook will be ready for distribution early in January. The book is now being produced by Charles Reed Jones, motion picture division publicity director.

Meanwhile, the board of directors of the Metropolitan Motion Picture Theatres Association at a meeting last Wednesday in New York voted unanimously to assist the campaign in every possible way, short of permitting audience collection, which is an association policy.

All 60 of the motion picture theatres in Washington, D. C., have pledged their full support to the program and all theatres will make audience collections at every program. Frank La Falce, Warner theatres publicist in that territory, has been named publicity director for the campaign in the District of Columbia.

Bernard Simon and James Proctor, press representatives for New York's legitimate theatres, have been added to the March of Dimes staff and will concentrate on the organization of legitimate theatres throughout the country and enlist their aid and support in the drive.

POST CONTINUING DOPE FILM DRIVE

Continuing its campaign against the amendment to the Production Code which permits the making of pictures dealing with narcotics, the influential Washington Post, in its issue of December 18, sampled the opinions of prominent women jurists and civic leaders directly concerned with delinquency.

Prominent among those queried on the amendment were Frances Perkins, former Secretary of Labor; Judge Fay L. Bentley, of Juvenile Court; Judge Ellen K. Raedy, of Municipal Court; Dr. M. Virginia O'Neil, chairman of the committee on youth problems for the Federation of Citizens Associations, and Mrs. Robert Leonard, president of the District League of Women Voters. Their views, as quoted by the Post, are reprinted below because of their pertinence to the problem of the effect of "dope" films on children and some adults.

These are from the second of the Post's scheduled series of news articles on the dangers of the Code amendment:

FRANCES PERKINS
Former Secretary of Labor, now a member of the Civil Service Commission

I am sure it will give impetus to increased drug addiction. . . . I consider it an insult to the human soul to show the world its people in their misfortune, to expose their misery and give impressionable people, which include even our educated persons, such ideas.

Whether it is presented in a romantic or unromantic light, the motion pictures put the pattern of behavior in their minds and it enters into their total mental equipment. I think these films dealing with drugs are very bad. It doesn't deter people, it merely places it in their thoughts.

JUDGE FAY L. BENTLEY
Washington Juvenile Court

We have had too much glamorizing of crime and irregular living. Immature youth cannot evaluate what they see on the screen. They have fertile imaginations. I cannot see any good from presenting drug films because the motion pictures are a decided factor in the pattern of children's behavior.

JUDGE ELLEN K. RAEDY
Washington Municipal Court

Ultimately we'll have to clean up the movies again if they continue on their present course. There are already signs of an ever-increasing addiction to drugs, particularly sleeping pills. I think drug pictures will have a terrible effect. Hollywood owes a great duty to the public to give them the right kind of entertainment—not these films that are so harmful when so many people are still emotionally unstable because of the war. I believe the uneducated will be especially influenced by drug addiction cinemas. Many may seek to escape in it.

DR. M. VIRGINIA O'NEIL
Chairman, Committee on Youth Problems, Federation of Citizens Associations; member, advisory committee to Juvenile Court

It will be very demoralizing to have sinister forces, such as drug addiction, brought before children when so many are suffering from emotional disturbances because of the war years.

MRS. ROBERT LEONARD
President, District League of Women Voters

Psychologists say that social tension is increasing as a result of the war. Anything that will in any way take people for relief to drugs is serious. Unless these films are directed by psychologists, the results will probably have a tragic effect and be very detrimental, especially to those people and children who have neurotic tendencies.

Argentina Plans Admission Rule

by NATALIO BRUSKI
in Buenos Aires

The Chamber of Deputies of Argentina has approved a plan for the supervision of admission prices at cinemas. A request has been passed to the Secretary of Industry and Commerce to investigate the average admissions charged throughout the country during the first half of August, 1939. These prices presumably will be used as a basis for maximum admissions to be set by the Secretary.

The office also will investigate the reasons given for increased admissions, the exploitation methods used by the distributors and exhibitors, and other matters related to the cinema. Once the investigation has been made, violators of municipal rulings and other legal dispositions regarding the industry will be punished.

395,475 Attend Weekly European Survey Shows

Approximately 395,475 soldiers attended film shows in the European theatre for the week ending November 9, according to a tabulation of Theatre Special Services. Of this number, 214,453 saw 16mm films and 181,022 saw 35mm films. The total number of showings was 3,057, divided into 1,898 for 16mm films and 1,159 for 35mm productions. For the week of the report there were 112 film theatres in operation showing 35mm films with a total of 518 prints in circulation throughout the European theatre in the previous week.

Tells Paramount To Cut Holdings

Either Paramount pares its holdings in the Allen B. DuMont Laboratories and the Interstate Circuit of Dallas or it must forfeit some of its pending television station applications, the FCC told the company late last week. Paramount owns 50 per cent of Interstate Circuit and all of DuMont's Class B stock.

DuMont already is operating two video stations in New York and Washington and has applications pending for Cleveland, Pittsburgh and Boston. Under an FCC ruling no company can own or control more than five television stations. The Paramount-DuMont-Interstate Circuit tieup his been under investigation by the FCC for the past six months.

The FCC takes the position that Paramount's 50 per cent interest in Interstate amounts to control since the company can veto any director vote. The commission took the same position regarding Paramount's ownership of the DuMont Class B stock. The company has never voted this stock, but maintains the right of exercising the veto clause.

The commission granted building permits to six applicants in the Los Angeles area, including a permit for Paramount. Action on a seventh applicant, the Don Lee Network, was deferred.

Show CBS Color Television To FCC Commissioners

In a series of color television demonstrations, climaxed by reception of a color broadcast in Tarrytown, N. Y., 25 miles from the transmitter in New York City, the Columbia Broadcasting System last Monday demonstrated to the Federal Communications Commission the capabilities of the ultra-high frequency standards CBS has proposed as a basis of commercial television operation. The demonstrations covered much of the data on which CBS witnesses testified at the FCC hearings in Washington.

Announce Staff Changes at Philadelphia Exchanges

Ely J. Epstein, RKO salesman for the Philadelphia and suburban territory, has been named to the newly-created post of sales manager at the Philadelphia branch, it has been announced by Charles Zagrans, branch manager. Jack McFadden, formerly president of Motion Picture Associates, and salesman in Allentown, Pa., territory, assumes the city salesmanship, with Marvin Wolfish assigned to Allentown and William Adler to Wilkes-Barre, Pa. The New Jersey territory is temporarily open. Staff changes were also announced at other exchanges in Philadelphia. They included the resignation of Don Pasin as salesman at Columbia, and the resignation of Leon J. Behal, salesman at the independent Hollywood exchange.

UNIVERSAL-INTERNATIONAL

announces

that prints of

"The Wicked Lady"

are now available

in our exchanges

for screenings



J. ARTHUR RANK Presents

James MASON

Margaret LOCKWOOD

PATRICIA ROC

The Wicked Lady

with **GRIFFITH JONES • JEAN KENT • MICHAEL RENNIE • FELIX AYLMER • ENID STAMP TAYLOR**

Screenplay by LESLIE ARLISS • From the Novel "The Life and Death of the Wicked Lady Skelton" by Magdalen Hall-King
Additional dialogue by Gordon Glennon and Aimee Stuart • Directed by LESLIE ARLISS • Produced by R. J. MINNEY
Executive Producer, MAURICE OSTRER • A GAINSBOROUGH PICTURE • A UNIVERSAL-INTERNATIONAL RELEASE

Industry Moves To Fight Ticket Tax in Richmond

Theatre owners and managers and other amusement industry leaders in Richmond have organized to combat a proposed 10 per cent tax on all amusements. Through the use of film trailers, newspaper advertisements, lobby displays complete with pen, ink, stationery and stamps, and door-to-door distribution of post cards with printed condemnation of the proposed tax, amusement executives have alerted the public who, in turn, have cooperated by mailing to city officials more than 50,000 letters and post cards opposing the tax.

Radio Aids Campaign

For two weeks each of the city's four radio stations have been engaged in informing the public of the effect of an additional 10 per cent amusement tax which, when added to the 20 per cent Federal admission tax, would make a total of 30 per cent. Most of the air time is being contributed by the radio stations, while the combined amusement interests are paying for the remaining portion.

In addition, the amusement interests have employed the services of David J. Mays, Virginia attorney. At a public meeting of the City Council's Ordinances and Licenses Committees, December 16, Mr. Mays cited two specific instances where the amusement tax had proved unsuccessful. In San Bernardino, Cal., Mr. Mays pointed out, a similar tax has been ruled unconstitutional, while in Norfolk, Va., an amusement tax which had been estimated to bring $500,000 annually has fallen far short of its goal due to a 25 to 40 per cent drop in the amusement business and the cancellation of many concerts, roadshows and sporting events.

Petersburg Passes Tax

Despite protests by the theatre owners and operators and members of labor unions, an ordinance levying a 10 per cent tax on admissions to all forms of amusements was passed last week by the Petersburg, Va., City Council. The tax becomes effective January 1, and will raise all city admissions about four cents.

Other amusement tax programs in Falls Church and Lynchburg, Va., are also under consideration by city officials.

Meanwhile, in Reading, Pa., the threat of an additional tax against theatres was removed last week when city authorities announced they had dropped the theatre tax plan for the time being. Instead, Mayor J. Henry Stump suggested that the citizens get a special space on the ballot next November to determine whether they are willing to pay an additional one mill tax to support the city's recreation program.

In Chicago, Alderman James B. Bowler has urged the elimination of proposed local amusement taxes in the state, and instead has suggested that municipalities suffering from financial setbacks receive assistance from the state.

LATE REVIEW

Mr. District Attorney

***Columbia*—Superior Melodrama**

The current vogue for beautiful heroines with a bent for homicide shows no signs of abating. Certainly Marguerite Chapman is one of the loveliest of the lot, and her motives for multiple murder are as believable as is her skill in executing her fell designs. Before the dazzled eyes of Adolphe Menjou, cast in the title role, and Dennis O'Keefe, as his love-blinded assistant, she weaves a tangled web of craft and corruption which ends in her own death.

Prior to the start of Ian McLellan's screenplay, the young lady has been acquitted of the murder of an admirer whom she has been blackmailing. Thereafter she meets and marries a crooked entrepreneur; and devotes her time to furthering his criminal activities. When his lawyer turns squeamish, she pushes the old fellow off her penthouse porch. Subsequently, her husband, having acquired a cool two million dollars, she slugs him—fatally—with a jade statuette. She covers up her tracks by killing the only witness to her crime. Footloose and fancy free, she suggests to O'Keefe, who has captured her romantic imagination, that now they can get married and live happily ever after.

The scales have fallen from his eyes by this time, and not only does he turn her down, but explains that he intends to turn her in as well. She then attempts to push him, too, off the penthouse porch, miscalculates, and hurtles to her doom. And a good thing, too, for obviously no jury would have convicted a young lady with the face and figure that Heaven has bestowed upon Miss Chapman.

Samuel Bischoff was the producer; Robert B. Sinclair the director. Ben Markson did the adaptation of Sidney Marshall's original story.

Seen at the studio. Reviewer's Rating: Good. —THALIA BELL.

Release date, not set. Running time, 81 min. PCA No. 11960. General audience classification.

Steve .....Dennis O'Keefe
Craig .....Adolphe Menjou
Marcia .....Marguerite Chapman
Michael O'Shea, George Coulouris, Jeff Donnell, Steven Geray, Ralph Morgan, John Kellogg, Charles Trowbridge, Frank Reicher

FBI Arrests Seaman Selling 16mm "St. Louis" Film

The Federal Bureau of Investigation last Wednesday, in Westminster, Cal., arrested Theodore Alven Gilman, a merchant seaman, for selling an MGM 16mm Technicolor film entitled "Meet Me in St. Louis." A further search revealed additional prints of feature pictures stored away at a boarding house. Gilman was arraigned before U. S. Commissioner A. M. Bradley at Santa Ana, Cal., on December 19, and remanded to Orange County jail in lieu of $500 bond.

Two File Damage Suits

Two damage suits, totaling $176,334, were filed in Sacramento, Cal., Superior Court this week as a result of the crashing of the marquee of the Hippodrome theatre in Sacramento September 14. Parents of a woman who was crushed to death by the falling marquee asked damages of $100,500. A man who claims to have suffered a skull fracture, broken collarbone and permanent brain injury in the same accident filed for $75,844 in damages. Defendants are: Empress Theatre Company of Sacramento; West Coast Theatres, Inc., of Northern California; Fox West Coast Theatres Corp.; The Campbell Construction Company; the Physicians Building Corporation, and several individuals.

First German Film in Work in British Zone

by HUBERTUS ZU LOEWENSTEIN
in Berlin

The first German picture to be produced in the British zone of occupation is now in work. It is called "Zugvoegel" ("Migrating Birds") and is directed by Rolf Meyer for release by "Studio 45." There are no stars in this picture. The "migrating birds" are the young people of today; therefore unknowns are being used.

The difficulties German pictures encounter are the same everywhere. Mr. Meyer had to start out with 20 nails and he never got any more. Each one had to be treated as a little irreplaceable treasure, carefully saved and used again.

▽

An International Film Club has just been founded in Berlin. Its opening was attended by Erich Pommer, U. S. head of German production, German actors and producers, and officers representing the four occupying powers.

▽

A Swiss organization founded a year ago for "the reestablishment of the German actors' guild" has published its first annual report showing that 13,500 pounds of food, clothes and other items have been distributed among German stage and screen actors in the American, British and French zones.

MPEA To Distribute U. S. Pictures in Austria

The Motion Picture Export Association will handle the distribution of American product in Austria starting January 1, 1947, according to an air-mailed report from Irving Maas, MPEA vice-president and general manager. Up to now distribution responsibilities rested with the information services branch of the military government.

Under the new arrangement Wolfgang Wolf, who has been serving as acting films officer for the Austrian information services branch, will become MPEA manager for Austria. He will work under the supervision of Louis Kanturek, continental supervisor, whose headquarters are in Prague. Alex Morvay, formerly with Universal in Austria, will assist Mr. Wolf as sale manager.

Details of the distribution control transfer as well as arrangements for the setting up of MPEA offices in Vienna were worked out during the recent visit of the MPEA head to Vienna.

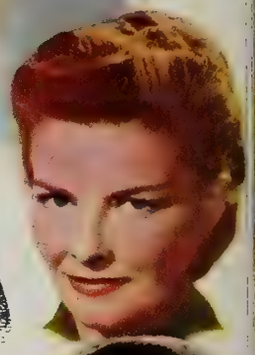
Universal Sets Dividend

The board of directors of Universal Pictures has declared a quarterly dividend of 50 cents a share on the common stock, payable January 31, 1947, to stockholders of record January 15.



Famed caricaturist Kapralik portrays Katharine Hepburn and Robert Taylor as they set out on their fateful ride in M-G-M's exciting "Undercurent."

M-G-M's "Undercurrent" is the picture that swept away the 27-year record of The Capitol Theatre, N.Y. and is a powerful draw from Coast-to-Coast!







KATHARINE HEPBURN
ROBERT TAYLOR
and **ROBERT MITCHUM** in

UNDERCURRENT

Screen Play by EDWARD CHODOROV • Based Upon a Story by THELMA STRABEL
Produced by **PANDRO S. BERMAN**
Directed by **VINCENTE MINNELLI**
A METRO-GOLDWYN-MAYER PICTURE

LITHO U S

Rank Grossed $8,000,000 in America in 1946

London Bureau

Brightening the generally gloomy line of talk taken by British film industry representatives in their references to British pictures in the U. S., J. Arthur Rank told critics at his annual Christmas luncheon that British product is at last making progress in the United States. At the same time he admitted that, while Britain's films were becoming increasingly popular in the rest of the world, America constituted the industry's most difficult market.

While Mr. Rank mentioned no names, American observers felt that he was clearly referring to the recent U. S. visits of Sir Alexander Korda and Sir Arthur Jarratt. Both had issued statements to the effect that British films were getting too little playing time in American theatres.

Mr. Rank disclosed that his pictures had earned the unprecedented total of $8,000,000 in the United States and Latin America during 1946 and he voiced the opinion that even higher profits could be expected for 1947. In this he agrees with Eric Johnston, president of the Motion Picture Association, who has predicted that British films will earn $10,000,000 in the U. S. during 1947.

Heralding the possible acquisition of more theatres in the U. S. or the adoption of other means to bring British films to American audiences, Mr. Rank, in referring to his acquisition of other theatres throughout the world, said "we have still to establish ourselves in America." He concluded his talk with admonition to his producers to keep delivering the goods and called 1947 a year of great expectation.

Falls Chief Barker of Oklahoma Variety Club

H. R. Falls, Oklahoma City, vice-president of Griffith-Southwestern Theatres, was named chief barker of the Variety Club of Oklahoma, Tent 22, at the organization's annual election in Oklahoma City. He succeeds Ralph Talbot, Tulsa theatre owner, who was named chief barker emeritus and a member of the board of directors. Other officials include C. H. Weaver, first assistant chief barket; Edward Kidwell, second assistant, and C. R. Guthrie, chief dough guy. The session was climaxed by presentation of Variety's national award for outstanding charity work to the tent for its provision of the $48,000 Variety Club Health Center for Negroes recently completed at Tulsa.

To Release India Film

Mayer and Burstyn, Inc., will release "Shakuntala," an Indian film, in America during January. The picture, from the classic by Kalidasas, was produced and directed by V. Shantaram whose wife, Jayashree, plays the title role.

FROM READER

SEES SMALLER THEATRES BEING FORCED OUT

To the Editor of the Herald:

I have been a steady reader of your trade magazine for the past 10 years (excepting three years I spent in the service). I take other trade magazines, but, as far as I am concerned, they are not up to yours.

Permit me to put down a few trade observations: The outcome of the present court decree may spell the end of many of your smaller theatres and, in some towns, may mean a change from full to part time. It looks as though they are forcing us to raise prices to the level of first runs in larger cities. This, along with the rise in product prices, may spell defeat to some of the smaller part-time theatres. The money for high admissions just is not there. When they force us into the price class of de luxe theatres and, at the same time, don't let us make the necessary profit to put us into that class, we are bound to close.

In the past ten years there has been a constant trend towards higher admissions. A picture's production cost is no barometer for what it will do in Chesterhill.

If I were to blame this outburst on the courts, I would also have to blame the heads of the film industry. They were given a chance to go straight in the consent decree (blocks of five), but did they do it? No. Salesmen would approach you and if you did not buy that block they would return with another block. Only this time they'd double the price to make up for the pictures you refused before. You, or anyone else, will not get anywhere with the exhibitors until we are given a fair deal. The OPA could set the price of sandwiches, but not the amount of ham in them.

The companies will get no place by just setting prices. It's quality we want, along with the prices. The exhibitor is not interested in the brainstorms of some of the directors or the fabulous sums spent on productions. He merely wants to see his margin of profit after he finishes the engagement.

I believe that if pictures in communities with a population of 30,000 and less were sold on a flat rental basis and the exhibitors were given a chance to exploit and make a decent profit, your court ruling would be over. History of court decrees in the past shows that the results usually represent a burden for the small fellow and there is little hope that things will be any different in this case. — Delmar L. Walker, *Chesterhill Theatre, Chesterhill, Ohio.*

Buy Television Rights

The Radio Cinema Theatres Corporation of California has purchased the motion picture rights to a television production, Richards Rodgers, president of the Dramatists Guild, and John F. Royal, NBC vice-president in charge of television, have announced. The transaction marks the first time that an original script, first produced on television, has been bought by a motion picture concern for film production.

Jackson Park Lawyer to File Buffalo Action

Chicago Bureau

Thomas C. McConnell, lawyer for the victorious Jackson Park theatre, Chicago, will file a $1,000,000 triple damage anti-trust suit late in January on behalf of the Rivoli theatre, outlying house in Buffalo, N. Y., naming the major distributors and the Shea Circuit. The suit will be filed in the U. S. District Court for the Western District of New York.

The Shea Circuit, operating four downtown and five outlying houses in Buffalo, is owned one-third by local Buffalo interests, one-third by Loew's and one-third by Paramount. The Rivoli is owned by the Rivoli Operating Company, with Stanley Kozanowski, one of the principal owners.

The Rivoli, it is reported, at one time played 30 days after the conclusion of downtown Buffalo runs. Mr. McConnell told the Herald's Chicago bureau that the Shea Circuit purchased the Roosevelt theatre, a house competing with the Rivoli and withheld product from the Rivoli from 70 to 90 days after the conclusion of downtown runs.

According to Mr. McConnell, the Roosevelt, after being taken into the Shea Circuit, first played 14 days ahead of the Rivoli, then 10 and finally four days. Under an arbitration award won about six months ago, the Rivoli was given day and date playing time with the Roosevelt. Mr. McConnell's suit will ask for $1,000,000 damages based on damages allegedly sustained for the six-year period prior to filing the suit.

Arbitor Dismisses Demand for Availability After 10 Days

William A. Porteous, Jr., arbitrator in a complaint brought before the New Orleans tribunal of the American Arbitration Association, has dismissed a demand to secure availability of pictures 10 days after national release on the ground that such a decision would be beyond his jurisdiction under the Consent Decree.

However, Mr. Porteous ordered abolition of all clearance in contracts between the Palace theatre, Rodessa, La., and 20th-Fox, RKO, Paramount and Warner Bros. The complaint against MGM was dismissed because the company had no clearance provisions in its contract with the complainant.

Finding himself limited on the question of availability, the arbitrator expressed no opinion on whether the complainant should receive any relief, but left the door open for future demands.

Noye to 20th-Fox Mexico

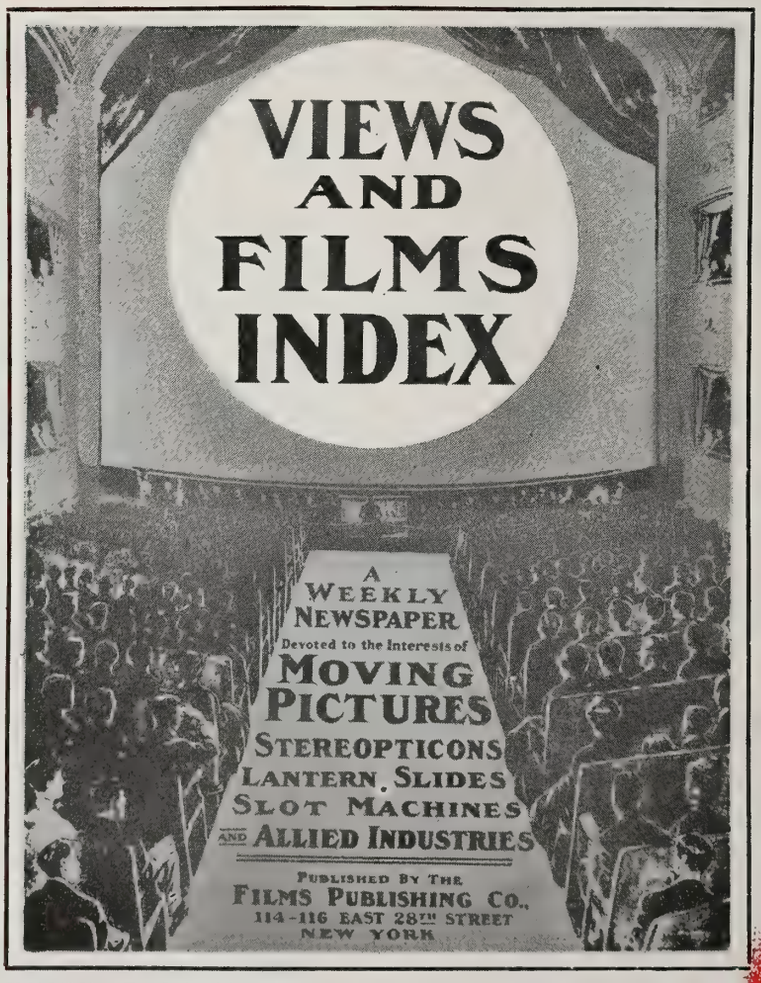
Allen M. Noye has been appointed manager for Twentieth Century-Fox in Mexico. Former manager for the company in Colombia, he replaces Joseph G. Mullen, granted a leave of absence due to illness.

Views and Films Index



Published by THE FILMS PUBLISHING CO., 114 East 28th Street, New York

Forty Years in the Service



PRICE, 5 CENTS

JUST four decades have swept past in the speeding development of the motion picture since journalism came to serve. To most of those who face this latest page in that long pageant of print that will seem a long time ago indeed. It was 1906 and automobiles were beginning to appear on Fifth Avenue, on Broadway, Michigan Avenue and sometimes out in the country. Madison Square Garden was on the corner of Madison Square, too. Fourteenth was still a show street but Twenty-third was on the rise and theatres were creeping uptown.

That first motion picture paper, now numbered among the collateral ancestors of the *Motion Picture Herald* here before you, is remembered in history as "The Films Index". Its masthead and cover page are reproduced alongside. It was the new enterprise of an editor alert to the main chance, James Hoff. He wore a nifty Vandyke and an aggresive manner. He had arrived at a time.

The time was that special occasion of opportunity when the development of the story picture, landmarked by "The Great Train Robbery" had given rise to the nickelodeon theatre, delivering five-cent drama to the multitudes as a wave of new showmanship to a new public was rippling out over the land. Great demand had risen, studios were building, production was booming, distribution was developing a fever, and all was business and confusion. The customers, the little showmen who had



THE FILMS INDEX—'06
was in 1911 *acquired by*
MOVING PICTURE WORLD
which in 1929 *merged with*
EXHIBITORS HERALD
becoming
EXHIBITORS HERALD-WORLD
which after acquiring
MOTION PICTURE NEWS
appeared January 3, 1931, *as*
MOTION PICTURE HERALD
Thus lineally including that famed first, "The Index"

turned from candy stores, peep-show arcades and carnivals to the selling of the movies, needed to know about product, what it was and where to get it. Jim Hoff had been running a bicycle paper, but with the motor car snorting in on the one side and the screen rising on the other, he decided on the pictures. His "Films Index" became forthwith somewhat a journal of the trade and considerably more a catalogue of the amusement wares of the young industry. Over at the back of this issue of *The Herald* is today's extensively elaborated modern, continuous, living catalogue of the pictures, under the title of *Product Digest*, which is of course the Films Index of 1946.

With that dawning, journalistic attentions multiplied. Alfred Saunders, British and polite, started a journal the next year, 1907, and let Herber Miles, first advertiser, name it Moving Picture World. Presently it appeared that James F. Chalmers was the power behind the World. And in midyear of 1911 the World acquired *The Films Index* and Mr. Hoff. The while Mr. Saunders moved on to found *Motion Picture News* in 1913, to espouse the cause of the rising Independents, while the *World* continued adherence to the oldtimers who had become the Motion Picture Patents Company. Also out in Chicago, then a rival of New York in film distribution, Ed Mock, starting in 1907, was operating the vigorous little weekly *Motography*.

Then in 1915 came Martin Quigley. He had been to see "The Birth of a Nation" and it had crystallized a decision. The new art and industry needed some new journalism. He had in his equipment experience with such robust Chicago journals as *The Examiner, The Tribune* and the elegant *Post*. So then he brought forth *Exhibitors Herald*, a weekly with a special vigour of viewpoint and special attention to exhibition and the exhibitor.

The policy was a success. In 1918 the Quigley paper acquired and absorbed *Motography*, the Chicago contemporary. In 1929 came the acquisition of *Moving Picture World*, and the new title *Exhibitors Herald-World*. In 1930 the growth process continued with the acquisition of *Motion Picture News* in New York, also *Exhibitors Daily Review and Motion Pictures Today*. Out of those assimilations came today's journals *Motion Picture Herald* with its first issue under that title dated January 3, 1931; and *Motion Picture Daily*, first issue December 22, 1930.

In an announcement of the period Martin Quigley said: "The Motion Picture Industry in all its branches will be effectively and completely served." That is the continuing policy.

"A Salute to Our Trade Press"

From THE NEW DYNAMO published by Twentieth Century-Fox

"HOW carefully do you read the trade papers?

You will have to answer that, but as far as we are concerned we read each copy of every trade paper—daily and weekly—from cover to cover.

We do not do so merely because of any professional interest. We do that because only through our enterprising trade press can we keep fully and reliably informed on what is happening within our industry.

No industry has as great, as reliable, as interesting, or as illuminating a trade press as has ours.

No executive, no field worker, no branch employee, no exhibitor, no theatre attache can do a thorough job.
—unless he makes a habit of reading the film trade papers.

•

For those of us in distribution and exhibition the trade journal is indispensible. It is the link that authentically and perfectly links distribution and exhibition.

Trade papers have kept abreast of industry progress; in fact time and again they have paced the rest of the industry.

The journalistic historians of our industry have, since the latter's beginning, done an admirable job. But, they are doing a greater job today.

Annually distributors invest millions in trade paper advertising.

It is the wisest investment any distributor makes.

Trade paper advertising serves many progressive purposes. It serves as advance agent for the branch manager, the salesman and the booker.

Trade paper advertising is the most effective and influential sales media at the disposal of distribution.

It is the most effective medium the distributor has of speedily passing on news to its clients.

Therefore, if trade papers can do such a job of proved selling, then they should be as religiously read and studied for their equally important news contents.

•

Most appreciative of the indispensible service regularly rendered by trade journals are the small-town theatre operators. For these thousands of important and decisive industry figures, the trade paper is their "bible."

However, no intelligent or sincere industry worker, regardless of whether he is in production, distribution or exhibition, would consider his day complete unless he has brought his knowledge of film matters up to date through reading his trade paper.

That being so, it is important that each of us regularly read the trade papers, for only by so doing can you place yourself in a position where you can meet the buyer on equal footing and discuss intelligently and informedly trade matters.

But, the influence of our trade journals goes far beyond the boundaries of our own industry.

They are scanned carefully and analytically by newspaper and magazine editors and writers, by scores of organizations with an interest in motion pictures, by college and school authorities, by Federal, State and municipal officials and many others too numerous to list in a single paragraph.

No industry trade press comes anywhere near giving its readers such thorough and intelligent coverage as does ours.

And that same trade press, because of its wide readership among newspaper writers, wields a tremendous influence on the movie-going, the ticket-buying public.

•

. . Thanksgiving Day has passed, but every day of the year we of the motion picture industry can be thankful for the quality of our trade press.

It serves—well and authentically.

It is a courageous, crusading trade press, too.

It has one "fault"—if it may be called that; it is too modest.

It does not blow its own horn loudly or frequently enough.

Perhaps, that is because always it has been too busy serving you and I. "



Blameless?

Shameless?

Nameless?

THE *Shocking* MISS PILGRIM

IN TECHNICOLOR

(SHOCKING? SHE'S SENSATIONAL!).....

It's GRABLE GERSHWIN and GREAT.....



BETTY GRABLE
DICK HAYMES

THE Shocking MISS PILGRIM

IN TECHNICOLOR

with Anne Revere · Allyn Joslyn · Gene Lockhart

Elizabeth Patterson · Elisabeth Risdon · Arthur Shields · Charles Kemper · Roy Roberts

Written for the Screen and Directed by GEORGE SEATON · Produced by WILLIAM PERLBERG

From a Story by Ernest and Frederica Maas · Music by George Gershwin and Lyrics by Ira Gershwin · "But Not In Boston" "For You, For Me, For Evermore" · "Sweet Packard" · "Tour of the Town" · "Welcome Song" · "Stand Up and Fight" "Changing My Tune" · "Aren't You Kind of Glad We Did?" · "One, Two, Three" · "Waltzing Is Better Sitting Down" "Waltz Me No Waltzes" · Dances Staged by Hermes Pan · Costumes Designed by Orry Kelly

All the Sensational Boxoffice Hits are Made by 20th Century-Fox

ALBANY

Fabian's Palace had the heavily-advertised "Three Wise Fools" for the feature in the dull pre-Christmas week with "Vacation in Reno" as second feature. Warners' Strand, for the first time in years, booked a revival bill, "King's Row" and "Wild Bill Hickok Rides." The Ritz, Warner house, played "Mr. Ace," previously screened by the Strand, and "Ginger." The Grand, Fabian, brought back "The Shanghai Gesture." "Road Show" was the dualer. The Leland, another Fabian downtown theatre, had a reissue show for a mid-week engagement: "Strike Me Pink" and "The Man Who Dared." The Colonial scheduled a popular double revival, "Captain Caution" and "Captains Courageous."

Jacob McNary, 66, billposter for Fabian in this city, died in the hospital this week from a fall on a ladder at the marquee of old Harmanus Bleecker Hall. . . . Christmas parties have been held by a number of exchanges in the past ten days. . . . Exhibitor visitors in Film Row were: Julius Perlmutter, of the Rivoli, Schenectady; Mrs. L. J. Van Buren, of the Van Buren, Cairo; Sam Rosenblatt, of the Grand and Strand, Watervliet, and the Lake in Lake George (the latter has been closed for the winter); Dayton La Pointe, of the Crandall, Chatham. . . . Charles Osborne, who had been managing the Lake, has been transferred to the Grand in Watervliet.

ATLANTA

Business in Atlanta is better than it was last year and all theatre managers say this year will be the best yet. . . . John W. Mangham, president of the Screen Guild of Georgia, back from a sales meeting in Hollywood. . . . William Richardson, president of Astor Pictures Southeast back at his desk after a business trip through Alabama. . . . Happ Barnes, one of the old timers in the theatre business, now owner of the Drive-In Montgomery, Ala., was a visitor i nAtlanta. . . . Dave Alterman, formerly in the booking department, Warners, has resigned. Future plans not announced. . . . J. B. Porter has opened his new theatre in Oliver, Georgia. . . . Earl and Arthur Elkin, theatre owners in Aberdeen, Miss., was in Atlanta. . . . O. C. Garmon, Ocilla theatre, Ocilla, Ga., Luke Stein and Carl Floyd, Stein and Floyd circuit of Florida, were in the city. . . . Helen Allen Starr, former MGM secretary, recently married, has resigned her position and is now on her way to Germany. . . . Florida State Theatres, which has maintained a booking office in Atlanta for many years, will move their offices to Jacksonville, Fla., after the first of the year. . . . J. R. Long, Dixie theatre, Fast Gadsden, Ala., has reconditioned his theatre, spending approximately $25,000. . . . Construction of a new theatre in Flowery Branch, Ga., has been started by W. O. Anderson. . . . A new $54,000 theatre will soon be erected at Maiden, N. C., by the Miller Realty Company of Lincolnton, N. C. . . . The Lincoln theatre, colored, has opened in Fort Pierce, Fla. . . . R. J. Barnes, vice-president of BFI Amusement, Montgomery, Ala., will build new drive-in theatres in the following towns: Auburn, Gadsden, Phoenix City and Anniston, all Alabama. . . . Sam Hinson, branch manager of the Monogram Southern Exchanges (Charlotte), has announced that he will resign



January 15 to join Valdese Theatres, Valdese, N. C.

BALTIMORE

Seasonal activities caused falling off of attendance for the week beginning December 19, but despite this, first runs held up very well. Century was strong with "Gallant Bess." Hippodrome pulled well with "Step By Step" and Louis Prima and his orchestra on stage. Keith's held up nicely with "They Were Sisters," Little found "Great Mr. Handel" strong enough for third week. Mayfair did nicely with "Home In Oklahoma" plus "Little Iodine." New theatre held "Wake Up and Dream" for third week. Stanley kept pulling with "The Verdict." Times and Roslyn had a nice opening with "Delinquent Parents" and "Strange Holiday." . . . Motion Picture Operators' Union, Local 181, A. F. L., elected officers including: Samuel Isaacson, president; William Lange, Sr., first vice-president; Edward Eich, second vice-president; Charles Conner, third vice-president; Carroll G. Bayne, business manager; Thomas P. Finn, Sr., financial secretary; Silbur George, recording secretary; Philip Scheck, sergeant-at-arms, and trustees, Charles Crauling, Louis Sieber and Russell Claggett. . . . Installation of officers of Baltimore Variety Club, Tent No. 19, took place December 20, with Fred C. Schanberger, Jr., succeeding William K. Saxton as chief barker. Mr. Saxton becomes delegate to National organization. . . . Herman Samuelson will open his Eden theatre soon with Robert R. Lee as manager.

WHEN AND WHERE

January 7: Television Broadcasters Association annual meeting, Waldorf Astoria, New York.

January 13–19: American-Mexican "Variety Club Week" in Mexico City to inaugurate the Variety Club of Mexico.

January 22–23: Allied Motion Picture Theatre Owners of Western Pennsylvania 26th annual convention, William Penn Hotel, Pittsburgh.

January 26–28: Theatre Owners of North and South Carolina convention, Charlotte, N. C.

January 31: Allied States Association board of directors meeting at the Statler Hotel, Washington, D. C.

March 18–19: Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

BOSTON

Joe Di Pesa staged one of the greatest crowd demonstrations in advance of a picture showing ever seen in Boston when he arranged to have five dollar bills distributed in front of South Station and Hotel Statler proving to his own satisfaction that the average person will not accept the proffered bill when it is made on a street corner. . . . Governor Robert F. Bradford takes office January 2 and for the first time in years news reel pictures of the Governor's reception and ball will be made by several companies. . . . Manager D. B. Stanbro presented children of the Children's Hospital with more than 500 toys and gifts. . . . The New England premiere of "The Story of the Pope" was held here this week at the Majestic with Francis Cardinal Spellman appearing. . . . The Exeter theatre is showing "Johnny Frenchman." . . . After 37 weeks of continuous showing, "Henry V" has finally closed its Boston engagement at the Esquire, which now will house "The Best Years of Our Lives." . . . The showings of old-time films at the Fogg Museum, originally scheduled to be shown only once weekly, have proven so popular that the showings will be now made twice weekly.

CHARLOTTE

Hal Jordan is to be the new manager of the Charlotte branch of Monogram Southern Exchanges, Inc., succeeding Sam Hinson. . . . Mr. Hinson will manage the Valdese corporation, which operates nine theatres. . . . Wilby-Kincey Theatres Corporation held their first postwar Christmas celebration in Charlotte December 17-18 at Hotel Charlotte. The occasion brought to Charlotte 150 theatre managers from West Virginia, Virginia, North and South Carolina. Guest speaker at the Wilby-Kincey banquet was Col. William H. McGraw, former attorney general of Texas, who flew to Charlotte for the affair. . . . The next big affair in the entertainment circles in Charlotte was the annual children's Christmas party of the Charlotte Variety Club held the afternoon of December 21 at the Variety club rooms.

CHICAGO

Business took a terrific beating in the loop before Christmas. Lone exception was "Best Years of Our Lives," which grossed nearly $6,000 in its second day at the Essaness Woods, topping even the opening day's grosses. . . . Ninety-five cents is charged from opening till 1:00 p.m. and $1.40 thereafter. Picture is being shown on a grind policy with the theatre open 22½ hours daily. . . . Christmas parties galore during the holiday season with National Allied president Jack Kirsch hosting hundreds at the Allied party in their offices December 24. . . . Through the courtesy of Johnny Harris, the net proceeds of the opening night of the "Ice Capades" on March 18 will be donated to the Variety Club's local charity project,

(Continued on following page)

(*Continued from preceding page*)

the La Rabida Sanitarium. . . . The Variety Club will hold its first annual Movie Ball at the Aragon ballroom on January 20. Fifty valuable prizes will be awarded, including a new 1947 Packard Sedan. . . . $11,000 was donated by the Chicago Cinema Lodge of the B'nai B'rith for the Anti-Defamation League at a fund-raising dinner held at the Congress Hotel December 17. . . . President Jack Kirsch appointed Harris Silverberg, National Screen Service branch manager, chairman for the affair.

CINCINNATI

Although the traditional holiday slump in theatre attendance was in evidence here, grosses generally held to around average levels and the falling off was not as pronounced as usual. . . . Walt Disney's "Song of the South" is playing day and date at the RKO Grand and Shubert theatres, having opened on Christmas Day. . . . Florida vacationists from this area include William Clark, assistant manager for RKO; Robert Harnell, of the Avalon theatre here; John A. Schwalm, manager of the Northio Rialto theatre, in Hamilton, and Roy Wells, of the St. Paul theatre, in Dayton, Ohio. . . . The meeting of the Dayton Exhibitors Association to elect officers for this recently formed group, has been postponed to mid-January because of holiday activities of the exhibitors, it was announced by James Curl, temporary chairman. . . . Irving Sochon, general manager of Theatre Owners Corporation, announces acquisition of the Ames theatre, in Dayton, bringing the total number to 34. The Ames recently was opened by Joe Lee, who also operates the Cove theatre, in Covington, Ohio. . . . Wage increases of approximately 15 per cent have been granted musicians in some 35 night clubs in this territory, as the result of an agreement between the American Federation of Musicians, Local No. 1, and the night club operators, according to Oscar Hild, union president. The increase affects between 300 and 400 musicians.

CLEVELAND

Theatre business this week was in reverse ratio to Christmas shopping with department stores reporting biggest sales in history. . . . Majority of local neighborhood theatres close Christmas Eve as usual. . . . J. S. and Mrs. Jossey of Hygienic Productions leave right after the first of the year for Mexico and California. . . . Admission prices for downtown special midnight New Year's Eve shows are spotty. Loew's State, Stillman and Ohio are holding the line at the regular 75 cent top; Warners' Hippodrome and Lake and the RKO Allen are boosting the price ten cents to 85 cents and the RKO Palace, with a special preview, goes to $1.00.

COLUMBUS

After several weeks of comparatively low grosses, local business felt the faster pulse of Christmas week attendance, with large holiday crowds attending all theatres. Loew's Ohio and Loew's Broad opened their Christmas shows on Tuesday—"Blue Skies" at the Ohio and "Rage In Heaven" at the Broad. The Tuesday opening will be in effect next week and perhaps for several more weeks. The Palace opened on Monday with



"Song of the South," canceling the usual Monday through Wednesday stage show. The Grand had a revival bill topped by "The Westerner." . . . All local theatres are having special midnight shows New Year's eve with slightly increased prices. . . . Tent No. 2, Variety Club, elected its 1947 board of directors last week. . . . The list includes Harry Simons, John Hardgrove, Floyd Gooding, George Anagnost, J. F. Luft, Leo Yassenoff, Jack Kelly, Leo Haenlein, Robert Nelson and Don Burrows.

Paul Schwartz, about 45, Detroit new production manager for the Gayety, burlesque-film house, died in his room in the Broad-Lincoln Hotel last week.

DENVER

Lovely weather doing all it can for pre-Christmas business, which isn't too good. . . . Exchanges finish another year of Christmas parties, some elaboate, some not so fancy. . . . James Bugess, State assistant manager, moves to Lincoln, Neb., to join Westland Theatres. . . . Marion Smith sells Hugo, Hugo, Colo., to Earl Berens. . . . K. M. Krause, of Service Theatre and Supply, ran into 10-foot snowdrift while on business trip, but nonchalantly put on his skis and went on to next town for help. . . . J. C. Parker, Dalhart, Tex., theatre man, recuperating from recent illness. . . . Nine of the 12 Fox theatres packed with Saturday morning free kids shows. . . . Jean Gerbase, office manager Western Service and Supply, to Kansas City and St. Louis for vacation over holidays. . . . Interstate about ready to open new Yucca, Albuquerque.

DES MOINES

Theatre business fell off sharply here during the last week. All downtown "A" houses reported below-par receipts and blamed them in part to bad weather and the pre-Christmas season. . . . A. H. Talbot, manager of the Iowa theatre, Cedar Rapids, is celebrating his 38th year in show business. He has been in Cedar Rapids more than 13 years. . . . John D. Gruwell, former owner and operator of motion picture theatres in Wisconsin Rapids, Iowa, has died in Marshfield, Wis. . . . John Grinstead of Albuquerque, N. M., has been named manager of the Iowa theatre here. He succeeds Mrs. Gladys Pierce, resigned. . . . G. W. Gordon has sold the Eddy theatre, Eddyville, to Milton Paul of Klemme.

HARTFORD

Theatre men in the Connecticut territory have been busy on advance exploitation for New Year's Eve performances. "'Till the Clouds Roll By," "The Time, The Place, And the Girl," and "The Jolson Story" are among the film bookings for Eve presentations. . . . Warners' "The Verdict" was a holdover in Hartford last week. . . . Warner Club has new rooms in New Haven. . . . Jack Schwartz, owner of the West End theatre in Bridgeport, took over the Black Rock theatre, also in Bridgeport, January 1. . . . Harrison Harries, who operates a 16mm film supply business in Hartford, has announced the start of Harrison Harries Productions, to produce 16mm sound films in both color and black-and-white for educational, industrial, business, and civic groups in southern New England. . . .Christmas parties were in order for theatre circuits and film exchanges in the Connecticut territory. . . . Harold Maloney, Loew's Poli, Worcester, manager, has been recuperating from illness. . . . Legal notes: PRC exchange of Boston, Inc., a Massachusetts corporation, has filed a Withdrawal with the office of Connecticut Secretary of State at State Capitol, Hartford. . . . At Vermont's State Capitol, Montpelier, State Amusements, Inc., of Bellows Falls, Vt., has filed articles of association. N. Buffante, Max Hynianus, and J. C. Voudoukis are incorporators.

INDIANAPOLIS

Film trade here has run into the pre-Christmas slump and the winter's first nasty weather all at once, resulting in a low set of grosses. "Strange Woman" fared best last week, drawing $14,000 at Loew's. All others were down; "The Strange Love of Martha Ivers" getting only $10,000 at the Indiana. . . . Abe Baker, formerly with Paramount, will open the Town theatre at the Stout Field veterans housing project. It was formerly the post theatre at the airborne base. . . . The Associated Theatres Owners of Indiana is suggesting to exhibitors the advisability of installing portable generating units for use when crises "inevitably occur again." . . . For the first time here, many neighborhood theatres will stay closed Christmas Eve, giving their employees the night off. . . . Carol Noe, manager of the Avalon, and C. E. McConaughey, manager of the Dream and Mars, are recuperating from illnesses.

KANSAS CITY

Theatre here, in general, will hold midnight shows New Year's Eve; with circuit managers arranging their own programs, including stage shows in a good many cases, and exhibitors tending to provide special programs. . . . Many theatres held children's matinees prior to Christmas. . . . The Aladdin held this year, Just before Christmas, its customary "canner goods matinee," with two neighborhood churches sponsoring the affair. . . . Personnel of most exchanges held holiday parties during the ten days before Christmas. . . . A party on the stage of the Midland for the personnel was marked this year by distribution of service pins.

Exhibitors are concerned right now with their own rising costs, including rents, help, and general expenses for operating their theatres.

(*Continued on page 36*)

WARNER BROS.' TRADE SHOWINGS OF

JOAN CRAWFORD · JOHN GARFIELD

in

"HUMORESQUE"

with

OSCAR LEVANT · J. CARROL NAISH

MONDAY, JANUARY 6th, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:30 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	10:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

MEMPHIS

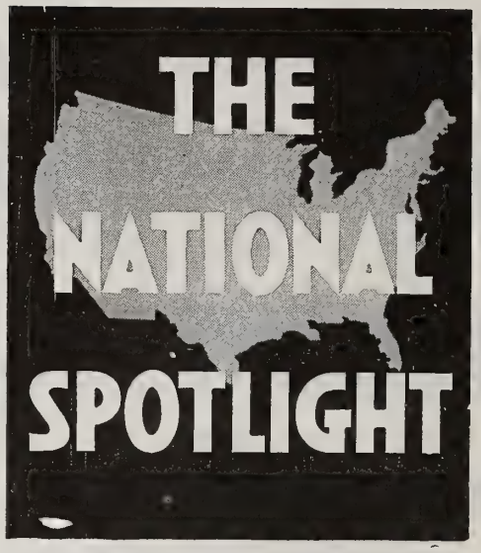
Christmas week found Memphis theatre attendance holding up very well considering the holiday rush. Ritz, which opened "Henry V," December 4, reported it was holding the picture through December 31 because of the fine attendance. Loew's Palace opened Monday with "Boom Town" for Christmas week. Loew's State opened "The Westerner." Warner theatre started with a double-header, "Captain Caution" and "Captain Fury. Malco presented "Star and Garter on the stage and "The Runaround" on the screen. All reported fair attendance. . . . Variety Club meets Monday, January 20, to hear from a committee which is investigating Memphis charities in view of enlarging the club's scope of charitable work. Herb Kohn, reelected this month for a second term as chief barker, will be installed at the meeting. He is an official at Malco Theatres, Inc. . . . Joe Simon, city manager of Ritz and Peabody, has been made a life member of Angerona Masonic Lodge 168. . . . J. M. Mounger, Calhoun City, Miss., was in Memphis with the news that his new Mart theatre opened at Calhoun City, December 16.

MIAMI

Olympia theatre opened its Christmas stage and screen show last week. Keye Luke in person and "Nobody Lives Forever" was featured. . . . James Stebbins has resigned his job as assistant manager of the Olympia. . . . Paramount feted its managers and department heads to a Christmas party which took place at Biscayne Key. . . . Brandts Flamingo theatre on Miami Beach opened recently with "Blithe Spirit." The new theatre was well received. . . . Mr. and Mrs. Ed Claughton of the circuit bearing their name have returned from a business trip to New York. . . . Leonard Allen of Paramount's exploitation department was in town conferring with Paramount's local publicity head —Tom Jefferson. . . . Frank Rogers of Florida State Theatres was in town on business. . . . "Blue Skies" opens Christmas day in Paramount first runs.

MINNEAPOLIS

Not a single loop house hit average gross during the week as the Christmas shopping lull caught up with theatre business. Nevertheless, holdovers, which were in the majority, ran fairly well. . . . Plans for construction of two new theatres and extensive alterations and repairs on others were outlined by Ben Berger, president of Berger Amusement Co., at a meeting of his circuit managers. . . . Otto Raths, veteran St. Paul exhibitor, is ill in Veterans Hospital with a throat ailment. . . . Art Anderson, Warners branch manager, who is retiring in January as chief barker of the Northwest Variety club, will be honored for his efforts in the club's Heart Hospital fund raising campaign. A committee has been assigned to raise money to establish a room in the hospital which will be known as the "Art Anderson Room." . . . J. C. Halvorson is the new owner of the Capitol at Lakota, N. D. . . . Jack Rettinger's new 300-seat Time at Pepin, Wis., is expected to be open by the first of the year. . . . The Comfrey, at Comfrey, Minn., has been purchased by



Jens Borrenson. . . . August Schwanke has opened the new 260-seat Randall at Randall, Minn.

NEW ORLEANS

New Orleans has taken on the holiday spirit and is gaily decorated with brilliant Christmas colors. The theatres are also, but the usual slump of pre-Christmas business is on. As the stores are open quite late, naturally the theatres are suffering a bit. From reports, however, the slump is not as great as anticipated or as in the past. Present holiday offerings are: at the Saenger, "The Verdict"; the Tudor, "Three Little Girls in Blue"; the Globe is showing the re-issue, "The Return of Frank James." The Orpheum and Liberty, the two RKO theatres, are offering "Lady Luck." The Center has "The Last Crooked Mile." Loew's State has "The Strange Woman." The Strand has "The Big Bonanza." . . . Ed MacKenna and Bill Williams, of Town Talkies of Alabama and Florida, are in this city for a few days. . . . Associated Theatres opened their new Rebel theatre in Greenwood. . . . V. Smolcich, manager of the Roxy theatre in Biloxi, Miss., was one of the few visitors on Film Row this week. Others were Ernest Delahaye from Maringuoin, La., and Gaude of Port Allen. . . . Monogram has had a crew of cameramen and directors making local shots and background for their coming production "Louisiana," which features the singing Governor, Jimmie Davis, of this state. . . . Irwin Blauche, local cameraman, has been making background shots for the new feature version of "Mother Cabrini."

OMAHA

The late Christmas shopping rush and excitement knocked the bottom out of theatre business. A cold wave also hurt. Only one first run even came close to average business. . . . Harry Lefholtz, Republic branch manager, attended a Chicago sales conference. . . . Some 40 officers from Second Air Force headquarters and the Seventh Service Command saw a special screening of Warners' "The Last Bomb." . . . Herman Levy, R. D. Goldberg Circuit general manager here until a short time ago, now is general advertising manager for Universal-International. . . . Staunton Ryrie of Seattle has joined the RKO-Brandeis staff. . . . Eddie Solomon, 20th-Fox home office, was here with exploiteer Walter Hoffman, Minneapolis, to work on "The Razor's Edge" opening. . . . Harold B. Johnson, Universal branch manager, spoke at the Hawarden, Ia., football banquet on request of Harry Lankhorst, exhibitor there. . . . United Artists sales staff is on vacation until January 6. . . . Micky Cosgrove resigned at Columbia to join her husband in Germany. . . . Raymond Harkins now is handling booking for the Naval Depot at Hastings.

PHILADELPHIA

Christmas saw a half dozen major openings with "The Time, the Place and the Girl" at the Mastbaum; "Song of the South" at the Aldine; "Razor's Edge" at the Fox; "Undercurrent" opening Christmas Eve at midnight at the Boyd; and in addition, there was the re-issue of "King's Row" at the Stanton. Major interest was centered on the opening of the new Pix theatre with "Henry V," which is expected to continue for three months on a two-a-day policy. . . . The new Warner Brothers exchange building on 13th Street is expected to be ready for occupancy in the spring. . . . Frank and Angelo Scavo took over the operation of the Home theatre, Old Forge, Pa. . . . Rialto, Plymouth, Pa., formerly operated by W. Himmler, is now being operated by W. L. Coleman. . . . Jack DeWaal, RKO home office representative, has fully recovered from an illness that had him hospitalized. . . . Harry H. Chertcoff, upstate exhibitor, and his wife, are hospitalized in Lancaster, Pa., as a result of an auto accident. . . . James Walsh, returned from the armed forces, became assistant to Bill Huffman at Warners' Keystone. . . . Jimmy Ricci now managing Warner theatre in Atlantic City while Jack Van recuperates from an operation. . . . Family Club at 20th Century-Fox elected Elaine Dusenberry as president. . . . Bob Carlitz, formerly with Universal and manager of the Mayfair theatre, left the industry to open a bookstore.

PITTSBURGH

The Warner, which was once this city's outstanding theatre during the early days of the film industry, regained its former standing again this week. It opened with George Raft in "Nocturne." However, the worst weather of the season hit the city over the weekend and since movie-goers were content to stay at home, the box-office didn't fare so well. "The Show Off," with Red Shelton, who is a prime favorite here, will follow "Nocturne." . . . The MGM Pep Club is celebrating its twentieth anniversary here this week. John J. Maloney, district sales manager, Kay Maloney and Ted Tolley are charter members. . . . Bert Strean, popular member of Film Row, is in a Cleveland hospital getting a checkup. . . . Many of the night clubs are advertising $25 charges for New Year's Eve. . . . William Brooks, who has been with the Paramount booking office here, has been transferred to Washington where he will join the sales staff.

SAN FRANCISCO

Yuletide jingles throughout the town, with theatres reflecting the Noel spirit by lavish decorations. . . . Jingles at the box-office windows, however, are so delicate that managers must cup their ears with their hands to make certain they are luring shop-

(*Continued on page 38*)

M-G-M TRADE SHOWINGS

★

"IT HAPPENED AT THE INN"

(French Dialogue Version with English Subtitles)

OKLAHOMA CITY TERRITORY ONLY

THURSDAY
JAN. 2—1 P. M.

★

20th FOX SCREEN ROOM
10 North Lee Street Oklahoma City, Okla.

"STORMY WATERS"

(French Dialogue Version with English Subtitles)

LOS ANGELES TERRITORY

MONDAY
DEC. 30—10 A. M.

Ambassador Theatre, Ambassador Hotel
Los Angeles, Cal.

★

SAN FRANCISCO TERRITORY

THURSDAY
JAN. 2—1:30 P. M.

20th FOX SCREEN ROOM
245 Hyde St. San Francisco, Cal.

★

REVISED M-G-M TRADE SHOW DATES
"TILL THE CLOUDS ROLL BY"

NEW TRADE SHOW DATES. SHOWINGS WERE POSTPONED DUE TO TRANSPORTATION TIE-UP

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING	
DENVER	Paramount Screen Room	2100 Stout Street	THURS. 1/2	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	THURS. 1/2	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Avenue	THURS. 1/2	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	THURS. 1/2	2 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	THURS. 1/2	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	THURS. 1/2	1:30 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First Street, So.	THURS. 1/2	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	THURS. 1/2	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	THURS. 1/2	1 P.M.

(Continued from page 36)

pers to see the lengthy lists of holdovers now playing on Market Street. . . . Fox West Coast have swung into a new policy. . . . Their St. Francis theatre, formerly a first run house used as a moveover, has been turned into a third run, using reissues. . . . Arthur Unger, of Viking Popcorn, invaded Los Angeles for a business visit with Harry Taylor. . . . Herman Wobber's secretary, Ray Telfer, head of the women employees for the 20th-Fox western division Spyros Skouras drive, tendered a luncheon to feminine employees at the Northwest Film Club in Seattle. . . . Infrared, the newest scientific light which claims to kill germs, is being installed in Golden State theatres. . . . Jimmy Anderson, former scribe for *Motion Picture Daily* is now city editor of the San Bruno *Herald*. . . . D. B. Levin and L. Kaliski have filed a building permit on behalf of the Lux Theatre Company to remodel Oakland property for a newsreel theatre. . . . Corporation papers have been issued to the Sacramento Liberty theatre of San Francisco. Capital stock was listed at 1,000 shares, no par value.

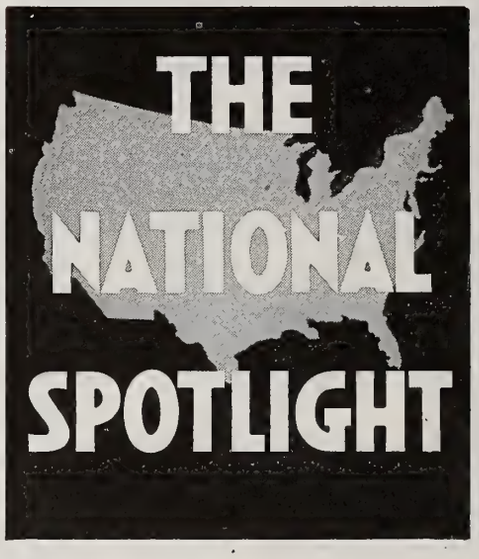
ST. LOUIS

"Blue Skies," chalked up the most impressive gross of the week, garnering $20,000 in its third week at the Ambassador, which was $2,000 above average. This, in view of a pre-Christmas drop in matinee business all over town, was regarded as extraordinary. . . . Fanchon & Marco's 3,514-seater, Missouri, which has been playing mostly moveovers, served as the locale for St. Louis' introduction to "Razor's Edge," opening Christmas Day. . . . Andy Dietz, owner-manager of Screen Guild Productions of St. Louis, has returned from a business trip to New York with contracts to distribute 21 features of Favorite Films Corporation, in St. Louis trade territory and a deal with Loew's for three unit programs to be shown at Loew's Orpheum, starting January 9 with "Captain Fury" and "Captain Caution." . . . William Harper has opened a 300-seater, the Harper, at Campbell, Mo. . . . Lyle Richmond will open his new 700-seat Richmond theatre at Senath, Mo., January 1. . . . Construction about completed on the new 300-seat Hunt theatre at Doniphan, Mo.

TORONTO

The down town film palaces of Toronto were somewhat lost in the shuffle before Christmas. Loew's held "The Outlaw" for four days of a third week in order to time a holiday opening and Shea's had "Cross My Heart." "My Darling Clementine" was at the big Imperial.

The Dominion Government has announced the removal of the war-time three-cent tax on gasoline, effective March 31, but meanwhile there is a dispute between the Federal authorities and Provincial Governments over the disposition of the 20 per cent excise levy on theatre grosses which is still being collected by the Canadian Treasury as a war revenue. The Provinces want exclusive tax rights in the amusement field, as before 1940, but the Dominion Government asks compensation for the loss of this revenue. . . . While the Arthur Rank Organization has not bought the picture, the first feature of Dominion Productions, Limited, Toronto, "Bush Pilot," was given a



screening at Rank's Queensway Studios at New Toronto. . . . Canada has had two theatre openings in a week, the Eastview at Eastview, Ont. and the Normandie at Montreal. . . . "Henry V" finally bowed out at Toronto's International Cinema after 18 weeks, to be followed by "Specter of the Rose." . . . Famous Players Canadian has announced a $100,000 theatre for Toronto to seat 1,000. . . . Odeon Theatres of Canada is preparing to call for tenders for a similar unit in Toronto while Harry Davidson of Toronto has been awarded the contract for an Odeon of 1,000 seats in Peterborough, Ont., its first there.

VANCOUVER

The Film Exchange Union held its Christmas party December 13 at the Palms Cabaret in West Vancouver. . . . "Henry V" now on its fifth and final week at the suburban Park theatre, closed its run December 14. Picture is now on its third week at the Oak-Bay theatre in Victoria. It will have only two runs in British Columbia as a road show. . . . The Rex theatre, Claresholm, Alta., has been sold by Mark Jenkins who has operated it for the past eight years to William Hrycuik who formerly operated a theatre at Daysland, Alta. . . . Theatrical Guild, Federal Union No. 252, has received a charter from the labor Congress of Canada and is organizing ushers, doormen, cashiers and janitors in the Victoria theatres. This is the first union of its kind in Canada. No demands have been made to date, circuit heads report. Famous Players recently hiked the pay for the majority of their theatre employees. . . . Business at first runs in still below average generally this session with the exhibitors blaming product for absence of potent trade. Best was "Lady Luck" at the Orpheum and the day and date of the "Killers" at the Vogue and the Hastings theatres.

WASHINGTON

Washington theatres were feeling the pre-Holiday slump this week, although it was hoped that new pictures in all the first run situations would increase theatre grosses. Warner's Earle opened with "Till the End of Time;" Warner's Metropolitan put in "Wild Bill Hicock Rides," to be be followed with "Return of Monte Cristo" on Christmas Day; Loew's Capitol booked "Home Sweet Homicide" for five days, to be followed by "The Show Off" on December 24; RKO Keith's put in "The Westerner" to be followed by "Song of the South" on Christmas Day; Loew's Palace booked "Till the Clouds Roll By" to open on December 24, after an extended run of "Strange Woman."

John J. Payette, Warner Brothers general zone manager, was host to theatre managers from Virginia, West Virginia, Pennsylvania, Maryland and the District of Columbia at the annual luncheon and meeting on December 18, at the Statler Hotel. . . . The Christmas Day opening of the new Warner Brothers K-B theatre, the MacArthur, will increase the number of Warner Brothers operated houses in the district to 22, with 23 in nearby states. . . . Manager Milton Kaufman, of Loew's State, Norfolk, Va., garnered more newspaper space on "Gallant Bess" than has been promoted in a picture stunt in his town in the past 15 years. He followed up Bess' personal appearance to Norfolk and the local Naval Base by a tie-up with the local SPCA during the run of "Gallant Bess." . . . Washington showmen pledged support for the National Foundation for Infantile Paralysis campaign which will run from January 15-30. Activities this year will concentrate on "March of Dimes" sponsored by the motion picture theatres of Washington, and the "Mile of Dimes" sponsored by local radio stations. Sixty theatres pledged 100% cooperation.

F. & M. Unit Takes House; Brings Competitive Protest

Town, Inc., a subsidiary of Fanchon & Marco, has taken over the Tivoli theatre, a de luxe second run house in St. Louis under a 15-year lease. The 1,450-seat theatre previously had been under lease to the St. Louis Amusement Company, which has raised legal objection to the F. & M. action, contending signing of this lease by a subsidiary of F. & M. was "a breach of trust." F. & M. owns 42 per cent stock interest in the St. Louis Amusement Company and through the Fanchon & Marco Service Corp. has a management contract with the amusement company which expires January 31, 1947. F. & M. insists that it has the legal and moral right to sign the Town, Inc., lease on the Tivoli.

Open Esquire Theatre In Stockton, Cal.

A new addition to the Blumenfeld Theatre Circuit was made last week with the opening of the Esquire theatre in Stockton, Cal. The 1,190-seat house was built by Mr. Blumenfeld in partnership with Joe Huff and Dennis McNerney at a cost of $200,000.

Heads Projectionists

Harry Abbot was reelected president of the Philadelphia projectionists union, Local 307, IATSE, at a union meeting last week. Others reelected were: Abbott Oliver, vice-president; Horace Johns, business representative; Joseph Abrams, recording secretary; William Friedman, financial secretary and treasurer.

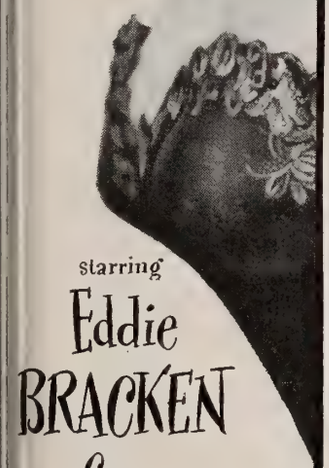


Paramount
TRADE SHOWING
January 3rd
"Ladies' Man"

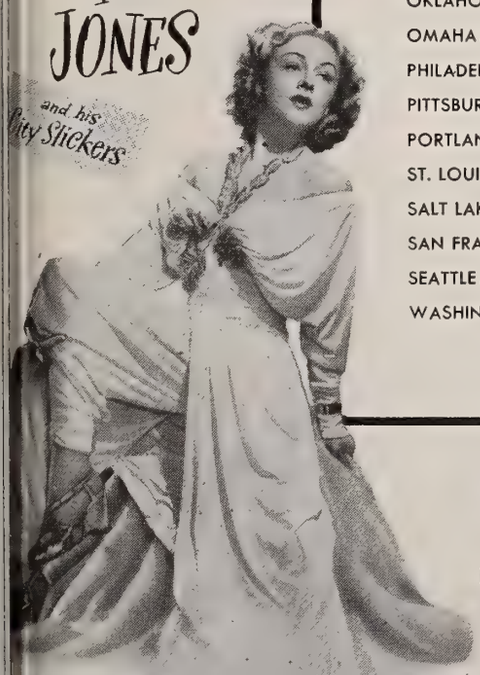


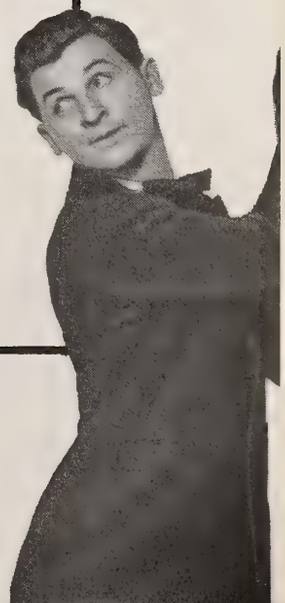
starring
Eddie BRACKEN
Cass DALEY
Virginia WELLES
and Spike JONES
and his City Slickers

CITY	PLACE	DATE
ALBANY	FOX PROJECTION ROOM, 1052 Broadway	FRI. JAN. 3 — 2:30 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	FRI. JAN. 3 — 2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	FIR. JAN. 3 — 2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	FRI. JAN. 3 — 2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 South Church St.	FRI. JAN. 3 — 1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	FRI. JAN. 3 — 1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	FRI. JAN. 3 — 2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM 1735 East 23rd Street	FRI. JAN. 3 — 2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood St.	FRI. JAN. 3 — 2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	FRI. JAN. 3 — 2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	FRI. JAN. 3 — 12:45 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Street	FRI. JAN. 3 — 2:30 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 West Michigan St.	FRI. JAN. 3 — 2 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	FRI. JAN. 3 — 2 P.M.
LOS ANGELES	AMBASSADOR HOTEL, Ambassador Theatre	FRI. JAN. 3 — 1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 South Second St.	FRI. JAN. 3 — 2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 North 8th Street	FRI. JAN. 3 — 2:30 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	FRI. JAN. 3 — 1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	FRI. JAN. 3 — 2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 South Liberty St.	FRI. JAN. 3 — 10 A.M.
NEW YORK CITY	FOX PROJECTION ROOM, 345 West 44th Street	FRI. JAN. 3 — 2:30 P.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 West Grand Ave.	FRI. JAN. 3 — 1 P.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	FRI. JAN. 3 — 2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 N. 12th Street	FRI. JAN. 3 — 2:30 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies	FRI. JAN. 3 — 2:30 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	FRI. JAN. 3 — 1:30 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	FRI. JAN. 3 — 1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South St.	FRI. JAN. 3 — 1 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	FRI. JAN. 3 — 2 P.M
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	FRI. JAN. 3 — 2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street N.W.	FRI. JAN. 3 — 2:30 P.M.









with
Johnny COY Virginia FIELD
Produced by Daniel DARE
Directed by William D. RUSSELL
Screen Play by Edmund Beloin,
Jack Rose and Lewis Meltzer



Holiday Slows Studios' Activity; Start Three; 49 Now Shooting

Hollywood Bureau

The onset of the holiday season slowed down production activity at Hollywood studios last week. Only three films went before cameras, whereas eight were completed. At the weekend, the shooting index stood at 49, a decline from the previous level of 54.

Sam Bischoff began work on his latest production for Columbia, a melodrama titled "The Corpse Came C. O. D." George Brent, Joan Blondell, Adele Jergens and Jim Bannon head the cast, which Henry Levin is directing.

The third film in PRC's "Philo Vance" series of mystery-dramas went before cameras with William Beaudine directing and Howard Welsch producing. Will Wright has been cast as the famed sleuth, while Leon Belasco and Terry Austin have top supporting roles.

A second new PRC venture is "Border Feud," a Western featuring Al La Rue and Al St. John, with Gloria Marlen in the leading feminine role. Jerry Thomas is the producer; Ray Taylor the director.

Incidental News of Pictures and People

Gerald F. Rackett, former vice-president and assistant general manager of Technicolor, has joined Columbia as a studio executive. . . . Mervyn LeRoy has been signed by MGM to a long term directorial contract. It is reported, however, that the new pact will not interfere with his commitment to direct "The Robe," which Frank Ross will produce for RKO Radio release. Casting difficulties and script trouble, as well as labor unrest which mitigates against erection of the lavish sets required for the production, have forced postponement of "The Robe," and it appears unlikely that the film will roll before 1948.

Sam and Bella Spewack have been signed by RKO Radio to write and produce "The Night Is Young," under an arrangement whereby the pair will carry through their original idea to its ultimate screen presentation. The story is a romantic comedy-drama with New York as its background. Originally written as a stage play, it will be filmed first instead. An entirely new technique of screen presentation is planned for the feature.

Upon his return to Hollywood after conferences in New York with Joseph Hazen and Paramount home office executives, Hal Wallis has announced plans for his 1947 production schedule, which has been budgeted at $8,500,000. His first film to face the cameras next year will be "Be Still, My Love," a suspense drama starring Barbara Stanwyck. In April the producer will journey to England to make "For Her to See," which will be a Paramount production starring Ray Milland and an Anglo-American cast. The story is based on Joseph Shearing's fictionalized re-telling of a well-known criminal case.

Columbia to Produce Two "Bulldog Drummonds"

Lou Appleton, Jr., and Bernard Small have been engaged by Columbia to produce two "Bulldog Drummond" features yearly under the Banner of Venture Pictures. Small is the son of the well-known Hollywood producer, Edward Small. . . . "The Black Hat," an original screenplay by Ladislas Fodor, has been acquired by Enterprise for production next season. Wolfgang Reinhardt has been assigned to produce the property, an espionage story laid in Cairo in the period following the end of the war. . . . Lesley Selander has been engaged by Republic to direct "Lightnin' Strikes Twice," which William O'Sullivan will produce. Adele Mara and Stephanie Bachelor are set for leading feminine roles.

Max Ophuls, noted French director, has been signed by Universal-International and Douglas Fairbanks, Jr., to a joint, long term contract. Ophuls, whose European credits include such films as "Sarajevo," "The Bartered Bride" and "Sans Lendemain," will direct Fairbanks' forthcoming production, "The Exile," which will star Fairbanks in the title role and will introduce French actress Paule Croset. . . . Republic has purchased "Sea of Darkness," a novel by Gerald Adams. Alfred Santell will produce and direct the picture.

Louis Hayward Is Signed To Eagle-Lion Contract

Actor Louis Hayward has been signed by Eagle-Lion to a two-picture contract. As his first assignment, he will co-star with Joan Leslie in "Repeat Performance," which Alfred W. Werker will direct, and which Aubrey Schenck will produce under the supervision of Bryan Foy. . . . Lew Seiler has been assigned to direct Warner's forthcoming "Whiplash," which will star Dane Clark, and which William Jacobs will produce. . . . Lizabeth Scott is set for the leading feminine role in Hal Wallis' current Paramount production, "I Walk Alone."

Monogram producer Lindsley Parsons has returned to Hollywood from Louisiana, where for the past month he has headed a production unit at work on "Louisiana," a biographical drama dealing with the career of James Davis, present Governor of the state. . . . Thirteen-year-old Richard Tyler, currently appearing in the Moss Hart stage play, "Christopher Blake," has been signed for a major role in the Louis Bromfield story, "Kenny," which Bryan Foy will produce for Eagle-Lion. . . . "Nothing But the Night," a murder mystery by Roy Huggins, has been purchased by United States Pictures and added to the company's 1947 production schedule for release through Warners.

Although the official Academy Award nominations have not yet started, the citizens of Amsterdam, New York, have launched a pre-election campaign favoring Kirk Douglas, who scored as Barbara Stanwyck's weakling husband in the Paramount picture, "The Strange Love of Martha Ivers," directed by Lewis Milestone.

Simmons Signed by MGM To Long Term Pact

As a result of his performance in "Lady in the Lake," Dick Simmons has been signed by MGM to a new long term contract. . . . Allyn Joslyn has been signed for a top comedy role in RKO's comedy with music, "If You Knew Susie," which will star Eddie Cantor and Joan Davis.

Agnes DeMille has been signed by Artists Alliance, the new Mary Pickford-Lester Cowan producing company, to create and direct dances for "One Touch of Venus," and to direct an unspecified feature production. . . . Helene Thimig, currently playing in Monogram's "High Conquest," has been asked by the Austrian Government to take charge of the state drama school at Schoenbrunn Castle. Miss Thimig has accepted the offer, and will go to Vienna in the spring to take over her new post.

Show British Documentary

"A Diary for Timothy," a 40-minute documentary produced by the Crown Film Unit of the British Ministry of Information and distributed in the U. S. by English Films, Inc., was screened in New York last week. The film covers the last six months of the war in terms of the British people. Timothy is a new-born baby whose future is being shaped by the suffering and courage of the men and women who participated in the in the final stages of World War II to make the world free for him.

Cinecolor Heads Predict Rise in Color Film Cost to Exhibitors

by WILLIAM R. WEAVER
Hollywood Editor

Exhibitors are going to have to pay more for pictures in color, or national merchandisers are going to appropriate the color processes to their advertising purposes. This, less baldly stated and supported by statements of fact and finance, is the joint view of Cinecolor president William Thomas Crespinel and vice-president and general manager William F. Loss. The view is expressed, in no sense as a challenge and indeed regretfully, in predicting the end result of developments discussed at length over lunch in a caravansary adjacent to their struck plant in San Fernando Valley.

It is not, however, merely as a consequence of the present Hollywood strike that exhibitors are going to have to pay more for color pictures, although the picketing of the Cinecolor laboratory is costly enough in terms of delayed schedules to make a substantial difference in the year's output. More explicitly, exhibitors are going to have to pay more because producers are going to have to pay more for the use of color processes, and the reasons for this furnish an interesting sideview of the Hollywood labor picture, of which the strike is at worst a temporary phase.

Lab Innocent Bystander

The color laboratory, Mr. Loss points out, is singularly in the position of innocent bystander in the negotiation of labor contracts, not only when they're negotiated under pressure of strike, but at all times, since it is standard practice for unions to negotiate a contract with the major studios first, and then impose it upon other employers. Major studios, which must negotiate contracts with 45 unions, naturally are free to "give a little in one case and save a little in another" in order to achieve an average wage level favorable to their over-all cost picture. A color laboratory, on the other hand, employs principally the members of but one union—IATSE Laboratory Workers Local 683—and the scale negotiated by that union with the major studios is quite unalterably the basis of color plant operation cost.

Says Mr. Loss, "A major studio, owning its black and white laboratory, is under no necessity of making it earn a profit—indeed, can operate it at a loss, and even wisely so, if that loss is offset by profits from other departments of the studio, as is generally the case. But when we are compelled to pay that same wage scale we have no means of meeting the increases that come along save by increasing the price at which we sell to the producer, who in turn must pass it on to the exhibitor who plays his product."

And Cinecolor's Crespinel, whose career in color films dates from 1908, adds the observation, "It's always been the problem of keeping color costs within the limits of market assimilation, rather than any of the technological problems to which so much publicity has been given, that's stymied the march of color from the days of Prizma down to the present."

See No Special Scale

It is not in the cards, say these gentlemen, for union negotiators to set up a special scale for independent film laboratories, since such an arrangement would provoke dissension within the union and invite protest from other employers. Nor can anything be done to overcome the cost effects of the fact that man-hours of labor produce far less finished color footage than black-and-white, since color processing entails obligations of matching which do not apply in black-and-white, a difference accounting for such striking comparisons as a specific case in which 30 feet of color film was completed while 300 feet of black-and-white was being turned out by the same number of workers.

The upshot of these and similar developments, according to Mr. Crespinel and Mr. Loss, is that, while all production costs are going up rapidly, color laboratory costs are going up faster and farther than others.

The reference to the possibility that national advertisers may one day appropriate the color processes to their commercial purposes came in response to the direct question, "What happens to you color people if labor costs force your prices up to a point at which exhibitors can't afford to buy color product?" "We'll be compelled to turn to the national advertisers," said Mr. Loss, "whose position in such a matter is not unlike that of the major studio with respect to the many different items of cost it deals with. That is, the price paid for color film used in an advertising campaign might be high in itself, but would be balanced off by other costs and treated as part of the whole. There is always the advertiser to turn to, if need comes, but we are in the theatrical business, where the color picture properly belongs, and we want to stay in it."

Low Budget Films Hit

Already the rising costs have eliminated largely the use of color for low budget pictures, although some are still being made, and it is because color costs mitigate against use of pigmentation in minor films that the Cinecolor executives do not concur in the more and more frequently voiced view that the screen will go 100 per cent color when expanding laboratory facilities make it possible to turn out the stuff in required volume. So long as there are double bills, and these gentlemen believe that will be always, there will be continuing use of black-and-white, they say.

They dissent similarly from the widespread understanding that the scarcity of essential materials is the whole explanation of the continuingly limited color plant capacity to which the trade commonly attributes limitation of color volume. Unless and until it is made certain that general recognition of the value of color on the screen is going to lead to prices that warrant confidence prompting vast outlay for long prospect, these men say, there is more risk than reason in investing millions in plant expansion.

COMPLETED

COLUMBIA
Riders of the Lone Star

MGM
Undercover Maisie
Romance of Rosy Ridge

RKO RADIO
Seven Keys to Baldpate

REPUBLIC
Gallant Man
Wyoming
Nelson Eddy Production

WARNERS
My Wild Irish Rose

STARTED

COLUMBIA
Corpse Came C.O.D.

PRC
Border Feud
Philo Vance No. 3

SHOOTING

COLUMBIA
Bulldog Drummond at Bay (Venture)
Assigned to Treasury (Kennedy-Buchman)
For the Love of Rusty
Three Were Thoroughbreds (Cavalier)
Lady from Shanghai

INDEPENDENT
Women in the Night (So. Calif. Films)

MGM
Rich, Full Life
Song of Love
Birds and the Bees
Green Dolphin Street
To Kiss and to Keep

MONOGRAM
Violence (B&B)
High Conquest
Black Gold

PARAMOUNT
I Walk Alone (Wallis) (formerly "Deadlock")
Blaze of Noon
Variety Girl
Saigon

PRC
The Payoff

RKO RADIO
The Fugitive (Argosy)
Flight
Out of the Past
Magic Town (Riskin)

REPUBLIC
Bells of San Angelo

SELZNICK RELEASING ORGANIZATION
Paradine Case

20TH CENTURY-FOX
Ghost and Mrs. Muir
Moss Rose
Captain from Castile
Forever Amber
Mother Wore Tights
It's Only Human

UNITED ARTISTS
Heaven Only Knows (Nebenzal)
Copacabana (Beacon)
Christmas Eve (Bogeaus)
Vendetta (California)
Personal Column (Stromberg)
Other Love (Enterprise)

UNIVERSAL-INTERNATIONAL
Ivy (Interwood)
Time Out of Mind
Buck Privates Come Home
Egg and I

WARNERS
The Unfaithful
Dark Passage
Deep Valley
Woman in White
Night Unto Night

PREVIEWS OF TRADE SHOWS



***CYNOSURE.** That's Betty Grable, in Twentieth Century-Fox's "The Shocking Miss Pilgrim", in which she stars with Dick Haymes. The picture, in Technicolor, was to be seen by exhibitors Friday, December 27.*



***NABBED.** Eddie Bracken, star of Paramount's "Ladies' Man", faces his fate. Co-star of the picture is Cass Daley. The picture will be seen by exhibitors at national trade-showings January 3.*

Zimbalist New Promotion Head of Film Classics

Al Zimbalist has been named national director of advertising, publicity and exhibitor relations of Film Classics Pictures. Former advertising and publicity head for St. Louis Amusement Company, Mr. Zimbalist has won 15 national awards for advertising and exploitation. He was formerly associated with RKO Theatres in New York and is the author of several screen stories.

NAVED Plans Regional Meeting in Atlanta

The first southeastern regional meeting of the National Association of Visual Education Dealers will be held at the Biltmore Hotel in Atlanta, Ga., January 31 and February 1, it was announced this week by E. E. Carter, NAVED regional director and president of the National School Supply Company of Raleigh, N. C. The meeting, planned by the association's officers as the first in a series, is expected to attract visual education dealers from nine southeastern states from Maryland to Louisiana. In addition, representatives of 20 or more manufacturers, film producers and distributors are expected to attend the meeting.

New England Variety Club Sponsoring Blood Bank

The Variety Club of New England has given an annual endowment of $10,000 to the Blood Bank of the Children's Hospital, Boston, it was announced November 22 at the dinner meeting held by the club at the Hotel Bradford, Boston. Col. William C. McCraw, national executive director of Variety Clubs of America, was the principal speaker. Maurice M. Wolf, branch manager of MGM and former chief barker of the local club, was toastmaster,

See Coast Strike Nearing an End

With many studio workers belonging to the striking Conference of Studio Unions going back to work the CSU leadership may be forced to order its members to return to their jobs, sources close to IATSE headquarters in New York predicted this week. At the same time these observers pointed out that a settlement after January 1 is possible.

The strike reached its most crippling phase when laboratory technicians of IA's own Local 683 decided to join the walkout, coast reports said. However, since the international union intervened and took over the local, 1,400 out of 1,500 workers have resumed work. Consequently processing plants now are going at a capacity rate with Technicolor scheduled to turn out about 6,000,000 feet a week, nearly normal.

Meanwhile the CSU exodus is understood to be continuing with at least half a dozen important and numerically strong former CSU groups back at work under the IA banner. The return of 34 out of 90 set decorators is cited as an example. Other defections in the CSU ranks are said to include set designers, scenic artists, carpenters, painters and story analysts.

IA headquarters in New York have made it clear that, although some of these groups have been asking for IA charters, these will not be granted because existing classifications, "mechanics," for example, can always be expanded to take in enough craftsmen to fill studio needs. It is assumed, therefore, that, with the end of the strike, workers not normally falling within the jurisdiction of IA will be free to return to their original locals.

Flaherty President of Chicago Reel Club

Frank Flaherty of Columbia was elected the new president of the Chicago Reel Fellows Club, local salesmen's organization, at the annual election of officers. Mr. Flaherty succeeds Milton Simon of 20th Century-Fox. Other officers elected, all of whom will be installed January 19, are: Ted Meyers, first vice-president; R. C. Herman, second vice-president; Thomas Greenwood, treasurer; Robert Funk, assistant treasurer; Si Lax, secretary; John Sokeley, assistant secretary; Oscar Bernstein, sergeant-at-arms; and three trustees—Jack Armgardt, Cleve Adams and Lou Goldberg.

Set Monogram Meeting For January 11-12

Samuel Broidy, president of Monogram, announced last Wednesday that a meeting of all franchise holders and branch managers would be held in St. Louis, January 11 and 12 at the Coronado Hotel. Discussions of 1946-47 sales will be held as well as a showing of Roy Del Ruth's "It Happened on Fifth Avenue."

Deny "Outlaw" Permit Petition

Dr. Ward C. Bowen, acting director of the motion picture (censorship) division of the New York State Board of Education, has rejected the petition of Benjamin Fielding, New York City License Commissioner, for revocation of the exhibition license of Howard Hughes' "The Outlaw." Dr. Bowen announced last Friday that the board could not revoke the license originally issued to the picture in view of the evidence submitted by the License Commissioner.

In disclosing the decision, which was under consideration for more than a month, Dr. Bowen said that the legal consultants of the board did not feel that the advertising samples submitted by Commissioner Fielding fell within the jurisdiction of the board.

The statements were filed by Commissioner Fielding through the New York City Corporation Counsel.

Two cases concerning "The Outlaw" are still pending in the New York Supreme Court. One is the United Artists' plea for a permanent injunction to enable exhibition of the film at three Broadway theatres.

The second case before the court is a suit instituted by the Hughes Tool Company, owner of the picture, to obtain a declaratory injunction against the New York Police and License Commissioners to prevent them from "threatening to revoke the theatre operators' licenses" before conviction of any crime or misdemeanor, and also for definition of the Police and License Commissioners' powers under city statutes. Both cases are scheduled for hearing in January.

Adopt Reserved Seat Policy For "Stairway to Heaven"

Universal-International will show the J. Arthur Rank Technicolor production "Stairway to Heaven" at its Park Avenue theatre on a reserved-seat policy similar to the one adopted by New York's legitimate theatres. The film, starring David Niven, Kim Hunter and Raymond Massey, will open at the Park Avenue on Christmas Day. The schedule calls for two performances nightly and two matinee performances Saturdays and Sunlays. Patrons will not be permitted to remain in their reserved seats throughout a portion of the next performance.

Northwest Variety Club Elects Branton Barker

The board of directors of Northwest Variety Club, Minneapolis, have elected John Branton, film buyer for Minnesota Amusement Company's Mindako Theatres, chief barker of the organization. He succeeds A. W. Anderson, chief barker for the past two years, who was named chairman of the Variety Heart hospital committee. Others elected were: George Granstrom, first assistant chief barker; Max Torodor, second assistant chief barker; Al Lee, treasurer, and Morris Steinman, secretary.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 33—Rocket Science. . . . India Assembly meets to write a constitution. . . . Cyclist still a champ at 76. . . . Sports: Aquatic policemen. . . . Glen Davis best football player. . . . Holiday greetings from children of foreign countries.

MOVIETONE NEWS — Vol. 29, No. 34 — Spectacular news films of ten years.

NEWS OF THE DAY—Vol. 18, No. 231—Man-made meteors tests: V-2 rockets. . . . German doctors on trial for Nazi mass murders. . . . Moscow puts on air show for Stalin. . . . Children of many lands wish Yuletide cheer. . . . First U. S. rocket plane. . . . Grounded Navy armada. . . . Aquatic-star cops. . . . New 1947 fur crop.

NEWS OF THE DAY—Vol. 18, No. 232—The review of the year.

PARAMOUNT NEWS—No. 34—Russia reveals new aviation progress. . . . Health tip. . . . Nobel prizes honor Americans. . . . Junior U. N. . . . Socialists take over French cabinet. . . . Texans outslick city slickers.

PARAMOUNT NEWS—No. 35—The Navy pays off. . . . UNNRA spreads new roads for China. . . . Suddenly it's Spring. . . . What's new in Paris—Egg-auto. . . . A town survives by jet plane. . . . Canada ski-school experts.

RKO PATHE NEWS—Vol. 18, No. 36—India constitutional assembly. . . . Danube opens free shipping. . . . Rocket plane speeds 1,700 m.p.h. . . . Fur breeders' record crop. . . . Army fires V-2 at night. . . . Blum heads new French government. . . . Stalin views Soviet air might.

RKO PATHE NEWS—Vol. 18, No. 37—Parisians demand more meat. . . . Ex-navy ship hawls locomotives. . . . Kids learn cooking in Sweden. . . . Students parade in Paris. . . . UNRR repairs China's roads. . . . Browns win AAC football title.

UNIVERSAL NEWSREEL—Vol. 19, No. 565—Test rocket at night. . . . Ambassadors of goodwill. . . . Fur coats on the hoof. . . . Glamor and glitter. . . . A Yank in Italy. . . . Meet Miss Muscle.

UNIVERSAL NEWSREEL—Vol. 19, No. 566—Modern roads for China. . . . News from Berlin. . . . Italian war prisoners liberated. . . . Film stars get award from Army—Abbott & Costello. . . . Mining for air. ...Winter's wonderland.

St. Louis Exhibitor Sues Majors and F. & M.

Martin W. D'Arcy, former owner of the Shubert theatre in St. Louis, has filed suit against 10 distributors, the Fanchon & Marco Service Corporation, five subsidiary companies and seven F. & M. officials, charging them with conspiracy to keep him from getting films. The Federal Court charge says that, as a result, Mr. D'Arcy had to abandon the theatre after three months. Damages are estimated at $200,000 and treble compensations from each of the defendants are asked in the suit.

According to Mr. D'Arcy, he leased the Shubert in midtown St. Louis in September, 1942. The petition says the distributors, acting in concert and agreement with other exhibitors, refused to sell him first run pictures and also refused to sell a sufficient number of later run films, on a reasonable and competitive basis to enable him to operate.

The companies named in the suit are Paramount, RKO, 20th-Fox, Warners, Universal, United Artists, Columbia, Monogram, Loew's and Republic. Circuit executives named are Harry C. Arthur, Jr., James Arthur, David Arthur, Edward Arthur, Thomas Arthur, Harry C. Arthur, III, and Edward L. Murphy.

Mexico's 1946 Releases Reach Total of 78 Films

by LUIS BECERRA CELIS
in Mexico City

Releases of Mexican pictures in Mexico in 1946 will total 78 by December 31 as 74 were screened up to December 15 and four others will be exhibited by the end of this year. However, of the 1946 releases, not more than 10 were box office successes. A large number of Mexican pictures are "frozen" because of the lack of theatres—American, some British and Argentinian films are holding some houses for as long as six weeks.

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Opinion in American distributor circles here is that those Mexican producers who have asked for a law to make obligatory 26 weeks a year for Mexican pictures in all theatres of Mexico will have their way. But the Americans are not worried. They consider that the situation will be little changed, if at all, because now Mexican pictures use about half the exhibition time throughout Mexico.

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Banks specializing in financing the picture industry have sharply reduced that accommodation, it is shown by their latest balance sheets, those for November 30. The industry's own bank, the Banco Cinematografico, reported loans, credits and discounts of $3,452,358, a decrease of nearly $800,000 a month. The Banco de la Industria Filmica, S. A., manager of which is Raul de Anda, prominent producer, announced loans at a mere $60,123.

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Oscar Brooks, former local Warner manager, now distributing Mexican pictures, becomes a producer next year. He is now signing a cast and a technical staff for his first picture.

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Clasa Films Mundiales, leading producer-distributor, takes on the distribution of Canadian pictures in Mexico about January 15. The company will start 1947 with a production schedule of five pictures.

Combine 20 PRC Offices Into One Corporation

The corporate setup of 20 PRC Exchange corporations has been changed with their dissolution and consolidation into one corporation, PRC Exchanges and Ohio Corporation. The adjustment was said to have been made to eliminate complex bookkeeping operations. PRC exchanges involved are located in New York, New Haven, Albany, Boston, Buffalo, Philadelphia, Washington, Pittsburgh, Cincinnati, Cleveland, Detroit, Chicago, Indianapolis, Omaha, Des Moines, St. Louis, Kansas City, Denver, Salt Lake City and Los Angeles.

Disney Plans 2 Features a Year

The Walt Disney studios will deliver two combination live action animation pictures a year in addition to the regular shorts output of about 18 films annually, a Disney spokesman said in New York last week. Features slated for release this year are "Fun and Fancy Free" and "How Dear to My Heart." Others, still in the story stage, are "Alice in Wonderland" and "Peter Pan."

"Fun and Fancy Free," starring Edgar Bergen and Charlie McCarthy, Dinah Shore and the two child actors Luana Patten and Bobby Driscoll, consists of two parts, welded together by the Jimminy Crickett character. Part one is a version of "Jack in the Beanstalk" and part two features Dinah Shore in the story of "Bongo," the little circus bear. "How Dear to My Heart," adapted from Sterling North's story "Midnight and Jeremiah," stars Burl Ives and Bobby Driscoll. "Little People," which is to present stories taken from Irish folk lore, will not be ready for release until 1950.

Mr. Disney is considering films for the educational field, the spokesman said. The average length will be one reel and many will be offered for theatrical distribution. The first such picture is already finished. It deals with music fundamentals. Other reels of this kind, dealing with educational subjects in basic manner, but off the conventional track, are planned. In addition, it is understood that the Army may turn back to Mr. Disney the many educational shorts he made for the Government during the war. These pictures cover not only military subjects, but also themes of civilian interest such as health and weather conditions.

Continue Sunday Films Despite Legal Fight

Theatres in the Allentown, Pa., area continued to show Sunday films last week as the result of a court refusal to permit groups, challenging the validity of Sunday referenda in Hellertown and Northampton, to amend their bills in equity. Heading the move against Sunday films, Rev. A. E. Schellhasse, president of the Hellertown Ministerial Association, and Rev. Harold M. Young, of Northampton, challenged the 1945 elections in their respective boroughs, which showed a large majority of the voters in favor of Sunday motion pictures. Sunday pictures were shown in the area after November and December, 1945, when, following a legal battle, the Northampton County Court dissolved a preliminary injunction it had granted, restraining the county from certifying election results.

Close Circuit Deal

William Heineman, general sales manager for the J. Arthur Rank division of Universal, has announced a deal with Charles Skouras and Edward Zabel for all Rank product to play in all National Theatres houses where Universal-International pictures are now being shown.

Short Product in First Run Houses

NEW YORK—Week of December 23

CAPITOL: Henpecked Hoboes ..... **MGM**
I Love My Husband, But ..... **MGM**
Feature: The Secret Heart ..... MGM

CRITERION: Community Sing, No. 4 . **Columbia**
Feature: Temptation ..... Universal

HOLLYWOOD: Lazy Hunter ..... **Warner Bros.**
The Hare Grows in Brooklyn .... **Warner Bros.**
Feature: Humoresque ..... Warner Bros.

PALACE: Bowling Fever ..... **RKO**
Feature: Song of the South ..... RKO

RIALTO: Old Sequoia ..... **RKO**
Feature: The Overlanders ..... GFD

RIVOLI: The American Cop .... **20th Cent.-Fox**
The Snow Man ..... **20th Cent.-Fox**
Feature: My Darling Clementine .... 20th Cent.-Fox

ROXY: Jail Break ..... **20th Cent.-Fox**
Sons of Courage ..... **20th Cent.-Fox**
Feature: The Razor's Edge ..... 20th Cent.-Fox

STRAND: America, the Beautiful . **Warner Bros.**
Gay Antics ..... **Warner Bros.**
So You Want to Save Your Hair . **Warner Bros.**
Feature: The Verdict ..... Warner Bros.

WINTER GARDEN: Juvenile Jury ... **Universal**
Feature: Wicked Lady ..... Universal

CHICAGO—Week of December 23

CHICAGO: Queens of Court ..... **Paramount**
Renovated ..... **Columbia**
Feature: Cockeyed Miracle ..... MGM

GARRICK: Jasper's Derby ..... **Paramount**
Feature: My Darling Clementine .... 20th Cent.-Fox

GRAND: Melody Time ..... **RKO**
Feature: Nocturne ..... RKO

ROOSEVELT: Soviet's Neighbor — Czechoslovakia ..... **20th Cent.-Fox**
Feature: Gallant Journey ..... Columbia

STATE-LAKE: Mousemerized Cats . **Warner Bros.**
Feature: Deception ..... Warner Bros.

UNITED ARTISTS: Equestrian Quiz ..... **MGM**
Feature: Three Wise Fools ..... MGM

File $1,350,000 Damage Suit Against Nine Distributors

Nine producers and distributors were asked damages of $1,350,000 in a suit filed by the Duluth Theatre Corporation and the Lyceum Building Corporation of Duluth in Minneapolis Federal District Court late last week. The defendants were charged with violating the Sherman and Clayton antitrust acts by conspiring to withhold first run films.

The plaintiffs charged that the defendants had refused to grant the Lyceum theatre in Duluth licenses to show feature pictures until after the films had been exhibited at competing houses operated by Minnesota Amusement. Ben Berger is president of both complaining corporations. Defendants include Minnesota Amusement Co.; Paramount, Loew's, RKO, 20th-Fox, United Artists, Universal and Warner Bros.

According to the complaint, the Lyceum was forced to reduce prices and was unable to compete with other Loop theatres in Duluth. It is further claimed that losses in revenue since August 1941, when the present management took over the theatre, amounted to $1,350,000, with the estimate based on a comparison with a previous period when the house was operated by Minnesota Amusement.

$1,500,000 Given to Charity By Variety Club in 1946

Variety Clubs of America spent $1,500,000 for charity in 1946 and expect to spend $2,000,000 in 1947, William McGraw, executive director, said last week in a talk before members of St. Louis Tent. No. 4. "The St. Louis tent has done a fine job modestly," he said, adding that "in the 13 years since it was organized, its work has states from Maryland to Louisiana.

Establishing New Florida Circuit

Booking offices for a new circuit, composed of a number of theatres of Florida State Theatres, are expected to be established in Atlanta. The new group will be headed by B. B. Garner, Florida State's general manager, and Marion Talley. It is understood Florida State will dispose of a good many of its units about the first of the year. The circuit now operates 107 houses, 14 of them in affiliation with Paramount.

The prospective partners in the venture formerly owned the theatres involved in the deal and it is understood that they now are taking them back on a full proprietary basis.

The sales of Paramount's minority interests in some houses to Mr. Garner and Mr. Talley was confirmed in New York by Leonard H. Goldenson, president of the Paramount Theatre Service Corporation. Paramount holds an interest in the Coral and Gables at Coral Gables, the Hialeah at Hialeah; Boulevard, Dade, Olympia, Paramount, Regent, Rex and Tivoli at Miami and the Beach, Colony, Sheridan and Cinema Casino at Miami Beach.

Form Sherover Enterprises To Export U. S. Films

Miles Sherover, recently returned from a European tour, has formed a motion picture export division of his company, to be known as Sherover Enterprises, Inc., for the export of American product to Europe and the Far East. Mr. Sherover is president, and Henry W. Kahn, formerly with the Motion Picture Export Association, is vice-president. Their initial program will be the sale and distribution of 34 pictures for which they have obtained the distribution and reissue rights in various foreign countries.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Anita Louise, Cornel Wilde—Although the picture was in Technicolor they did not turn out very well, but all who saw it enjoyed it. I thought it was a very good picture. Played Monday, Tuesday, Nov. 11, 12.—Mrs. M. D. Williams, Oliver Theatre, Oliver Springs, Tenn.

BLONDIE'S LUCKY DAY: Penny Singleton, Arthur Lake—This series continues to please. Played Sunday, Dec. 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GALLANT JOURNEY: Glenn Ford, Janet Blair—This one didn't draw as I expected. Very weak plot. Glenn Ford is always tops with me. Hope to have him in a better picture soon. Played Monday, Tuesday, Dec. 2, 3.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—We grossed about enough to cover film rental on this. A very bored audience started home before the final reel was over. Played Wednesday, Thursday, Dec. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TEXAS PANHANDLE: Charles Starrett, Tex Harding—As usual, Charles Starret is good as the Durango Kid. There is plenty of action in this series that the Saturday fans like. Played Saturday, Dec. 14.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

THAT TEXAS JAMBOREE: Ken Curtis, Jeff Donnell—This is another of the Columbia musical Westerns which has a little more of fights and action than in some of the previous series, which therefore made it more desirable for our patrons. Good entertainment and you can use more of this type instead of so many murder mystery chiller-dillers, which are about through with our customers. Played Sunday, Monday, Dec. 8, 9.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

THRILL OF BRAZIL: Evelyn Keyes, Keenan Wynn—Technicolor would have helped this super musical. It was fair entertainment, but didn't draw well. Played Monday, Tuesday, Nov. 25, 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Film Classics

KID MILLIONS: Eddie Cantor—An oldie that did above average business and pleased all who came. Lots of laughs with the last reel in some kind of color. Played Thursday, Friday, Dec. 12, 13.—Tommy Fields, Royal Theatre, Meridan, Miss.

Metro-Goldwyn-Mayer

BAD BASCOMB: Wallace Beery, Margaret O'Brien—Excellent picture, but business was not so hot.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

BOYS' RANCH: James Craig, Jackie Jenkins—Splendid entertainment. It doesn't warrant preferred playing time, but it is good for two days. Played here to good business. Butch is a natural. Played Thursday, Friday.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—Lassie, beautiful scenes in Technicolor and a rental price that is fair is what keeps exhibitors in business and the patrons happy. In my situation, which is a small town, this is tops. More power to Lassie and MGM. Played Thursday, Friday, Dec. 12, 13.—Temple Summer, Palace Theatre, Glen Rose, Texas.

EASY TO WED: Van Johnson, Esther Williams—Playing this one late hurt us. It is one of MGM's best musical comedies. Lucille Ball stole the show. Played Wednesday, Thursday, Dec. 4, 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—This was a swell picture. Margaret O'Brien draws a nice crowd here. Played Friday, Saturday, Dec. 6, 7.—K. Buell, Community Theatre, Murray Harbor, P.E.I., Canda.

TWO SISTERS FROM BOSTON: June Allyson, Jimmy Durante—Few walkouts on this and a few good comments. My people just don't like too much good singing.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WEEKEND AT THE WALDORF: Ginger Rogers, Lana Turner, Walter Pidgeon—Too bad they wasted good stars in such a story and so much film. Plenty of walkouts on this. Played Sunday, Dec. 8.—Ben Brinck, West Point Theatre, West Point, Iowa.

Monogram

CISCO KID IN OLD NEW MEXICO, THE: Duncan Renaldo, Martin Carralaga—When folks want to see a Western they don't care about having it mixed up with swords and a costume picture. Suggest the Cisco Kid stick to the cowboy formula. Played Tuesday, Dec. 10.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

FRONTIER FEUD: Johnny Mack Brown, Raymond Hatton—Good program Western. Brown always seems to please my patrons.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

IN FAST COMPANY: Leo Gorcey, Huntz Hall—Very good weekend action picture that we found suited our rural folks. Played Friday, Saturday, Dec. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SUSPENSE: Belita, Barry Sullivan—A very different mystery. Really had suspense. Mixture of excellent skating scenes, short, curt speeches, and fine photography made this way out of the ordinary mystery pictures. Well accepted by below average patronage. Played Sunday, Monday, Dec. 8, 9.—Charles L. Jones, Elma Theatre, Elma, Iowa.

Paramount

BRIDE WORE BOOTS, THE: Barbara Stanwyck, Robert Cummings—Likely you will be disappointed on this, but it did average business for two days. Played Thursday, Friday.—Troy L. Canaday, Dixie Theatre, Swainsboro, Ga.

JUNGLE PRINCESS: Dorothy Lamour—This old one held up well. Played Wednesday, Nov. 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

KITTY: Paulete Goddard, Ray Milland—Had several walkouts on this one, but I am sure if they had stayed a little longer they would have liked it. Everyone who stayed liked it, especially those who had read the book. Played Monday, Tuesday, Nov. 18, 19.—Mrs. M. D. Williams, Oliver Theatre, Oliver Springs, Tenn.

NATIONAL BARN DANCE: Jean Heather, Charles Quigley—Second time I have shown this one and it is still good. How about another like this, Paramount?—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

STRANGE LOVE OF MARTHA IVERS: Barbara Stanwyck, Van Heflin—This is a fair drama but it is too long. The title is also too long. It has a tragic ending and no comedy relief. Business was fair. If you never play it, you haven't missed anything. Played Wednesday, Thursday, Dec. 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRC

CARAVAN TRAIL, THE: Eddie Dean, Al La Rue—This is certainly the best Eddie Dean feature. Better color than usual. Played Friday, Saturday, Dec. 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DANNY BOY: Robert "Buz" Henry, Sybil Merritt—This is a swell dog picture for the kids. Business was very good. Played Tuesday, Dec. 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOW DO YOU DO?: Bert Gordon, Harry Von Zell—Everyone liked it. Enough said. Played Thursday, Friday, Nov. 28, 29.—Mrs. M. D. Williams, Oliver Theatre, Oliver Springs, Tenn.

WIFE OF MONTE CRISTO: John Loder, Lenore Aubert—One of the best from PRC. Fast action and good suspense. Played Sunday, Dec. 1.—James C. Balkcom, Jr,. Gray Theatre, Gray, Ga.

RKO Radio

FALCON'S ALIBI, THE: Tom Conway, Rita Corday—Used on a double bill with "If I'm Lucky." This series definitely has a following. This one is not as good as some I have played. Business fairly good because the public is too interested in Christmas shopping to attend the pictures. Played Thursday-Saturday, Nov. 28-30.—Bruce M. Sweet, Opera House Theatre, Fillmore, N. Y.

HEARTBEAT: Ginger Rogers, Jean Pierre Aumont—This is a fair show which did average business. She has made better pictures. Played Wednesday, Thursday, Dec. 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

KID FROM BROOKLYN, THE: Danny Kaye, Virginia Mayo—This is comedy and entertainment aplenty. Should go well anywhere. Did good business for small town patronage. Played Sunday, Monday.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

SUNSET PASS: James Warren, Nan Leslie—This Zane Grey Western pleased our Friday and Saturday crowd. Play it. Played Dec. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Republic

CALIFORNIA GOLD RUSH: Bill Elliott, Alice Fleming—Who could ask for anything better than to have Red Ryder and Little Beaver? This had action galore. Played Thursday, Nov. 28.—James C. Balckom, Jr., Gray Theatre, Gray, Ga.

GRISSLY'S MILLIONS: Virginia Gray, Paul Kelly—Very good program picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MY PAL TRIGGER: Roy Rogers, Dale Evans—By far Rogers' best. Did very well with it and it pleased completely. Has good exploitation angles. Played Friday, Saturday, Nov. 29, 30.—Charles L. Jones, Elma Theatre, Elma, Iowa.

OUT CALIFORNIA WAY: Monte Hale, Adrian Booth—Had Monte Hale in person with this picture. We had bad weather, but we set a new amidweek record. I had already played Monte's two releases which topped Roy Rogers'. Six months from now, with good pictures, Monte should be king of the cowboys. Played Tuesday, Wednesday, Dec. 10, 11.—Temple Summers, Place Theatre, Glen Rose, Texas.

RAINBOW OVER TEXAS: Roy Rogers, Dale Evans—This was tops in Western entertainment. It went over well on a weekend double bill. Played Friday, Saturday, Dec. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RENDEZVOUS WITH ANNIE: Eddie Albert, Faye Marlowe—Here is a sleeper. Should be played Sunday. They told me about this on the streets the next day. May bring it back as corn-picking time held the crowd to about average. This one is a honey. Played Wednesday, Thursday, Dec. 4, 5.—Charles L. Jones, Elma Theatre, Elma, Iowa.

UNDERCOVER WOMAN: Stephanie Bachelor, Robert Livingston—Just a little quickie which will not stand alone. Played Tuesday, Dec. 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

(Continued on following page)

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Screen Guild

NORTH OF THE RIO GRANDE: William Boyd, George "Gabby" Hayes—A good Western which pleased the grownups. Business average. Played Saturday, Nov. 30.—Tommy Fields, Royal Theatre, Meridan, Miss.

Twentieth Century-Fox

CALL OF THE WILD: Clark Gable, Loretta Young—Still a good old picture. Audience ate it up. Business good. Played Thursday, Friday, Dec. 6, 7.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—Almost as good as "State Fair." A perfect cast. The best thing Connie Bennett has done in years. Walter Brennan as usual walked away with the picture. Audience comment was good. Business good. Played Monday, Tuesday, Dec. 9, 10.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

CENTENNIAL SUMMER: Jeanne Crain, Cornel Wilde—Good musical with pretty good story for a change. Did below average Sunday business but it is hard to put over a musical here. Good show. Played Sunday, Monday, Nov. 17, 18.—Charles L. Jones, Elma Theatre, Elma, Iowa.

CLUNY BROWN: Jennifer Jones, Charles Boyer—"One of them things"—a lot of good film wasted. You ask yourself, why did I book it? Plenty of walkouts. Played Thursday, Nov. 28.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

DOLLY SISTERS, THE: Betty Grable, John Payne, June Haver—Patrons were well pleased with this picture. Business was average. Nice costumes and color. Played Friday, Saturday, Nov. 29, 30.—K. Buell, Community Theatre, Murray Harbor, P. E. I., Canada.

IF I'M LUCKY: Vivian Blaine, Harry James—Feel that I am lucky to have done as well as I did with this as a top feature. Star value weak. Played with "Falcon's Alibi" which helped business. Business fairly good. Played Thursday-Saturday, Nov. 26-28.—Bruce M. Sweet, Opera House Theatre, Fillmore, N. Y.

RENDEZVOUS 24: William Gargan, Marie Palmer—Fair mystery. Atomic bomb angle brought them in and the audience seemed to take it O. K. Played Sunday, Dec. 1.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Gene Tierney—First we played "Jesse James" as a reissue and a little later we played this picture. It was enjoyed and it did extra business. Played Wednesday, Thursday, Dec. 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SMOKY: Fred MacMurray, Anne Baxter—A small town natural. Business was good. It is worth playing anywhere. These animal pictures, in color, are especially popular. Played Monday, Tuesday, Dec. 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SMOKY: Fred MacMurray, Anne Baxter—Truly a good horse picture. Good cast. Beautiful scenery. The audience was well pleased. They are waiting now for "My Darling Clementine." These are the kind they like here. Played Monday, Tuesday, Dec. 2, 3.—Joe R. Hayworth. Playhouse Theatre, Pink Hill, N. C. Small town patronage.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—This Technicolor musical gave good satisfaction. Business only fair due to the pre-Christmas slump and a high school entertainment and a Legion Bingo. Played Thursday-Saturday, Nov. 21-24.—Bruce M. Sweet, Opera House Theatre, Fillmore, N. Y.

WITHIN THESE WALLS: Thomas Mitchell, Mary Anderson—This is a very good prison picture with an excellent story and it is well acted. If your customers like action features, I can recommend it for midweek days. Played Thursday, Friday, Dec. 12, 13.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

United Artists

CAESAR AND CLEOPATRA: Claude Rains, Vivien Leigh—Beautiful Technicolor but too long drawn out. Will not warrant preferred time in small situations. Dull and dragging. Played Sunday, Monday.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

Universal

BLACK ANGEL, THE: Dan Duryea, June Vincent—Played Thanksgiving on a double bill and this made quite a hit. Good suspense and fine acting. Played Thursday, Nov. 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DANGER WOMAN: Brenda Joyce, Don Porter—Used on a double bill. Very slow-moving story. Played Friday, Saturday, Dec. 6, 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

IMITATION OF LIFE: Claudette Colbert, Warren William—Should have listened to my better judgment and passed this one up. I remembered it was such a good picture when it was originally released. Our fans who prefer action pictures passed it up in goodly numbers. May be O.K. for the better type theatre. Played Wednesday, Dec. 11.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

KILLERS, THE: Burt Lancaster, Ava Gardner—The critics are right about this one. Outstanding business the first day. The other days were average. If you like advertise not suitable for children since the kids stay away anyway. Played Sunday-Wednesday, Dec. 8-11.—Tommy Fields, Royal Theatre, Meridan, Miss.

Warner Bros.

BURMA VICTORY: War Documentary—Used on second half of double bill. Subject matter very interesting, but it was very difficult to follow the English accent. Played Friday, Saturday, Dec. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NIGHT AND DAY: Cary Grant, Alexis Smith—A good picture, but not as good as I expected it to be. It is draggy in spots due, I believe, to its being overlong. Business disappointing. Played Sunday-Tuesday, Nov. 24-26.—Bruce M. Sweet, Opera House Theatre, Fillmore, N. Y.

OF HUMAN BONDAGE: Paul Henreid, Eleanor Parker—This is fair entertainment, but nothing to boast about. It will do average business. Played Thursday, Friday.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

ONE MORE TOMORROW: Ann Sheridan, Dennis Morgan—Business was fair, but the audience reaction was spotty. The story was not the type that goes over here. Played Sunday, Monday, Dec. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion—Very good feature with much Western entertainment. Played Friday, Saturday, Dec. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SAN ANTONIO: Errol Flynn, Alexis Smith—This was a good adventure story with lots of action. Everybody liked it. Business was above average for the first of the week. Played Monday, Tuesday, Dec. 9, 10.—K. Buell, Community Theatre, Murray Harbor, P. E. I., Canada.

TWO GUYS FROM MILWAUKEE: Jack Carson, Dennis Morgan—Could have played this a week. They loved it here. Fast-moving comedy with super dialogue and very funny situations make this a push-over for my patrons. Played Sunday, Monday, Nov. 24, 25.—Charles L. Jones, Elma Theatre, Elma, Iowa.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Jack Carson—Pleasing entertainment. Public enjoys a good laugh. We need more of this kind. Business way off on account of extremely cold weather, but it was no fault of the picture. Played Sunday, Monday, Dec. 1, 2.—Bruce M. Sweet, Opera House Theatre, Fillmore, N. Y.

Short Features

Columbia

COMMUNITY SINGS: May I ask when Columbia will make one that has songs that are familiar?—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MONKEY BUSINESS: All Star Comedies—Pretty fair, but not up to the standard of the Three Stooges.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PEEP IN THE DEEP: All Star Comedies—Good slapstick two-reel comedy. Lots of comedy in the Mack Sennett variety. Our customers enjoyed it.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

PEOPLE ON PAPER: Passing Parade — Good. Played old and received a bum print.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SPRINGTIME FOR THOMAS: Tom and Jerry Cartoons — A very funny cartoon. — Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Paramount

FOUL BALL PLAYER: Cartoons — A black and white reissue which showed its age.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPREE FOR ALL: Noveltoons — Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

FRANK DUCK BRINGS 'EM BACK ALIVE: Walt Disney Cartoons—A good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MOTHER-IN-LAW'S DAY: Edgar Kennedy — Usual good Edgar Kennedy comedy with plenty of laughs. — Abe H. Kufman, Fountain Theatre, Terre Haute, Ind.

Twentieth Century-Fox

FOOTBALL FANFARE: Sports Review—Very good for this time of the year since our section of Georgia is football-minded. Sugar Bowl prediction: Georgia, 34; North Carolina, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FOOTBALL FANFARE: Sports Reviews — Good sport reel on football.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE EXTERMINATOR: Terrytoons — Very entertaining.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Warner-Vitaphone

FRONTIER DAYS: Technicolor Specials—Excellent. Robert Shayne is very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HERE COMES THE NAVY BAND: Melody Master Bands — Very good. — James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Serial

Columbia

JUNGLE RAIDERS: 15 Episodes—This is a very good serial. Book it, if you haven't already used it.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Memphis Variety Club Names New Directors

Memphis Variety Club has elected new directors for 1947. These new directors will elect new officers from their own membership before January 1. The directors are: Herb Kohn of Malco Theatres, at present chief barker of the local club; Herman Chrisman, Columbia; Raphael Pierre Dawson, Universal; Dave Flexer, Ritz and Peabody theatres; R. M. Hammond, United Artists; Bailey Pritchard, Monogram; Leonard Shea, PRC; William Ramsay, Manley, Inc.; Edward Williamson, Warner Bros.; Nat Wyse, Republic, and M. A. Lichtman, Sr., ex-officio director as immediate past chief barker.

Develop Mobile Unit

The development of a lightweight, self-contained mobile television unit, a "television studio on wheels," to facilitate news coverage and other remote pickup operations, has been announced by W. W. Watts, vice-president in charge of the RCA Engineering Products department. The new RCA mobile television unit, mounted on a standard 1½ ton truck chassis, can be used to transport all the equipment required.

Training Series On Air

To provide training for its younger players, the Warner Studio is launching a radio series, "Star Makers Radio Theatre," to be broadcast every Tuesday over Station KFWB. First program, December 10, was a radio version of "Casablanca." Other plays, novels and originals from the Warner catalogue will be used for subsequent shows.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Going Ahead

Last week, Arnold Stoltz, advertising and publicity director for PRC, was raised to the newly created post of special national sales representative for that company.

The promotion will be applauded by his associates as a deserving one and by every theatreman who appreciates the competition for recognition in this industry.

Mr. Stoltz began his career, as have so many others, as an usher. His first managerial post was with Warners' theatres at the Mission in Los Angeles. He had his ups and downs. He experienced the same attainments and disappointments as all of us have at times.

In 1941, as manager of the Avon theatre in Utica, N. Y., he achieved his first major recognition, winning the Silver Grand Award in the Quigley Competitions.

As a result of winning the showmanship title, Mr. Stoltz came on to New York as exploitation director for United Artists. He left that post a year later and returned to exhibition. Three years ago he joined PRC as eastern publicity director, later taking over that company's small advertising department. Displaying unusual talent for organization, he developed a compact and efficient promotion group built around two former theatre managers.

His latest promotion is recognition for a job well done. We offer our congratulations because Mr. Stoltz is a nice person. He has also seen fit, from time to time, to single out top ranking exploitation managers from the Quigley lists and to assist them in gaining the recognition which was extended to him.

Gratitude is an admirable quality. We could all use more of it.

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Shepherd and His Flock

Sonny Shepherd, Wometco manager, writes from Miami Beach to let us know the success he is having with a monthly informal meeting of managers, assistants, department heads and executives of the Wometco circuit.

Breakfast is served at these meetings. There is probably no better method of stimulating enthusiasm among theatremen than with some bacon and eggs and coffee early in the morning.

A different manager conducts each session, and the boys have an opportunity to get things off their chests, with no punches pulled.

An outside speaker is invited as guest, usually someone from one of the film companies or someone qualified to discuss important topics such as insurance, civic and fraternal work applied to theatres and other interesting subjects.

"The boys really come up with some excellent ideas," says Mr. Shepherd, "and, for our New Year's shows, the last meeting was highly productive with ideas, suggestions and volunteers to help put on the campaign."

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Done With Mirrors

A newspaper item reports that a highly secret wartime production has been converted to household and commercial use.

Reference is to the glass which serves as a window on one side and a mirror on the other. Theatremen will remember such a mirror in the production, "The House on 92nd Street".

Maybe this was a highly secret wartime device, but we can recollect using the gadget to promote a picture called "Death Takes a Holiday" at the Tilyou theatre, Coney Island, in 1934—albeit a slightly different method.

Patrons entering our lobby faced what appeared to be an ordinary 4 x 12 foot mirror, built into a shadow box. As they paused, a flasher lighting arrangement within the box illuminated a transparent spectre of death fastened to the interior surface.

We have used this same device many times in theatres but cannot remember the source we learned it from. We never even suspected it was a great military secret!

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The Managers Write

Leonard Klafta, manager of the Paramount theatre in Kankakee, Ill., has good reason to remember the date he joined the Round Table. His application and a notice that he was the father of a junior showman were mailed to us just seven days after the birth of his pride and joy, nine years ago. The date also commemorates his first appointment as a theatre manager.

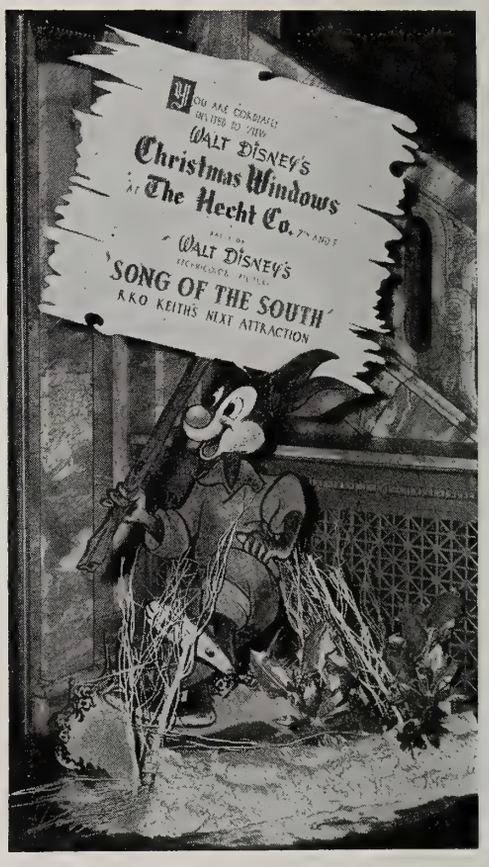
—CHESTER FRIEDMAN





"Song of the South" Opens in Washington

In Washington, D. C., "Song of the South" made its bow at the RKO Keith theatre as the Christmas show. Many weeks ahead, RKO Radio Picture's exploitation staff, working with Sol Sorkin, manager of the Keith, arranged a tieup with the Hecht Co., leading department store in the city. On this page is pictured the result of a notable promotion. The Hecht store devoted eight full windows to animated displays representative of the characters in Uncle Remus' famous stories. Two of the windows are pictured above with theatre credits (unusual in Washington) clearly visible. At right, one of the theatre displays calls attention to the Hecht windows. In the pictures below, the entrance to Toy Town at Hecht, labeled as "The Laugh Place", and a closeup of one of the unique features of the exhibit which was entirely devoted to scenic reproductions from the film production. The Hecht store ran a series of ten full page newspaper ads in all Washington dailies to focus attention on the window displays, "The Laugh Place" and the theatre playdates of the picture.







SELLING DEVICES



Coincident with the opening of "The Kid from Brooklyn", at the Fox Orpheum theatre, Kenosha, Wis., manager John Brunette arranged with a local dairy for these placards on the company's milk delivery trucks.



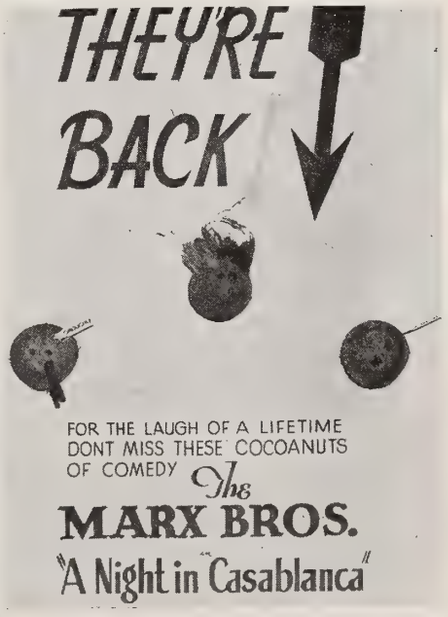
Gaucho, left, with banner announcing "Thrill of Brazil", helped to exploit current showing at manager Bill Brown's Bijou theatre, New Haven, Conn.



Vestibule display created by Alan Williams, manager of the Majestic, Rochester, Kent in England, did a fine preselling job for "Caesar and Cleopatra".



Left, Sears-Roebuck tieup netted this attractive window for "Gallant Journey" in Oklahoma City. T. N. Noble, manager of the Majestic, promoted the display.



Jack Matlack drew many laughs from patrons of the Broadway, Portland, Ore., with this display on "Night in Casablanca". Cocoanuts, a bit of art and you have the Marx Bros.

In the theatre lobby of the RKO Allen theatre, Cleveland, Ohio, manager Howard Higley built this attractive wall display to herald his Christmas opening of "The Razor's Edge". 40 x 60 colored enlargements are the main focal point.



The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

LADIES' MAN (Paramount): A musical comedy, this picture stars Eddie Bracken and features orchestra leader Spike Jones and his city slickers. The Victor Recording outfit is getting behind "Ladies' Man" in a big way with distribution to music dealers of 8,500 ten by twenty streamers, all carrying picture plugs and stills. The streamers plug the Victor double-face record of "Cocktails for Two" and "Holiday for Strings", two numbers which Spike Jones does in "Ladies' Man". Label for the record also carries picture credits. The Spike Jones record has been sent to all disc jockeys. Contact your local radio station for tie-in plugs.

The girls can be sold via a stuffer for the confession and romance magazines. You might use a small ad mat, plus this copy: "See the greatest 'Ladies' Man' of them all. Eddie Bracken in 'Ladies' Man' at the Gem theatre." A throwaway could be made up to simulate a page from a date book. On it is printed: "Meet 'Ladies' Man'—Gem theatre next week".

Arrange tieups with clothing merchants for the purpose of putting signs on all store mirrors. The signs could read: "You are now looking at a ladies' man. See how you compare with Eddie Bracken in 'Ladies' Man' at the Gem theatre." A number of goods and services can be worked in on the same idea. For example, a barber shop might use: "Be a 'Ladies' Man'—Get your hair cut here!" or "You can't be a 'Ladies' Man' without a smart haircut", etc. In addition to barbers, shoeshine parlors, dry cleaners and many other services can be tied in.

Utilize the personal columns of your local newspaper classified advertising section. Use teaser copy, such as: "The man you want to meet will be at the Gem theatre. Ask for 'Ladies' Man'." Eddie Bracken is a big radio favorite. You can cash in on his radio following by planting your radio spot announcements before and after his show, which is broadcast over the CBS network every Sunday night.

NOTORIOUS GENTLEMAN (Universal): This is the story of a likeable playboy who is constantly on the social toboggan because of his utter irresponsibility either to himself or anyone else. Rex Harrison, star of the picture, is known to American audiences through his role in his first American picture, "Anna and the King of Siam". Use this tie-in for a lobby display. Copy could read: "The sensational 'King' from 'Anna and the King of Siam' is here. . . . With even greater thrills. . . . Rex Harrison as the magnificent heel in 'Notorious Gentleman'."

For street ballyhoo, hire a stilt walker and outfit him in dress clothes, including a top hat. Professional stilt walkers usually have these clothes as part of their wardrobe. The stunt is more easily adaptable for key city openings where stilt men are more readily available. Have him work your main streets and downtown sectors.

Excellent outlets for tie-up window and counter displays are the many men's shops in every city. Rex Harrison is fast gaining an American reputation as a male "fashion plate". In "Notorious Gentleman" he portrays a wealthy man-about-town, wearing everything from dress clothes to sportswear.

A great many people read the personal columns of newspapers. Arouse curiosity about the picture with a poignant message, planted three or four days in advance. A typical message could read: " 'Notorious Gentleman': I will pay all of your debts if you will marry me and move to London. Meet me at Rivoli theatre. 'Rikki'."

Heralds Tied in with Coal Shortage for "Claudia"

Heralds, tying-in with the recent brownout, helped to draw attention to manager Dick Peffley's playdate on "Claudia and David" at the Paramount theatre, Fremont, Ohio. The heralds had copy reading: "How to save on electric current and coal! Turn out all your lights, turn down your thermostat and come to the Paramount theatre and see, etc."

For "The Big Sleep," Peffley had string distributed to patrons entering the theatre. In the middle of the newsreel, a trailer was run off, with the following copy: "As you entered the theatre you were given a piece of string. Please take the string from your purse or pocket. Now tie this string around your finger to remind you to see 'The Big Sleep'."

Page Co-Op Promoted for Accident Short Subject

A full page cooperative newspaper ad was promoted by manager John J. Haney to promote the short subject "Traffic With the Devil" at the Patio theatre, Freeport, Ill. The ad was paid for by Vandenburg and O'Mara, Roche and Myers, Firestone and the Freeport Association of Insurance Agents. Patrol boys from all of Freeport's schools were guests of the management. A window display in the Chicago Motor Club was arranged a week in advance.

Uses Umbrellas On Sunny Day For "Years"

Two usherettes carried umbrellas, painted with playdate copy, on a sunny afternoon to exploit "The Green Years" at the Orpheum theatre, Atchison, Kan. Manager Willis E. Shaffer arranged the campaign.

A full page cooperative newspaper ad was arranged with local merchants. Two contests were tied-in with the ad, a misspelled word competition, and an essay affair of 50 words or less on the subject, "In My 'Green Years' my most remembered experience was."

The co-op ad was highly effective and created a tremendous amount of reader interest. The merchants were very easily sold on this type of cooperative advertising, since the misspelled words were placed in their ads, which assured them of readers. Each merchant ad carried the line: "'The Green Years' is a wonderful motion picture."

One week in advance Robertson's Drug Store advertised a special "Green Years" Sundae. The mirror on the back bar was used as a background for advertising the Sundae and green watercolor was used for the color. 500 bookmarks were placed in the Public Library and in the local high school. An effective window tieup was arranged with the Ready-to-Wear Store. All garments, etc., displayed in the window were in various shades of green.

Rosenthal Uses Ballyhoo To Exploit "Suspense"

A five-foot cutout was carried around town to street ballyhoo manager Morris Rosenthal's engagement on "Suspense" at the Poli theatre, New Haven, Conn. The cutout also was carried on street cars and buses. 5,000 nail files in imprinted envelopes were distributed to women starting 10 days in advance. Copy read: "Don't bite your nails when you see 'Suspense'." Through a tieup with Planter's Peanut Store five passes were issued daily to be inserted in peanut bags. Lucky purchasers received the passes. A window display in the store boosted the tieup.

Nye Sends "Groucho" Out To Exploit "Casablanca"

A man dressed as Groucho Marx passed out free "cigarette lighters" on the street to ballyhoo the playdate of "A Night in Casablanca" at the Hoosier theatre, Whiting, Ind. The "cigarette lighters" were imprinted envelopes containing matches. Manager Louis Nye also used directional signs on lamp posts leading to the theatre to publicize the playdate. For a lobby display, a glass bowl containing buttons was placed on a table. A sign over the bowl read: "Replace the buttons you will lose laughing at the Marx Brothers in, etc."

Direct Efforts At School Kids For "Marker"

A campaign aimed at school children was devised by manager Richard Feldman to exploit a special show, which included "Little Miss Marker," at the Paramount theatre in Syracuse, N. Y.

Feldman personally visited every central school in Onondaga County a week ahead of playdate, telling the story to the principals who, in turn, spoke to the students about it.

The Board of Education sent out a letter to all principals and teachers in Syracuse eight days before playdate. The letter said in part: "If attendance warrants, other pictures in a Library of Children's Pictures will be brought to Syracuse. . . . This picture is commended as one worthy for children to see."

Considerable newspaper publicity was garnered. Nineteen days ahead of playdate the *Herald Journal* ran a two-column lead story followed by a three-column story and a picture of Shirley Temple, star of "Little Miss Marker," 11 days in advance. The *Post-Standard* used an editorial and one-column story with picture of Shirley Temple.

Effective Display Set Up In Lobby for "Time"

A shadow box was used in the lobby a week in advance to promote the playdate on "Till the End of Time" at the Voge theatre, East Chicago, Ind. Heart-shaped cut-out heads, an 8x10 still from the picture and the title were illuminated from the rear. Novelty money wrappers were used 10 days in advance of opening. 5,000 weekly programs were distributed from house to house. The campaign was arranged by manager Roy Peffley.

Mandel Designs Poster For Football Subject

Football is currently much in the public eye. With this in mind, Harry Mandel, publicity director for RKO Theatres, has designed an attractive poster, cashing in on the publicity, for the short subject, "Football Highlights of 1946." Copy on the poster reads: RKO-Radio 'Football Highlights of 1946'. See . . . the most thrilling plays from the 12 top football games of the season." The 12 games covered in the short subject are listed in a box at the bottom of the poster.

Kiddie Shows Build Goodwill

The Saturday morning kiddie shows that manager Arthur S. Murch, Jr., started at the North Shore theatre, Gloucester, Mass., last June have become an important and permanent part of the town's weekly activities. The shows also have built goodwill with parents, Child Care Council, schools and churches.

CONTEST BIG DRAW IN SLUMP PERIOD

A popularity contest, which was conducted over a period of eight weeks through a tieup with the Moncton Flying Club, greatly aided playdates at the Kent theatre, Moncton, New Brunswick, Canada. Interest ran high, voting was brisk and attendance held up during a time that ordinarily is a pre-Christmas slump. For the contest, ballots were passed out for patrons to write the name of the person they wanted to vote for. The winner received 10 hours free flying instruction. Manager J. Warren Fenety, who arranged the tieup, also promoted a full-page cooperative newspaper ad from the flying club.

Arranges Merchant Tieup For "Miracle" Date

Considerable attention was attracted to manager Harry A. Rose's playdate of "The Cockeyed Miracle" at the Majestic theatre, Bridgeport, Conn., through a tieup he arranged with a confectioner. In the window of the Economy Candy Company, a large sign plugged the picture and featured a photo of Keenan Wynn in top hat. Copy on the sign requested passersby to guess how many candy kisses the hat would hold. Guest tickets were awarded to 10 winners. 5,000 imprinted "For Girls Only" booklets were distributed. A cooperative newspaper ad ran in the *Sporting News*.

Mats, Stories Planted In County Newspapers

Two and three-column mats and stories were planted in Westchester County newspapers on "Canyon Passage" and "Madonna of the Seven Moons" by manager Michael Stranger to exploit the double bill at the State theatre, White Plains, N. Y. A 15-minute quiz program was promoted over WFAS. Four window tieups were arranged in central locations. W. T. Grant's used a counter display. A reader board and a lobby display in the Roger Smith Hotel plugged the playdate.

Books Old "Abner" Film For Sadie Hawkins Day

Taking advantage of the publicity over the national contest to find a suitable drawing of "Lena the Hyena" to use in the "Lil' Abner" comic strip, manager Arthur Turner booked the 1938 version of the Yokum family in Dogpatch, namely "Lil' Abner," on Sadie Hawkins Day at the Parsons theatre, Parsons, Kan. The idea of re-booking the picture was suggested by the Parsons chief cashier, Helaine Wright. Turner reports that the results of the special show were nothing short of terrific. A pre-Sadie Hawkins Day show is planned as an annual event.

Revolver Points To "The Killers" For Klafta

A giant cardboard revolver was set up in the lobby three weeks in advance to exploit manager Leonard Klafta's date on "The Killers" at the Paramount theatre, Kankakee, Ill. A target card had copy reading: "Flash! 'The Killers' are coming." The title was painted to resemble bullet holes as though the title was shot into the target. Klafta used 500 stickers, reading: "Kilroy was here! But he scrammed when he heard 'The Killers' were coming to the Paramount." Due to a mixup on an accessory order, no stills were available on the picture. Using the backs of stills from another picture, Klafta wrote: "The suspense of 'The Killers' is so great we do not want to spoil a moment of your enjoyment of the picture by revealing any scenes from the picture."

Merchant Tieup Highlights Campaign on "No Love"

An advantageous tieup with the Zeswitz Music Store was arranged by manager Larry Levy to promote "No Leave, No Love" at the Colonial theatre, Reading, Pa. The store distributed 2,000 "keys to Van Johnson's heart," one of which would unlock a large red heart on the six-foot cut-out figure of Van Johnson placed in the lobby. Inside the heart was a $25 Savings Bond. The store used a full window display and 17 spot announcements over the radio to exploit the promotion. 5,000 heralds, window and counter cards also helped to advertise the tieup. A large truck was bannered with playdate copy and used for street ballyhoo. 10,000 special tabloid newspapers were passed out from house to house, in parked cars, on street cars and busses.

Ties In with Boy Scouts For "Men of Tomorrow"

Manager Mel Jolley tied-in with the local Boy Scouts to publicize his engagement of the short subject "Men of Tomorrow" at the Marks theatre, Oshawa, Ontario, Can. Jolley obtained a write-up in the Scout *News*, urging all scouts to see the picture. A synopsis also was carried in the same issue. A letter was dispatched from the District Commissioner for Scouts in Oshawa to all scout masters in the city. They were all urged to advise the boys in their Troops to see the film. A letter was placed on the bulletin board in the Scout Hall.

Radio Tieup Sells Playdates

Manager W. T. Hastings has arranged a tieup with radio station KLZ whereby the playdates at the Orpheum theatre in Denver are plugged on a 15-minute weekly program and by 10 spot announcements weekly.

Kirk's Special Programs Beat Holiday Slump

Special promotions were arranged by manager D. S. Kirk to avoid the holiday slump at the Strand theatre, Middletown, Ohio. For Thanksgiving, Kirk promoted fowls for giveaways that kept up the gross for the week.

Starting the first week in December, an amateur show was inaugurated from the stage of the theatre. The amateur show, with Harris Rosedale, of radio station WKRC, as master of ceremonies, will run through the month of January. It is sponsored by local merchants at no cost to the theatre.

Each Saturday a kiddie matinee is held and has average over 1,000 kids weekly in the past month. The program consists of games, contests and gags, plus the two regular features, a couple of cartoons and a comedy.

Recently Kirk booked "The Good Old Days," which is composed of "The Great Train Robbery," William S. Hart in "Every Inch a Man," "The Dempsey-Willard Fight," a comedy with Snub Pollard, and scenes of old-time favorites.

Through promotional tieups the advertising on the programs has cost the theatre little or nothing.

Hynes Screens Short for Police to Aid Playdate

Special screenings helped to publicize manager Robert A. Hynes engagement on the short subject "Traffic With the Devil" at the Criterion theatre, Oklahoma City, Okla. The screenings were held for the state police, city police and Safety Department. The municipal judge recommended at all traffic hearings that traffic violators see the short subject. Hynes secured a badly wrecked car and placed it in front of the theatre during the run of the picture. 5,000 gummed stickers printed on both sides were furnished the police department by the safety council and placed on the windshields of automobiles. They were printed from a mat on "Traffic With the Devil."

Plants Stories in Press For Serial Giveaway

Manager Carroll Bradley planted stories three consecutive weeks in the local newspaper on a giveaway contest to stimulate the opening of the "Hop Harrigan" serial at the Forest theatre, Forest Park, Ill. The contest ran for a period of weeks, with the awards being presented on the week of the showing of the sixth chapter. A local hobby shop sponsored the competition. Prizes included a gas motor, two deluxe Exacto Tool Kits, and 10 model airplane kits. Bradley used 3,000 heralds, the front page of the weekly program, and the lobby to plug the giveaway.

MONEY TALKS BIG FOR "WOMAN"

A girl, giving out crisp $5.00 bills in exchange for three $1.00 bills, had people scurrying like mad in Cincinnati recently. The surefire promotion was thought up by RKO publicist, Nathan Wise, to exploit "The Strange Woman" at the Albee theatre there. The girl exchanged 20 of the $5.00 bills with reporters and photographers on hand. The *Times-Star* used a three-column piece of art and a story on the front page with theatre credit. The *Post* ran a six-column layout. The two other local newspapers used art and stories on amusement pages.

Novelty Telegrams Aid "Stranger"

Teaser "telegrams" were passed out to exploit the playdate on "The Stranger" at the Community theatre, Queens Village, Long Island, N. Y. Copy on the telegrams read: "Just made an appointment for you to see 'The Stranger' stop The most deceitful man a woman ever loved stop He'll be at the Community theatre, etc." Telegrams were addressed to Mr. and Mrs. Moviegoer. The campaign was arranged by manager Louis J. Hartman.

Recruiting Tieup Set By Taylor On "Blue Skies"

One of the outstanding features of the "Blue Skies" campaign in Buffalo was the tieup of the title of one of the song hits from the picture with the local Army Recruiting Service through which the latter used specially prepared one-sheets on A boards throughout Western New York. The tieup was based on the song, "This Is the Army, Mr. Jones," which Bing Crosby sings in the picture. A special cut was prepared, showing Bing singing the song for a group of G.I.'s. The Army A boards are placed at choicest locations and attract much attention. The tieup was arranged by Charles B. Taylor, advertising director for Shea's Buffalo Theatres, for the engagement of the picture at the Buffalo theatre. In addition, Taylor promoted cooperative newspaper ads with Gamler's Jewelers and Philco.

Plants Stories for Playdates

Manager Bob Gustafson consistently plants a story with two-column art in the local newspaper to promote playdates at the Fox theatre, LaPorte, Ind. In addition, Gustafson runs attractive theatre ads and uses one-sheets for lobby displays.

ADVERTISING LAYOUTS BY VERSATILE JAY WREN





Jay Wren, advertising-publicity manager for Paramount Adams, Newark, N. J., has frequently demonstrated in these pages his skill with Ben Day backgrounds. At left he indicates equal adeptness with layouts calling for white space, forcefully holding the ad together with an attractive border. At right is a recent layout embodying black on white, reverse and Ben Day, combined with illustrative material, catch copy and general attractiveness. The reproduction is reduced from three columns, 120 lines.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship which justifies their names being placed on the final list for the Fourth Quarter period.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

MARK ALLEN
Lido, Bronx, N. Y.

BOB BACHMAN
Indiana, East Chicago, Ind.

JAMES G. BELL
Penn, New Castle, Pa.

LARRY BELTZ
Fox Grand, Wausau, Wis.

HELENE BOESEL
Downer, Milwaukee, Wis.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

CARROLL BRADLEY
Forest, Forest Park, Ill.

A. J. BROWN
Empire, Cardiff, Wales

ROBERT BURNS
Forum, Southampton, England

F. J. CAHALAN
Magnet, Claremont, N. H.

JACK CAMPBELL
Scala, Runcorn, Cheshire, England

IRVING CANTOR
Eckel, Syracuse, N. Y.

A. M. CARPENTER
Gaumont, Barnstaple, England

LOUIE CHARNINSKY
Rialto, Dallas, Texas

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Loew's Poli, Hartford, Conn.

KENNETH COOK
Fox Midway, Wausau, Wis.

GEORGE DARANSOLL
Granby, Norfolk, Va.

E. B. DICKINSON
Picture House, Halifax
Yorkshire, England

JOE DI PESA
Loew's State, Boston, Mass.

MICHAEL EVAN
Elco, Elkhart, Ind.

H. J. EXCELL
Plaza Cinema, Southampton
Hampshire, England

RICHARD FELDMAN
Paramount, Syracuse, N. Y.

LESLIE FLETCHER
Carlton, Chapel Bar
Nottingham, England

NICK FRANK
Ozaukee, Port Washington, Wis.

ARNOLD GATES
Stillman, Cleveland, Ohio

ALICE GORHAM
United Detroit, Detroit, Mich.

SAM GOULD
Manos, Greensburg, Pa.

KEN GRIMES
Warner, Erie, Pa.

BOB GUSTAFSON
Fox, La Porte, Ind.

CHARLES HACKER
Palace, Milwaukee, Wis.

LEO HANEY
Lido, Maywood, Ill.

BOB HARVEY
Broadway, Timmins, Ont., Canada

WALTER HINKS
Seamore, Glasgow, Scotland

BOB HYNES
Criterion, Oklahoma City, Okla.

E. F. JOHNSON
St. George's Hall, York, England

EDWARD JOHNSON
Kerredge, Hancock, Mich.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

DWIGHT S. KIRK
Strand, Middletown, Ohio

GENE KISTNER
Forsythe, East Chicago, Ind.

SID KLEPER
College, New Haven, Conn.

R. M. LEDDRA
Gaumont Palace, Salisbury, Eng.

LARRY LEVY
Loew's, Reading, Pa.

W. RAY McCORMACK
Roxy, La Porte, Ind.

JAMES McDERMOTT
Roosevelt, Seattle, Wash.

G. McMILLAN
Wausau, Wausau, Wis.

DONALD MacCROSSEN
Sherman, Milwaukee, Wis.

ED MAY
Rosetta, Miami, Fla.

E. D. MILLER
Orpheum, Elkhart, Ind.

JOHN MISAVICE
Ritz, Berwyn, Ill.

ARTHUR S. MURCH, JR.
North Shore, Gloucester, Mass.

C. E. NEWTON
Capitol, Whiting, Ind.

LOUIS NYE
Hoosier, Whiting, Ind.

JACK O'REAR
Colonial, Harrisburg, Pa.

GEORGE PAPPAS
Roxy, Peru, Ind.

DICK PEFFLEY
Paramount, Fremont, Ohio

GENE PEFFLEY
Marion, Marion, Ohio

ROY PEFFLEY
Voge, East Chicago, Ind.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PYNE
Keith's 105th Street, Cleveland, O.

G. RAY
Regent, Bradford, Yorks., England

PATRICK REED
Odeon, Portsmouth, Hants., Eng.

ALEC REID
Plaza, Southfields, London, Eng.

BILL REISINGER
Loew's, Dayton, Ohio

HARRY ROSE
Majestic, Bridgeport, Conn.

LES ROSE
Fox, Marinette, Wis.

J. G. SAMARTANO
State, Providence, R. I.

JAMES C. SANDERS
Palace, Leesburg, Fla.

JOSEPH SEEBY
Mirth, Milwaukee, Wis.

EWAN S. SHAW
Pier, Bognor Regis, Sussex, Eng.

SONNY SHEPHERD
Lincoln, Miami Beach, Fla.

SOL SORKIN
RKO Keith's, Washington, D. C.

BRADLEY STILES
Braumart, Iron Mountain, Mich.

MICHAEL STRANGER
State, White Plains, N. Y.

WAYNE SWEENEY
La Porte, La Porte, Ind.

EMIL UHRIN
Vic, East Chicago, Ind.

HELEN WABBE
Golden Gate, San Francisco, Calif.

ERIC V. WALLS
Clifton, Gt. Barr, Birmingham, Eng.

LILY WATT
Florida, Kings Park
Glasgow, Scotland

NORMAN H. WILLIS
Corbett, Wildwood, Fla.

NATE WISE
RKO Palace, Cincinnati, Ohio

JAY WREN
Paramount, Newark, N. J.

TOM WOLF
State, Bellevue, Ohio

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
New York 20, New York

SHOWMEN PERSONALS

In New Posts: Harold H. Rupp, manager, Towne theatre, New Holstein, Wis. Dick Fountain, Cresbard, Cresbard, S. D. Jack Cantrell, 25th Street theatre, Waco, Texas. Rawden J. Cordell, Palace, Gem and Monogram theatres, Childress, Texas.

Charles Stadtfeldt, house manager, Gayety theatre, Columbus, Ohio. Walter Tucker, manager, Regal, Detroit, Mich. Charles Doctor, Strand; Frank Marshall, Fraser; Bob Hardy, Rio; Herb Woolfe, Cambie; Bob Fraser, Circle; all in Vancouver, B. C.

Don McLean, Odeon, North Vancouver, B. C. Ed O'Connell, Newington, Newington, Conn. Stanley Redmond, Strand, Southbridge, Mass. Roy Devinney, Jr., Hawk, Hawkins, Texas. Jimmie Allard, Wilshire, Dallas, Texas. Roy Muehlsmann, Missouri theatre, St. Louis.

Assistant Managers: Kenneth Solomon, Grand theatre, Chillicothe, Mo. Edward J. Shea, Jr., Paramount, Newport, R. I.

Wedding Bells: Edward G. Schultz, manager of the Plaza theatre, Northampton, Mass., to Rose C. Donitrz.

Junior Showmen: Timothy Joseph, five-pound ten-ounce newcomer born recently to Mr. and Mrs. Joseph Anderson in Chicago. Father is manager of the Congress theatre there.

Birthday Greetings: Carl Chick, Harry Schlinker, Robert Rogers, Francisco Bahamonde, David Spencer, Earl Foreman, Sam Coolick, Stanley C. Zerbey, William Lafferty, Al Kopulos, Jacques Benjamin, Robert L. Gross, Wilver A. Thompson, Mitchell B. Solomon.

David B. Becker, Alfred Yasna, Louis Rosen, Donald J. O'Brien, Vincent M. Wade, R. B. Garvin, Sol Shapiro, James N. Saunders, Ralph H. Shaffer, Arno J. Wolfshol, Douglass Noel Amos, E. L. Leffler, Noel Roake, Frank Randolph, Robert Daly.

Bernard S. Murphy, Howard S. Case, Charles S. Roth, Fred L. Frechette, William L. Herron, G. G. Cooker, R. E. Maynard, Ed C. Schmadeka, Walter A. Van Camp, Kenneth C. McMahon, Lew Harris, Anna Bell Ward, H. F. Borreson, Boyd F. Scott, James Carey.

Ann Blitman, Helene Boesel, Bud Lawler, Ralph Larned, B. Edelstein, Joseph Beck, Walter E. Cohen, Fred J. Sarr, George F. Crisman, Martha Deutsch, Larry E. New, Kroger Babb, Frank J. Rooney, Charles T. Danke, Ralph Allan, J. A. Greer, William G. Collins, Eli J. Saul, George R. Wilson, Oscar L. Gray, Austin T. Moon, Stanley Stern.

Roberts Has Had Five Years Theatre Experience

Wilfred E. Roberts, manager of the Reo cinema, Fazakerley, Liverpool, one of the Associated British Cinema circuit, started his theatre career booking films for the armed services at the David Lewis Garrison theatre, Liverpool, in 1940.

One year later he joined Associated British cinemas as assistant manager of the Carlton, moving to similar posts at the Tuebrook before becoming manager of the Reo.

Wilfred is 31 years old and will celebrate Christmas by announcing his betrothal.

Uses Secret Service Display

A United States Secret Service currency exhibit was arranged in the lobby by manager Charles E. Shutt to advertise the short subject "Crime Newsreel No. 2" at the Telenews theatre, San Francisco, Cal. The exhibit, which featured genuine and counterfeit money running in denominations from $1 to a $100,000 bank note, attracted plenty of attention. Through a tieup with the Smith News Agency, 10 of their trucks were sniped with playdate copy.

Mr. Exhibitor: Investigate Filmack's NEW Prevue Trailer Service before signing any trailer contracts. Write, wire or phone Filmack 1327 S. Wabash, Chicago 5, Ill. and receive full details.

Cartoon Shows Draw for Katz

Manager Phil Katz recently held another all-cartoon show following the success of the initial all-cartoon show at the Kenyon theatre, Pittsburgh, Pa. The show was publicized on Warner Bros. "Footlights and Stardust" program over station WWSW, by daily plugs over station KQV, a lobby board, outside pennants and circus-type heralds. In addition, Planters Peanuts provided their "spooky peanut" cards for distribution to children.

Window Tieup Aids "Music"

A highly attractive window display in a local department store helped to advertise the playdate on "Make Mine Music" at the Latonia theatre, Oil City, Pa. Three windows were used for the display, with the center of each window given over to a reproduction of a character from the picture. The store, in addition, ran a cooperative newspaper ad to publicize the picture. The tieup was set by manager Bob Bowman.

Tadros Forms Birthday Club

A birthday club has been formed at the Uptown theatre, Michigan City, Ind. Manager Edward Tadros promoted a story in the local newspaper publicizing the formation of the club, ran newspaper ads and distributed heralds. A jig-saw puzzle was given to each child attending the birthday club program.

McCormack Sets Two-Page Co-Op

A double-page spread was promoted by manager W. R. McCormack to publicize a misspelled word contest held in conjunction with the playdate on "A Night in Casablanca" at the Roxy theatre, LaPorte, Ind. The misspelled words were placed in merchant ads, thereby assuring reader attention.

Teaser Trailers Spotted For "Martha Ivers"

Two weeks in advance teaser trailers were spotted throughout the program to exploit "The Strange Love of Martha Ivers" at the Criterion theatre, Oklahoma City, Okla. The trailers had sound only and were run with the shutters closed. From the screen, the off-stage voice proclaimed " 'Martha Ivers', whisper her name." The trailers caused a good deal of comment. Usherettes called phone subscribers, rotating at different intervals of the day, delivering the message, "After you see 'Martha Ivers' you'll whisper her name." 10,000 teaser heralds were distributed. The campaign was arranged by manager Robert A. Hynes.

Uses Cutout as Marquee Insert

A cutout of the cartoon character "Bugs Bunny" was used as a marquee insert to exploit the cartoon, "The Big Snooze," at the Majestic theatre, Dallas, Tex. The insert was designed by Debbs Reynolds of Interstate Circuit's short subject department.

Teaser Ads Publicize "Rose"

A teaser ad campaign helped to exploit manager James McDermott's playdate of "Specter of the Rose," at the Roosevelt theatre, Seattle, Wash. A tie-in was made with a florist, who surrounded a 40x60 with a display of roses. A special front was designed, which included panels and a hanging valance. Invitations were sent to teachers of ballet, music and art.

Plants Weekly Newspaper Art

Manager Charles Brewer plants scene mats each week in the weekly Clay County *Crescent* to publicize his playdates at the Clay theatre, Green Cove Springs, Fla. Weekly programs also help to exploit programs. For "Black Beauty," Brewer used attractive book marks to tie-in the picture with the best-selling novel by Anna Sewell.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.
Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1946.
SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.
INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

STRANGE WOMAN (UA)

Intermediate Report:

Total Gross Tabulated	$283,800
Comparative Average Gross	257,900
Over-all Performance	110.0%

ATLANTA—Loew's Grand	118.1%
BOSTON—Orpheum	125.0%
(DB) Secret Of The Whistler (Col.)	
BOSTON—State	94.9%
(DB) Secret Of The Whistler (Col.)	
BUFFALO—Buffalo	87.1%
(DB) Dangerous Business (Col.)	
CINCINNATI—RKO Albee	100.5%
CLEVELAND—Loew's State	86.9%
INDIANAPOLIS—Loew's	106.5%
(DB) Blondie Knows Best (Col.)	
KANSAS CITY—Midland	97.1%
(DB) Blondie Knows Best (Col.)	
MINNEAPOLIS—State	123.1%
MINNEAPOLIS—Lyric, MO 1st week	134.6%
MINNEAPOLIS—Lyric, MO 2nd week	105.7%
PHILADELPHIA—Aldine, 1st week	166.6%
PHILADELPHIA—Aldine, 2nd week	112.2%
PHILADELPHIA—Aldine, 3rd week	114.9%
SALT LAKE CITY—Centre	104.1%
SALT LAKE CITY—Capitol, MO, 1st week	107.9%
ST. LOUIS—Loew's States	114.2%

•

MY DARLING CLEMENTINE (20th-Fox)

Final Report:

Total Gross Tabulated	$715,600
Comparative Average Gross	712,100
Over-all Performance	100.4%

BALTIMORE—New, 1st week	128.5%
BALTIMORE—New, 2nd week	104.7%
BALTIMORE—New, 3rd week	92.8%
BUFFALO—Buffalo	92.8%
(DB) Wanted for Murder (20th-Fox)	
BUFFALO—Hippodrome, MO 1st week	102.6%
(DB) Wanted for Murder (20th-Fox)	
CHICAGO—Garrick, 1st week	137.9%
CHICAGO—Garrick, 2nd week	124.1%
CHICAGO—Garrick, 3rd week	124.1%
CHICAGO—Garrick, 4th week	98.0%
CHICAGO—Garrick, 5th week	92.0%
CHICAGO—Garrick, 6th week	91.4%
CHICAGO—Garrick, 7th week	80.0%
CINCINNATI—RKO Grand, 1st week	148.8%
CINCINNATI—RKO Grand, 2nd week	90.4%
CLEVELAND—RKO Allen	84.9%
DEVER—Denver	106.7%
(DB) High School Hero (Mono.)	
DENVER—Esquire	125.0%
(DB) High School Hero (Mono.)	
DENVER—Webber	150.0%
(DB) High School Hero (Mono.)	
DENVER—Aladdin, MO 1st week	80.0%
(DB) High School Hero (Mono.)	
DENVER—Rialto, MO 2nd week	93.7%
(DB) High School Hero (Mono.)	
KANSAS CITY—Esquire, 1st week	164.7%
KANSAS CITY—Esquire, 2nd week	94.1%
KANSAS CITY—Uptown, 1st week	150.0%
KANSAS CITY—Uptown, 2nd week	100.0%
LOS ANGELES—Chinese, 1st week	128.8%
LOS ANGELES—Chinese, 2nd week	110.0%
LOS ANGELES—Chinese, 3rd week	75.4%
LOS ANGELES—Loew's State, 1st week	133.9%
LOS ANGELES—Loew's State, 2nd week	75.4%
LOS ANGELES—Loew's State, 3rd week	67.5%
LOS ANGELES—Uptown, 1st week	128.9%
LOS ANGELES—Uptown, 2nd week	92.1%
LOS ANGELES—Uptown, 3rd week	60.0%
MINNEAPOLIS—State, 1st week	104.4%
MINNEAPOLIS—State, 2nd week	93.2%
MINNEAPOLIS—State, 3rd week	52.2%
NEW YORK—Rivoli, 1st week	110.2%
NEW YORK—Rivoli, 2nd week	74.9%
PHILADELPHIA—Fox, 1st week	123.2%
PHILADELPHIA—Fox, 2nd week	73.0%
SALT LAKE CITY—Centre	97.9%
SALT LAKE CITY—Capitol, MO 1st week	89.9%
SAN FRANCISCO—Fox, 1st week	139.2%
(DB) Strange Journey (20th-Fox)	
SAN FRANCISCO—Fox, 2nd week	85.4%
(DB) Strange Journey (20th-Fox)	
SAN FRANCISCO—State, MO, 1st week	98.3%
(DB) Strange Journey (20th-Fox)	
SAN FRANCISCO—State, MO, 2nd week	72.6%
(DB) Strange Journey (20th-Fox)	
ST. LOUIS—Missouri	89.5%
(DB) The Phantom Thief (Col.)	

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IF I'M LUCKY (20th-Fox)

Final Report:

Total Gross Tabulated	$380,700
Comparative Average Gross	399,000
Over-all Performance	95.4%

ATLANTA—Paramount	103.7%
BALTIMORE—Century	104.3%
BOSTON—Boston	109.9%
(SA) Vaudeville	
BUFFALO—Buffalo	107.6%
(DB) Dark Alibi (Mono.)	
BUFFALO—Hippodrome, MO	94.7%
(DB) Dark Alibi (Mono.)	
CINCINNATI—RKO Palace	81.4%
DENVER—Esquire	73.1%
(DB) Flight To Nowhere (Screen Guild)	
DENVER—Paramount	114.0%
(DB) Flight To Nowhere (Screen Guild)	
INDIANAPOLIS—Circle	62.5%
(DB) Wanted For Murder (20th-Fox)	
KANSAS CITY—Esquire	97.5%
KANSAS CITY—Uptown	100.0%
LOS ANGELES—Chinese	88.0%
(DB) Strange Triangle (20th Fox)	
LO SANGELES—Loew's State	92.0%
(DB) Strange Triangle (20th Fox)	
LOS ANGELES—Uptown	80.4%
(DB) Strange Triangle (20th Fox)	
MINNEAPOLIS—State	95.4%
MINNEAPOLIS—Lyric, MO	96.1%
NEW YORK—Victoria, 1st week	173.4%
NEW YORK—Victoria, 2nd week	107.1%
NEW YORK—Victoria, 3rd week	58.6%
OMAHA—Orpheum	78.6%
(DB) Strange Triangle (20th-Fox)	
PHILADELPHIA—Fox 1st week	114.1%
PHILADELPHIA—Fox, 2nd week	61.6%
PITTSBURGH—J. P. Harris, 1st week	111.1%
PITTSBURGH—J. P. Harris, 2nd week	71.1%
SAN FRANCISCO—Paramount	91.6%
(DB) A Yank In London (20th Fox)	
SAN FRANCISCO—State, MO	68.4%
(DB) A Yank In London (20th Fox)	
TORONTO—Eglinton	115.5%
(DB) Strange Triangle (20th-Fox)	

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NOTORIOUS GENTLEMAN (Brit.) (Univ.)

First Report:

Total Gross Tabulated	$214,000
Comparative Average Gross	216,100
Over-all Performance	99.0%

CHICAGO—Palace	76.6%
(DB) White Tie and Tails (Univ.)	
CINCINNATI—Keith's	117.6%
LOS ANGELES—El Rey, 1st week	113.9%
LOS ANGELES—El Rey, 2nd week	107.5%
NEW YORK—Winter Garden, 1st week	158.2%
NEW YORK—Winter Garden, 2nd week	101.0%
NEW YORK—Winter Garden, 3rd week	87.5%
NEW YORK—Winter Garden, 4th week	67.3%
NEW YORK—Winter Garden, 5th week	60.6%
PHILADELPHIA—Karlton, 1st week	187.5%
PHILADELPHIA—Karlton, 2nd week	113.6%

Disney Captures Irish Fancy

by T. J. M. SHEEHY
in Dublin

Walt Disney, one of motion picture industry's best ambassadors ever to reach Ireland, has completely captured the heart of even the least film conscious of the Irish public. Every Irish man and woman has long been convinced that sooner or later Mr. Disney would make a film about the country which, in western Europe, is richest in tradition, folklore and story-telling; and when the producer humorously announced his Leprechaun mission, Ireland chuckled happily, but some skeptics still had their fingers crossed.

However, with the arrival of Mr. Disney in Dublin and after his press conferences, all doubts have been dispelled and a pleased and shrewd public has watched Mr. Disney by-pass the many manuscripts offered by enthusiastic Irish authors, the several hundred models of leprechauns, the "genuine" leprechaun coats, pipes, etc., and make his way to the very well organized Irish folklore commission, where he has enlisted the help of internationally famous Professor Delargy, Sean O'Sullivan, and their assistants.

In the meantime, the daily press, the weeklies and the monthly magazines are giving Mr. Disney an amount of space seldom equalled by any visiting dignitary. In a country where there are so many sections critical of the motion picture industry, the one exception to all their criticism is fast establishing a new top line in good public relations.

▽

During the war the general shortage of raw stock and censorship difficulties caused by Eire's neutrality resulted in newsreels being withdrawn from the Irish market. As a result, there is not the slightest demand from the public or the exhibitor for the type of newsreel previously supplied by some of the major companies.

For some reason, however, the Eire Government's Department of Industry and Commerce recently approached exhibitors to ascertain what they thought of the present situation. The latter intimated that, with the present import duties levied on newsreels, the censorship fees and the peculiar pitfalls of a contract system which will have to cater mostly to late-run houses, it is not an attractive proposition to import newsreels at the present. There the matter rests now unless the department intends to readjust conditions of importation—which is hardly likely in view of the fact that imported newsreels deal with news from a non-Irish standpoint and devote only small amounts of footage to purely Irish events.

Acquires "Torment" Rights

Oxford Films, Inc., has acquired American distribution rights to the Swedish film "Torment" which was awarded the "Grand Prix du Cinema 1946" at the recent International Film Festival at Cannes.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

POSITIONS WANTED

WANT TO LEARN THE MOTION PICTURE business under the G. I. Training program. BOX 2065, MOTION PICTURE HERALD.

MANAGER—AT LIBERTY, BECAUSE OF FORE-closure on theatre. Previous experience 15 yrs. with key theatres in New Jersey. 10 years experience exploitation, stage shows, etc. Experienced in every phase of show business. Agreeable salary, percentage. Any territory. Married, 47. JOHN LEVITT, Opposite Court Theatre, Newark 3, N. J.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

197 INTERNATIONAL ALL STEEL CHAIRS fully padded backs, spring edge cushions, reupholstered and rebuilt, $8.95; 900 American spring edge cushion reupholstered metal lined, veneer back chairs, $6.95; same with panel back, $7.95; 900 American reupholstered mohair fully padded backs, reupholstered box-spring cushions, $9.25; 568 American ditto with spring edge cushions, $9.75; flameproof plastic coated leatherette, $1.35 yard (60 yd. rolls). Write for Stock List. S. O. S. CINEMA SUPPLY CORPORATION, 449 W. 42 St., New York 18.

LOWER THAN OLD OPA CEILINGS—COMPLETE theatre outfits—Simplex SP, $995.00; Holmes L. I. Arc equipments, $1295.00; DeVry High Intensity Arc Equipments, $2495.00. Amprosound 16mm high intensity arc equipments, $1350.00. Condition excellent. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

SIMPLEX REAR SHUTTER, DOUBLE BEARING mechanisms, completely rebuilt, $302.50; Simplex 3 unit drop key ticket machine, rebuilt, $184.50; Weaver changeovers with Strong footswitches, new, $49.50. What do you need? STAR CINEMA SUPPLY COMPANY, 440 W. 45 St., New York 19.

WANTED TO BUY

WE ARE INTERESTED IN PURCHASING brand new or reconditioned Film Studio Equipment for 35mm film, such as cameras, recording machines, lights, tripods, dollies, microphones, booms, etc. Also, we are interested in brand new or reconditioned theatre equipment such as projectors, chairs, light-fittings, screens, displays, panels, etc., or any other article connected with the Motion Picture Trade. Please write to: MESSRS. LOGIN DAWLAT CORPN., LTD., Motion Picture Division, PATEL CHAMBERS, French Bridge, Bombay 7, India. Cable: "BOMLOGIN," Bombay (India).

CONFECTIONERY

NUT CARDS—18—5½ OZ. 10c RETAILERS. DELIcious, Kitchen fresh cashews. 280 count. Brazils, Almonds, Pecans, Black and English Walnuts. Excellent quality. Big profits. Your cost 15 or more cards $16.50 cash. Your profit $10.50. Prepaid express. SERVISTAND CO., 1122 E. 33, Kansas City, Mo.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

NEW EQUIPMENT

NEW VICTOR 16MM SOUND PROJECTORS, $454.00; New Natco ditto, $479.00; DC Exciter supply, $89.50; Blowers with motors, for heating—5,500 cfm, $127.50; 8,500 cfm, $172.20; 11,000 cfm $228.90; Box Office Bowl Heaters, $3.95; Panic Bolts, $22.50; 6 amp Tungars, $2.95; Dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Winter Catalog ready. S. O. S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

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Mirasola Pleads Guilty

Joseph Mirasola entered a plea of guilty December 18 in the Southern District of New York to each of seven counts in suits charging him with copyright infringement of feature films involving Loew's "Rio Rita" and "Dr. Gillespie's New Assistant," Paramount's "Going My Way," Warner Brothers' "Janie" and RKO's "Allegheny Uprising," "Step Lively" and "Show Business."

Robin, Supply Dealer, 57, Dies

Joseph E. Robin, 57, president of the supply and theatre equipment export company which bears his name, died Saturday, December 21, at his home in Palisades, N. J. Funeral services were held Monday and burial was in Englewood.

A member of the Society of Motion Picture Engineers and Theatre Equipment Supply Manufacturers Association, Mr. Robin was an organizer and former executive secretary of the Independent Theatre Supply Dealers of America.

He was formerly sales manager of the old Simplex Projector Company and president of the Strong Projection Lamp Company. At the time of his death he was vice-president of Imperial Electric Company of Akron, Ohio, which manufactures the Robin "Imperial" motor generator.

Operated upon earlier this year, Mr. Robin recently returned from a business trip to Mexico. Many of his associates in the motion picture industry, including Oscar Neu, president of TESMA, attended the funeral services Monday.

Mr. Robin is survived by his widow and two sons.

Clark, 20th-Fox Sales Executive

William J. Clark, 53, sales manager for Twentieth Century-Fox short subjects and Movietone News, died Saturday night, December 21, at the Lutheran Memorial Hospital in Newark, N. J., after an illness of two months. He was the brother of the late John Clark, former company vice-president in charge of distribution.

Mr. Clark was born in Newark in 1892. He attended Staunton Military Academy and then Brown University. In 1921 he started in the motion picture business as a salesman for Paramount. Later he became special representative for the Cosmopolitan Film Company, and then branch manager in Charlotte and Atlanta for Goldwyn.

During his career in the industry he was also Paramount's general manager of India, Burma and Ceylon. He joined Twentieth Century-Fox in 1934.

Surving is a daughter, a sister and a brother.

Day Joins Astaire Studios

Harvey B. Day, Jr., has been named director of advertising and publicity of Fred Astaire Dance Studios Corporation, Charles L. Casanave, executive vice-president and general manager, has announced.

Insurance Program for Shea's

Trustees of the Shea Circuit insurance fund have expanded the coverage for the Shea employees to include sickness and accident policies.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

ADVANCE SYNOPSES

COMPANY CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Man I Love

Warner Bros.—Melodrama with Songs

The torch song from which this oddly constructed melodrama takes its title is one of six memorable melodies in kind which not only establish the theme of the picture but provide the high spots in an otherwise mixed offering. The other five songs are "Liza," "Why Was I Born," "Bill," "Body and Soul" and "If I Could Be With You." Ida Lupino, the top name in the cast, sings most of them, in a manner not unreminiscent of the late Helen Morgan. The picture's at its best in these musical stretches, which punctuate an otherwise unconvincing story containing material which limits it to adult audiences.

Catherine Turney's screenplay, from a novel by Maritta Wolff, adapted by Jo Pagano and Miss Turney, opens with a jam session in a New York night club which serves to introduce Miss Lupino as a singer in love with a piano player whom she knows only via an old recording of his, and homesick for her sisters and a brother, who live in Long Beach, California. She goes forthwith to Long Beach, arriving Christmas Eve, and finds her sisters and brother in various predicaments from which she spends the rest of the picture in rescuing them. This entails taking employment in a night club operated by a sleek individual given to having his way with the opposite sex, and in the course of events—which include an assortment of minor infamies—she meets the piano player, a very moody and unexplained individual serving in the Merchant Marine, engaging in an impromptu relationship with him which, as the picture ends, promises to become permanent when he returns from the sea again. The story is really a four-stringed affair, with the strings only loosely related, and fails to generate the impact it might have gained through elimination of a couple of the strings.

Arnold Albert produced the picture, and Raoul Walsh directed it, manifestly with adult audiences in mind.

Previewed at studio. Reviewer's Rating: Average.—THALIA BELL.

Release date, January 11, 1947. Running time, 97 min. PCA No. 11014. Adult audience classification.
Patsy Brown .....Ida Lupino
Nicky Toresco .....Robert Alda
Andrea King, Bruce Bennett, Martha Vickers, Don McGuire, Tony Romano, Alan Hale, Dolores Moran, John Ridgely, Warren Douglas, Craig Stevens, William Edmunds, James Dobbs

Murder in Reverse

Four Continents—Unusual Melodrama

Full entertainment potentialities are extracted from a novel plot-twist in Britain's "Murder in Reverse," a taut melodrama that has a man sentenced to jail for a murder which, despite outward appearances, he never committed. In the picture's favor, in its development it avoids resorting to the easy artifices and cliches that often find their way into a mystery-thriller. Also, as it goes on to its suspenseful climax, some intriguing character studies emerge.

The story has circumstantial evidence pointing to William Hartnell, a simple dock worker, as the murderer of a man with whom his wife had run away. After a long term in prison, Hartnell picks up the search for the alleged victim, a tortuous trail that leads him to many strange haunts and deserted retreats. Once his quarry is found, Hartnell commits the crime for which he had already paid. It is an odd puzzle that is propounded for the legal minds in the end—can a "dead" man be murdered, and can a criminal be punished for a crime he already has legally paid for?

It is a different type of film that sustains interest throughout and despite an inner-turbulence of theme, has restrained performances throughout. Also blended into the story is a pleasing romantic angle involving Dinah Sheridan and Jimmy Hanley.

In reviewing the film from London in MOTION PICTURE HERALD of November 24, 1945, Peter Burnup said, "Never rising to the heights (save in a breath-taking suspense-packed finale), avoiding nevertheless the doldrums of mediocrity, here is a comfortable sort of murder-melodrama which should rate esteem in neighborhood houses." Montgomery Tully directed; Louis H. Jackson produced.

Seen at a New York projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, January, 1947. Running time, 80 min. Adult audience classification.
Tom Masterick .....William Hartnell
Peter Rogers .....Jimmy Hanley
Doris Masterick .....Chili Bouchier
John Slater, Brefni O'Rourke, Dinah Sheridan, Petula Clark, Kynaston Reeves, John Salew, Edward Rigby, Ben Williams, Ethel Coleridge, Marie O'Neill, Wylie Watson

Great Expectations

Cineguild: G.F.D.—The Very Dickens

There'll be many who will hail this as Britain's most memorable contribution in her most memorable motion picture year to date. Looked upon merely as a matter of technical craftsmanship, it is a superb achievement. The Cineguild triumvirate—Anthony Havelock-Allan, Ronald Neame, David Lean—essayed (as many feared) the impossible when they set out to condense into two hours' traffic on the screen the fabulous plethora of incident and personage which Charles Dickens packed into his novel a hundred years since.

Yet here are all the well-loved characters, as their own creator would say, as large as life and twice as natural. The convict Magwitch, old Miss Havisham gazing still with her dead eyes at the cobwebbed wedding cake, lawyer Jaggers, blacksmith Gargery, Herbert Pocket, old Uncle Pumblechook, the young sweethearts, Pip and Estella, all come to life in the cunning, skillful, warp and woof of the picture's pattern. Aptest comment on the endeavor is, indeed, that Prince of Tale-tellers Charles Dickens himself might have written the script.

But that's a matter of technical consideration. What matters to the showman is that here's an exhibit with all the essential ingredients; atmosphere, taste, humor, sentiment which might cloy but never comes within a hundred miles of so doing, suspense, thrills. And the whole mounted with finery, so that the frills and furbelows of the nineteenth century's earliest years, the robust raffishness of Dickens' London, the harshness, the grim cruelty, all the petty foibles of the day are displayed with impeccable skill to the vast delight of the beholder and the considerable profit of the theatre operator.

It's a peach of a picture, which cries aloud for early American exhibition.

There's an immense cast, all of whose members are difficult to fault. But maybe special honors go to Alex Guinness (Herbert Pocket), Francis L. Sullivan (attorney Jaggers), Martita Hunt (Miss Havisham), and—of course—John Mills and Valerie Hobson as the film sweethearts. Though, in that regard, praise goes to the players of those two parts when young, namely, two childish performers, Anthony Wager and Jean Simmons. Hollywood might well do worse than take a peep at these two young persons.

Britain's producers plan a whole procession of Dickens' subjects. If succeeding examples come up to the standard of this one they will have set a new high in picture making.

Seen at the Gaumont theatre, London, preparatory to the premiere there. Reviewer's Rating: Excellent.—PETER BURNUP.

Release date, not set. Running time, 118 min. British adult audience classification.
Pip (grown-up).....John Mills
Estella (grown-up).....Valerie Hobson
Joe Gargery.....Bernard Miles
Jaggers .....Francis L. Sullivan
Magwitch .....Finlay Currie
Miss Havisham.....Martita Hunt
Pip (as a boy).....Anthony Wager
Estella (as a girl).....Jean Simmons
Herbert Pocket.....Alex Guinness
Wemmick .....Ivor Barnard
Mrs. Joe Gargery.....Freda Jackson
Torin Thatcher, Eileen Erskine, Hay Petrie, George Hayes, Richard George, Everley Gregg, John Burch, Grace Denbigh-Russell, O. B. Clarence, John Forrest

Humoresque

Warner Bros.—1946 Version

The 1946 version of the Fannie Hurst story of the same name differs in manner of treatment and final effect from the Vera Gordon version of yesteryear which made box office history and won that lady a high place in the memory of the multitude. The names of Joan Crawford and John Garfield atop the present cast appear to promise plump opening grosses for the new version, whereas exploitation based on reference to the earlier film could engender disappointment. Whether the picture will stand up after the first crowds have seen it depends on whether the public's had enough, or thereabouts, of films in which none of the principal characters beget sympathy.

As brought to the screen by producer Jerry Wald and directed by Jean Negulesco from a script by Clifford Odets and Zachary Gold, Miss Hurst's chronicle of the rise of a tenement boy

to distinction as a concert violinist gives an audience no character to root for. The script presents the boy as a morose, acquisitive and conscienceless fellow, likeable only when he's fiddling, and then only to fiddle lovers. It presents the socialite who helps him on his way to the heights, with time out for helpings of *amour,* as an excessively dissolute woman whose suicide, at the picture's end, appears as plausibly an alcoholic inadvertence as an act of remorse or sacrifice. Neither for these nor for the others whose lives are touched by these does the script enlist sympathy, and the point of it all seems to be that parents whose children insist on playing the violin ought to take them to a psychiatrist instead of a music teacher.

The bright spot in the picture, and bright it is, indeed, is a performance by Oscar Levant, portraying a pianist who acts, plays and talks like Oscar Levant, but it's a little difficult to exploit the picture as a comedy on account of this. And there is, of course, a wealth of classical music, proficiently executed.

The nature of the relationship between the violinist and his sponsor, and what comes of it, limits the picture to adult suitability.

Previewed at the Academy Awards theatre, Hollywood, where an all-press audience enjoyed Oscar Levant's comedy loudly and seemed depressed by the rest of the proceedings. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, January 25, 1947. Running time, 126 min. PCA No. 11618. Adult audience classification.
Helen Wright .....Joan Crawford
Paul Boray .....John Garfield
Sid Jeffers .....Oscar Levant
J. Carroll Naish, Joan Chandler, Tom D'Andrea, Peggy Knudson, Ruth Nelson, Craig Stevens, Paul Cavanagh, Richard Gaines, John Abbott, Bobby Blake, Tommy Cook, Don McGuire, Fritz Leiber, Peg LaCentra, Nestor Paiva, Richard Walsh

Alias Mr. Twilight

Columbia—Cops and Confidence Men

"Alias Mr. Twilight" is a film story of the various rackets worked on the unsuspecting by professional confidence men. It is a story that could have been extremely interesting because of its exposés, but it overreaches in trying to maintain the element of simplicity and thus becomes a slow moving and an uninteresting story of an elderly man trying to show his true love for his five-year-old granddaughter.

Produced by John Haggott and directed by John Sturges, the story concerns the elderly swindler with the Jekyll and Hyde personality. At times he is the lovable old man providing his granddaughter with the simple luxuries of life. At other times he is the shrewd con-man who lets nothing stand in his way to attain his ends. Romance is also a part of the picture in that the young and pretty governess of the granddaughter falls in love with a police official, who finally puts the many clues together and exposes the grandfather's activities.

Heading the cast is Michael Duane as the police officer, Trudy Marshall as the governess and Lloyd Corrigan as the grandfather.

Reviewed in a New York projection room at a screening for the trade press. Reviewer's Rating: Average.—GEORGE H. SPIRES.

Release date, December 24, 1946. Running time, 69 min. PCA No. 11986. General audience classification.
Tim Quaine .....Michael Duane
Corky .....Trudy Marshall
Geoffrey Holden .....Lloyd Corrigan
Rosalind Ivan, Alan Bridge, Gi-Gi Perreau, Jeff York, Peter Brocco, Torbean Meyer, Olaf Hutten

Lady Chaser

PRC—Melodrama

Robert Lowery and Ann Savage have the top assignments in this melodrama which has enough exciting situations to hold the audience's attention. However, the script is encumbered with trite lines.

An innocent young woman, played by Inez Cooper, is convicted of murder and her fiance attempts to find evidence necessary to free her. Lowery, the fiance, is successful and finds the person responsible for the murder. He leads the police to Miss Savage, who plays the cunning blackmailer, and to the murderer.

Sigmund Neufeld and Sam Newfield, the producer and director, again have made a production which should satisfy the audience for which it was designed. The screenplay, by Fred Myton, is based on the original story by G. T. Fleming Roberts.

Seen at the New York theatre. Reviewer's Rating: Fair.—M. R. Y.

Release date, November 25, 1946. Running time, 58 min. PCA No. 12022. General audience classification.
Peter Kane .....Robert Lowery
Inez Marie Polk .....Ann Savage
Dorian Westmore .....Inez Cooper
Frank Fergusen, William Haade, Ralph Dunn, Paul Bryar, Charlie Williams, Garry Owen, Marie Martino

Jericho

Andre Lelarge—French Resistance

Sensitive acting and thoughtful direction combine with an eloquent and moving story to make "Jericho," a Sacha Gordine production released here by Andre Lelarge, one of the better films to arrive here from France.

While dealing with the French resistance movement during those desperate days of Nazi occupation, the story-telling never once bogs down into cheap melodrama. In its balanced presentation, it catches the human spirit in courage and cowardice along with more subtle and intermediate flashes into human emotions.

Purportedly based on a true incident of the war, the film is the story of 50 hostages imprisoned by a German commander to insure the safety of a gasoline train. After struggling with the problem, the Maqui decide to send a train up in smoke, an objective they complete after first informing the British intelligence of the impending consequences to the half-hundred hostages.

As the hour of execution nears, a number of unforgettable delineations emerge, which, enhanced by excellent camera work, become vivid and realistic experiences.

In what is termed "Operation Jericho," RAF bombers, in a painstakingly rehearsed and carefully timed mission, reach the prison walls and send them tumbling down with some well-directed bombs. The ensuing escape is executed without any melodramatic frills which could have easily cheapened the production.

The pithy, direct dialogue is translated with satisfactory English subtitles. Direction by Henri Calef was from a scenario by Claude Heyman, adapted by Charles Spaak. Among those in the superb cast are Pierre Brasseur, Larquey, Jean Brochard, Santa Relli and Genin Palau.

Foreign film patrons should find this a highly pleasing motion picture.

Seen at a New York projection room. Reviewer's Rating: Excellent.—M. H.

Release date, December 14, 1946. Running time, 139 min. General audience classification.
Pierre Brasseur, Larquey, Jean Brochard, Santa Relli, Genin Palau

Green for Danger

Launder-Gilliat (Individual)—*G.F.D.*
Skilful Sleuthery

Practitioners normally in the pseudo-philosophic fields of film making, Frank Launder and Sidney Gilliat—widely regarded as the British counterpart of the Hecht-MacArthur team—herein deliberate essay to concoct an honest-to-goodness Whodunit. Right well do they succeed, thanks to a well-devised script, immaculate acting, suspenseful direction. But thanks mainly to the cheerful exuberance with which the whole thing unfolds itself.

To Britons with recollections of those still recent, terrifying doodle-bugs, the emergency casualty hospitals, all the rest of the paraphernalia of the bombings, the picture might well have developed disturbingly. That it doesn't is due to the shrewd tincture of laughs and quiet smiles which Launder and Gilliat injected into the piece.

Locale of the picture is the operating theatre of a wartime hospital, in which mysterious killings occur. The surgeon concerned, the anaesthetist, the nursing sisters, all successively come under suspicion as the slayer. There's an undertone of frayed nerves until the aforesaid slayer is unmasked in as pretty a piece of nerve-tingling sleuthery as we have lately seen.

It was a hazardous project, the making of such a thing; for, one actor putting one foot wrong would have made a shambles of the whole proceedings. Those actors don't; for the very good reason that the surgeon is played by Leo Genn and the anaesthetist by Trevor Howard. Selective American audiences saw Leo Genn in "Henry V."; Howard as the doctor in "Brief Encounter." They know the impeccable quality of both men's work.

Then there's Alistair Sim, the Scotland Yard sleuth who neatly calls the turn on the slayer. The chiefs of the real Scotland Yard would cock a surprised eye at Mr. Sim's methods in the picture. Nevertheless, the performance is sheer joy. So much so that British producers will be falling over themselves to prevail upon Mr. Sim to undertake a whole series of Inspector Cockrill parts. Which, in the opinion of this reviewer, would be a pity, seeing that Sim is far too good an actor to be typed.

A comfortable, diverting piece.

Seen in a Wardour Street, London, projection room. Reviewer's Rating: Good—P. B.

Release date, not set. Running time, 91 min. British adult audience classification.
Mr. Eden .....Leo Genn
Mr. Purdy .....Henry Edwards
Dr. Barnes .....Trevor Howard
Dr. White .....Ronald Adam
Sister Bates .....Judy Campbell
Sister Carter .....Wendy Thompson
Nurse Sanson .....Rosamund John
Nurse Linley .....Sally Gray
Nurse Woods .....Megs Jenkins
Inspector Cockrill .....Alistair Sim
Moore Marriott, Frank Ling, John Rae, George Woodbridge

Stars Over Texas

PRC—Western

This is a Western with the usual amount of action scenes and Western tunes sung by Eddie Dean. Dean as a stalwart representative of the Cattlemen's Association tracks down a group of cattle thieves and murderers.

Musical numbers are occasionally interspersed throughout the film. "Stars Over Texas," "Sand of the Old Rio Grande" and "Fifteen Hundred and One Miles of Heaven" are sung by Eddie Dean, with the assistance of the Sunshine Boys.

Eddie Dean's friend and companion, Soapy, played by Roscoe Ates, supplies a dash of humor. Shirley Patterson is the heroine.

Jerry Thomas was the associate producer. Robert Emmett Tansey was the producer and director. Frances Kavanaugh is responsible for the original screenplay.

Seen at a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, November 18, 1946. Running time, 57 min. PCA No. 12026.
Eddie Dean .....Eddie Dean
Soapy .....Roscoe Ates
Shirley Patterson, Lee Bennett, Lee Roberts, Kermit Maynard, Jack O'Shea, Hal Smith, Matty Roubert, Carl Mathews, Bill Fawcett, Sunshine Boys

The Story of the Pope

Chapel Films—Pastor Angelicus

This is the American version of "Pastor Angelicus," produced in Italy in 1942 by the Centro Cattolico Cinematografico which had the privilege of photographing many scenes of the Pope and of the Vatican. "Pastor Angelicus" has been a popular subject in several European countries.

Important additions made in the American editing are a splendid commentary by Monsignor Fulton J. Sheen, widely known Catholic speaker, a brief introduction by His Eminence Francis Cardinal Spellman, and a few newsreel shots of the Vatican Consistory, at which Archbishop Spellman was made a Cardinal. The sub-

ject has good music and choral singing by the world famous Sistine Choir.

The great appeal of the film to Catholics and others interested in the Pope and the Vatican will transcend the technical limitations which include slow movement, inadequate editing, uneven sound recording and photography.

"The Story of the Pope" outlines the life of Pius XII, especially showing the Pope receiving pilgrims at the Vatican and officiating at religious ceremonies. Other parts of the film show something of the beauty of St. Peter's Basilica and the Vatican and a number of Raphael's artistic works.

The American version was prepared by Bernard B. Brandt and written by John Meehan in collaboration with Rev. John O'Connor.

Seen at a New York projection room. Reviewer's Rating: Good.—M. Q., Jr.

Release date, December 19, 1946. Running time, 65 min. General audience classification.

(*Review reprinted from last week's* Herald)

SHORT SUBJECTS

NOBODY'S CHILDREN (20th-Fox)

The March of Time (V13-5)

Following its recent "Life with Baby," March of Time has come up with another timely subject dealing with the adoption of babies. As the subject shows, more couples want babies than there are to go around. Many, impatient of waiting, resort to the notorious "black market." The adoption of homeless older children, rather than infants, is advocated in the subject by Miss Katharine Lenroot of the Federal Security Agency's Children's Bureau. The subject is at once informative and engrossing.

Release date, December 25, 1946 17 *minutes*

THE CRACKPOT KING (20th-Fox)

Terrytoon (7507)

Here's Mighty Mouse again, coming to the aid of a stupid little king who is trying to find himself a wife. The king's court hypnotist, using foul means, brings the king Sweet Suzette who doesn't want to be married. Well, Mighty Mouse sees that the wedding bells don't ring. In Technicolor.

Release date, November 15, 1946 7 *minutes*

HEADIN' FOR A WEDDIN' (Columbia)

All Star Comedy (7428)

Vera Vague is a clerk in a department store where she gets involved with a certain handsome Texan, Pan McGrew, who walks into the store to proclaim that the girl he marries must be hard, two-fisted, bronco-bustin' gal. Vera and her girl friend, Mazie, both after Mr. McGrew, disrupt the store by proving how tough they are.

Release date, August 15, 1946 19 *minutes*

FRANK DUCK BRINGS 'EM BACK ALIVE (RKO Radio)

Walt Disney Cartoon (64,113)

Donald goes into the jungle in search of a wild man for his circus and who should he see swinging through the trees but Goofy. Goofy signs a contract with Donald and proceeds to eat same. During the resultant chase, a lion and a couple of other beasts get mixed up in the act and only Goofy escapes.

Release date, November 1, 1946 7 *minutes*

CHAMPAGNE MUSIC (Universal)

Name-Band Musical (2302)

Lawrence Welk and his champagne music open with a popular melody including "Josephine," "Stumbling," "Honey," and "Running Wild," with vocalist Betty Jane Pettit on next for "No Can Do." Others featured are the male vocalist Kenny Stevens with "Alone," the dance team of Jon and Inga Bergy and the singing comedienne Judy Clark who offers "Playmates" and "I'm Nobody's Baby."

Release date, November 20, 1946 15 *minutes*

SON OF THE GUARDSMAN (Col.)

Chapter Play (8120)

Set in the days of medieval England when men fought gallantly for justice, the 15-episode serial is filled with action. It deals with the heroism of a band of free peoples, branded "outlaws" by the men they oppose, and their exciting, cloak-and-dagger adventures. Bob Shaw is the hero with Daun Kennedy as his attractive vis-a-vis.

Release date, October 24, 1946 15 *episodes*

THE ANSWER MAN (Universal)

No. 1 (2391)

Answers to a number of questions are given by the Answer Man. These include: "Of all the famous guys who threw out a ball to start the baseball season, who had the best arm? How much area does a modern bathing suit cover as compared to those of the past? Also a number of other questions.

Release date, October 21, 1946 10 *minutes*

THE UNINVITED PESTS (20th-Fox)

Terrytoon (7508)

The Talking Magpies swoop down on the Farmer and his slow-thinking dog as they enjoy a picnic in the country and turn the gentle countryside into a shambles as the Farmer pursues the Magpies with dynamite. In Technicolor.

Release date, November 29, 1946 7 *minutes*

LOOKING BACK (Columbia)

Screen Snapshots No. 8 (7858)

Here's a review of the talents of yesterday's comedy stars including Louise Fazenda, Charlie Chaplin, Ben Turpin, Marie Dressler, Harry Landon, Andy Clyde, Wheeler and Woolsey and many others. The reel comes up to date with Olsen and Johnson, the Three Stooges, Abbott and Costello and Bergen and McCarthy.

10 *minutes*

FRONTIER FROLIC (Universal)

Name-Band Musical (2301)

Bob Wills and his Texas Playboys, in a Las Vegas dude ranch setting, prove most of the music for this one, opening with "Texas Playboy Rag." Featured are "The Modernaires," a quintette; the McKinney sisters; Pat Starling, the dancer, and vocalist Tommy Duncan who sings "San Antonio Rose." The featurette conclude with "Goodbye, Liza Jane."

Release date, October 9, 1946 15 *minutes*

MORON THAN OFF (Columbia)

All Star Comedy (8434)

Sterling Holloway, on his way to pay an installment on his furniture, meets an old crony and is talked into buying an Irish Sweepstakes ticket with the result that his furniture is taken away from him and he has to paint pictures of furniture on his walls to relieve the bareness of his room. He wins the sweepstakes, however, and, after a search to find that part of the ticket which has long since been lost, everything turns out for the best.

Release date, November 28, 1946 18 *minutes*

PEPITO'S SERENADE (United Artists)

Daffy Ditty

This puppet cartoon centers about a young Latin troubador attempting to win the love of his senorita by crooning under the balcony. He doesn't win the lady, however, so goes to a music teacher to find what is wrong with his technique. He emerges as a cross between Sinatra and Crosby and wins the lady.

Release date, August 16, 1946 8 *minutes*

SOCIETY MUGS (Columbia)

All Star Comedy (8431)

Mrs. Allen's husband has left her in the lurch so she decides to call a date bureau and obtain an escort. She dials a wrong number and talks to Shemp Howard, a rat exterminator, who, mistaking the lady's intentions, accompanies the lady to a party and proceeds to wreck a happy home.

Release date, September 19, 1946 16 *minutes*

I'LL BUILD IT MYSELF (RKO Radio)

Edgar Kennedy Comedy (73,401)

Edgar's the kind of a guy who can't stay away from trouble. When his family decides to build a new room on their house, Edgar wades right into the situation and gets involved with falling brick, showering plaster and falling ladders.

Release date, October 18, 1946 15 *minutes*

MIGHTY MOUSE AND THE HEP CAT (20th-Fox)

Terrytoon (7509)

The cats are after the mice again in this one. When the cats aren't doing well at luring the mice, they decide that one of their band shall be turned loose on a hot clarinet. This music really sends the mice, who all troop into the clutches of the cats. But Mighty Mouse comes to the rescue again and all is serene until the next adventure. In Technicolor.

Release date, December 6, 1946 7 *minutes*

CHICK CARTER, DETECTIVE (Col.)

Chapter Play (7180)

Chick Carter, the master sleuth, finds himself out to unravel the mystery of the famous Blue Diamond robbery. A good deal of action and excitement is involved in the 15 episodes of the serial. In the cast are Lyle Tablot, Douglas Fowley, Julie Gibson, and others.

Release date, July 11, 1946 15 *episodes*

ADVANCE SYNOPSES

SOUTH OF THE CHISHOLM TRAIL (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Derwin Abrahams. PLAYERS: Charles Starrett, Smiley Burnette, Nancy Sanders.

WESTERN. There is much cattle-rustling in the neighborhood of Bearcat, Kansas, and in order to protect their interests the ranchers band together to drive all their cattle to market together. The rustlers make several attempts to break up the drive, but these are foiled by the "Durango Kid," who finally traps and exposes the leader of the rustlers.

DEAD RECKONING (Columbia)

PRODUCER: Sidney Biddell. DIRECTOR: John Cromwell. PLAYERS: Humphrey Bogart, Lizabeth Scott, William Prince, Morris Carnovsky.

MELODRAMA. A paratroop captain goes AWOL in search of his missing buddy. After finding his buddy's dead body, he learns that the latter had been accused of murder, and had enlisted under an assumed name. The captain proves that the murder had actually been committed by the dead man's sweetheart, and when she refuses to give up the gun that would have fastened the guilt upon her, she is killed in an automobile accident.

IT'S A JOKE, SON (Eagle Lion)

PRODUCER: Aubrey Schenck. DIRECTOR: Ben Stoloff. PLAYERS: Kenny Delmar, Una Merkel, June Lockhart, Kenneth Farrell, Paul Burns.

COMEDY-DRAMA. A down-at-heel southerner, whose sole source of income is a mint-bed, sells the mint-bed to a bourbon distillery for use in making bottled juleps and, at the instigation of his prospective son-in-law, uses the money to finance a political campaign to defeat the incumbent Senator, a stooge for the section's political machine. Members of the machine kidnap him to keep him from running for office. He is rescued by his daughter, his future son-in-law, and a hill-billy band whose rendition of "Dixie" gives the candidate sufficient courage to overcome his captors.

(*Synopses continued on following page*)

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46
829	Return of Monte Cristo	Dec,'46
822	Boston Blackie and the Law	Dec. 12,'46
854	Lone Star Moonlight	Dec. 12,'46
863	The Fighting Frontiersman	Dec. 19,'46
....	Lone Wolf in Mexico	(T) Dec. 20,'46
828	Alias Mr. Twilight	Dec. 24,'46
....	Dead Reckoning	(T) Dec. 24,'46
....	Mr. District Attorney	(T) Dec. 24,'46
....	Blind Spot	(T) Dec. 26,'46
....	Johnny O'Clock	(T) Dec. 26,'46
804	Singin' in the Corn	Dec. 26,'46
....	The Jolson Story	Jan.,'47
807	Blondie's Big Moment	Jan. 9,'47
....	South of the Chisholm Trail	Jan. 30,'47

MGM

BLOCK 17

625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

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....	Captains Courageous (R)	(T) Aug. 21,'46
702	Gallant Bess	(T) Aug. 29,'46
....	The Yearling	(T) Sept. 13,'46
....	Boom Town (R)	(T) Sept. 30,'46
....	The Great Waltz (R)	(T) Sept. 30,'46
701	Holiday in Mexico	Sept.,'46
703	The Cockeyed Miracle	Oct.,'46
704	No Leave, No Love	Oct.,'46
705	Rage in Heaven (R)	Oct.,'46
707	Undercurrent	Nov.,'46
706	Two Smart People	Nov.,'46
711	Mighty McGurk	(T) Nov.18,'46
....	My Brother Talks to Horses	(T) Nov. 18,'46
712	Lady in the Lake	(T) Nov. 25,'46
709	Secret Heart	Dec.,'46
708	The Show-Off	Dec.,'46
....	Love Laughs at Andy Hardy	(T) Dec. 2,'46
710	Till the Clouds Roll By	(T) Dec. 12,'46

MONOGRAM

520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
607	The Trap	Nov. 30,'46
608	Mr. Hex	Dec. 7,'46
612	Silver Stallion (R)	Dec. 14,'46
606	Sweetheart of Sigma Chi	Dec. 21,'46
681	Song of the Sierras	Dec. 28,'46
609	Ginger	Jan. 4,'47
610	Riding the California Trail	Jan. 11,'47
564	Raiders of the South	Jan. 18,'47
611	Vacation Days	Jan. 25,'47

PARAMOUNT

SPECIAL

4532	Monsieur Beaucaire	Aug. 30,'46

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BLOCK 6

4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

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R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4603	Cross My Heart	(T) Nov. 15,'46
4604	Perfect Marriage	(T) Nov. 15,'46
4601	Two Years Before the Mast	Nov. 22,'46
4606	California	(T) Dec. 13,'46
4602	Blue Skies	Dec. 27,'46
....	Ladies' Man	(T) Jan. 3,'47

PRC PICTURES

....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	The Brute Man	Oct. 1,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 28,'46
....	Tumbleweed Trails	Oct. 28,'46
....	Don Ricardo Returns	Nov. 5,'46
....	Stars Over Texas	Nov. 18,'46
....	Lady Chaser	Nov. 25,'46
....	Wild West	Dec. 1,'46
....	Lighthouse	Dec. 10,'46

RKO

SPECIALS

761	Notorious	Sept. 6,'46
292	Fantasia (R)	Sept. 28,'46
....	Best Years of Our Lives	Nov. 20,'46
791	Song of the South	Nov. 20,'46
781	It's a Wonderful Life	(T) Dec.,'46

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BLOCK 6

626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

BLOCK 1

705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

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BLOCK 2

708	Child of Divorce	Oct. 15,'46
710	Genius at Work	Oct. 20,'46
706	Nocturne	Oct. 29,'46
709	Criminal Court	Nov. 20,'46

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BLOCK 3

....	Vacation in Reno	Dec. 10,'46
....	Falcon's Adventure	Dec. 13,'46
....	San Quentin	(T) Dec. 17,'46
....	Dick Tracy Versus Cueball	(T) Dec. 18,'46
....	The Locket	Dec. 20,'46

REPUBLIC

SPECIAL

601	I've Always Loved You	Dec. 2,'46

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526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Bride	Aug. 12,'46
529	Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
5542	Home in Oklahoma	Nov. 8,'46
532	Plainsman and the Lady	Nov. 15,'46
661	Santa Fe Uprising	Nov. 15,'46
603	Affairs of Geraldine	Nov. 18,'46
681	Sioux City Sue	Nov. 21,'46
5503	Out California Way	Dec. 5,'46
604	Fabulous Suzanne	Dec. 15,'46
543	Heldorado	Dec. 15,'46
533	That Brennan Girl	Dec. 23,'46
662	Stagecoach to Denver	Dec. 23,'46
....	Angel and the Badman	Jan. 15,'46
602	The Pilgrim Lady	Jan. 22,'47
....	Calendar Girl	Jan. 29,'47

SCREEN GUILD

4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4608	Scared to Death	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
....	Queen of the Amazons	Jan. 1,'47
....	Renegade Girl	Feb. 1,'47

20TH-FOX

633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
643	Strange Journey	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
647	The Razor's Edge	Dec.,'46
648	Dangerous Millions	Dec.,'46
....	The Shocking Miss Pilgrim	(T) Dec. 27,'46
....	13 Rue Madeleine	Jan.,'47

UNITED ARTISTS

....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	The Sin of Harold Diddlebock	Jan. 10,'47
....	The Private Affairs of Bel Ami	Jan. 24,'47
....	Fool's Gold	Jan. 31,'47

UNIVERSAL

543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
547	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.)	(T) Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
1065	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.,'46
....	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.)	(T) Oct. 4,'46
603	Notorious Gentleman (Brit.)	Nov. 1,'46
....	Magnificent Doll	Nov.,'46
....	I'll Be Yours	Dec.,'46
....	Swell Guy	Dec.,'46
....	Temptation	Dec.,'46
605	Wicked Lady (Brit.)	Dec. '46

WARNER BROTHERS

523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
610	Time, Place and Girl	Dec. 28,'46
611	The Man I Love	Jan. 11,'47
612	Humoresque	Jan. 25,'47

JOHNNY O'CLOCK
(Columbia)

PRODUCER: Edward Nealis. DIRECTOR: Robert Rossen. PLAYERS: Dick Powell, Evelyn Keyes, Lee J. Cobb, Ellen Drew, Jim Bannon, John Kellogg.

MELODRAMA. The junior partner in a gambling house is suspected of having murdered a checkroom girl and a crooked cop. His partner tries to frame him and, in a resulting struggle, is shot by the younger man. At first the latter tries to escape, but realizing the error of his ways, he gives himself up to the police.

MY FAVORITE BRUNETTE
(Paramount)

PRODUCER: Daniel Dare. DIRECTOR: Elliott Nugent. PLAYERS: Bob Hope, Dorothy Lamour, Peter Lorre, Charles Dingle, John Hoyt, Lon Chaney.

COMEDY-DRAMA. A baby-photographer who yearns to be a private detective gets more than he bargained for when a brunette leaves a mysterious map in his car. He solves his first and last case, after tangling with a gang of foreign agents on the trail of a secret uranium mine, and barely escaping execution on a false charge of murder.

BLIND SPOT
(Columbia)

PRODUCER: Ted Richmond. DIRECTOR: Robert Gordon. PLAYERS: Chester Morris, Constance Dowling, Steven Geray.

MELODRAMA. A publisher is found dead, and one of his authors is suspected of the murder. The author, who was drunk at the time of the killing, is unable to prove his innocence. Subsequently, with the aid of the publisher's secretary, he discovers that the crime was committed by a rival writer and the guilty man is brought to justice.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3375-3376, issue of December 21, 1946.

Feature product listed by Company on page 3388, issue of December 28, 1946. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec 27,'46	96m	Nov. 30,'46	3334	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
Angel and the Badman, The	Rep.	....	John Wayne-Irene Rich	Jan. 15,'47	....	.....	....	3336	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3350
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Appassionata (Swedish)	Saga	....	Viveca Lindfors-George Rydeberg	Nov. 16,'46	93m	Dec. 7,'46	3347	....	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	.....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3350
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	90m	Dec. 21,'46	3374	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	.....	....	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3350
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	.....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Best Years of Our Lives (Spcl.)	RKO	....	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	....
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3149	3126	3350
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3288
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blind Spot	Col.	....	Chester Morris-Constance Dowling	(T) Dec. 26,'46	....	.....	....	3388	....
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	....	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	70m	Sept. 21,'46	3211	3031	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3228
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Boom Town (R.)	MGM	....	Clark Gable-Claudette Colbert	(T) Sept. 30,'46	119m	Sept. 28,'46	3225	....	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born to Kill (formerly Deadlier Than the Male)	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	.....	....	3078	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3288
Brasher Doubloon, The	20th-Fox	....	George Montgomery-Nancy Guild	Not Set	....	.....	....	3238	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man, The	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	...
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	.....	....	2884	....
Calendar Girl	Rep.	....	Jane Frazee-William Marshall	Jan. 29,'47	....	.....	....	3335	....
California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	(T) Dec. 13,'46	98m	Dec. 21,'46	3373	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	....	2818	....
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captive Heart, The (Brit.)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carmen (French)	Superfilm	....	Viviane Romance-Jean Marais	Nov. 26,'46	102m	Dec. 7,'46	3346	....	....
Carnival (British)	GFD	....	Sally Gray-Michael Wilding	Not Set	93m	Nov. 9,'46	3297	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	.....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3264
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	.....	....	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Children of Paradise (French)	Korda	....	Jean-Louis Barrault-Arletty	Nov. 15,'46	161m	Nov. 9,'46	3298	....	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3288
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Come and Get It (Reissue	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	.....	....	....	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3288
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	.....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	(T) Nov. 15,'46	83m	Nov. 23,'46	3321	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	.....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	.....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	.....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
† Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	.....	....	2838	
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	....	Humphrey Bogart-Lizabeth Scott	(T) Dec. 24,'46	....	.....	....	3387	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	.....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3288
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Hand, The (French)	Dist. Films	....	Pierre Fesnay-Josseline Gael	Not Set	80m	Nov. 16,'46	3310	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	.....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3288
Dick Tracy Versus Cueball (Bl. 3)	RKO	....	Morgan Conway-Anne Jeffreys	(T) Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....

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Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3188
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	.....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	3312	....
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	.....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	.....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	....	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fantasia (R.) (Spl.) (Color)	RKO	292	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The	RKO	....	Loretta Young-Joseph Cotten	Not Set	....	.....	....	3364	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	.....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	75m	.....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	702	Marshall Thompson-George Tobias	(T) Aug. 29,'46	98m	Sept. 7,'46	3185	2778	3350
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3288
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius and the Nightingale (Italian)	Superfilm	....	Maria Cebotaria-Rossano Brazzi	Nov. 8,'46	137m	Dec. 7,'46	3347	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	.....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	....	.....	....	3312	...
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	62m	July 27,'46	3114	....	....
Great Expectations (Brit.)	GFD	....	John Mills-Valerie Hobson	Not Set	118m	Dec. 28,'46	3385	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
Green for Danger (Brit.)	GFD	....	Leo Genn-Henry Edwards	Not Set	91m	Dec. 28,'46	3386	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	.....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat (Special)	RKO	662	Ginger Rogers-Jean Pierre Aumont	Apr. 30,'46	101m	Apr. 27,'46	2961	2883	3228
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	....	.....	....	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Dec. 2,'44	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	...	.....	....	3363	....

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Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	....
High Barbaree	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3288
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	.....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	126m	Dec. 28,'46	3385	3363	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	.....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3264
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Yours	Univ.	....	Deanna Durbin-Tom Drake	Dec.,'46	....	.....	....	3348	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	.....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	(T) Feb. 25,'46	96m	Jan. 19,'46	2806	....	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	Not Set	....	.....	....	3238	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son	Eagle Lion	....	Kenny Delmar-Una Merkel	Not Set	....	.....	....	3387	....
It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	(T) Dec.,'46	130m	Dec. 21,'46	3373	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3288
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jericho (French)	Lelarge	....	Pierre Brasseur-Larquey	Dec. 14,'46	139m	Dec. 28,'46	3386	....	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (Brit.)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Johnny O'Clock	Col.	....	Dick Powell-Evelyn Keyes	(T) Dec. 26,'46	....	.....	....	3388	....
Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	.....	....	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Set. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	.....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3288
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3350
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	(T) Jan. 3,'47	....	.....	....	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	....	Robert Montgomery-Audrey Totter	(T) Nov. 25,'46	105m	Nov. 30,'46	3333	3312	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	.....	....	3187	....
La Symphone Pastorale (Fr.)	Films Gibe	....	Michele Morgan-Pierre Blanchar	Not Set	115m	Dec. 7,'46	3346	....	....
Laughing Lady (Brit.)	Brit. Natl.	....	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Lighthouse	PRC	....	John Litel-June Lang	Dec. 10,'46	....	.....	....	3312	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	.....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	57m	Sept. 14,'46	3198	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	61m	Sept. 7,'46	3186	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	(T) June 4,'46	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....

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Locket, The (Block 3)	RKO	....	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	....	Gerald Mohr-Eric Blore	(T) Dec. 20,'46	....	.....	....	3348	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
Love Laughs at Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	(T) Dec. 2,'46	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MACOMBER Affair, The (formerly Short Happy Life of Francis Macomber)	UA	....	Gregory Peck-Joan Bennett	Not Set	....	.....	....	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	....	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	....
Magnificent Rogue	Rep.	....	Lynn Roberts-Warren Douglas	Not Set	72m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Morocco, The (Brit.)	English	....	Anton Walbrook-Margaretta Scott	Nov. 23,'46	89m	Nov. 30,'46	3334	....	....
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	97m	Dec. 28,'46	3385	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	96m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	GFD	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	.....	....	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	(T) Nov. 18,'46	87m	Nov. 23,'46	3321	3066	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3288
Mr. District Attorney	Col.	....	Dennis O'Keefe-Marg. Chapman	(T) Dec. 24,'46	....	.....	....	3387	....
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3288
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder in Reverse (Brit.)	Four Con.	....	William Hartnell-Jimmy Hanley	Jan.,'47	80m	Dec. 28,'46	3385	....	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	(T) Nov. 18,'46	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3350
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	....	.....	....	3163	....
My Favorite Brunette	Para.	....	Bob Hope-Dorothy Lamour	Not Set	....	.....	....	3388	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	.....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	.....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	3350
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3288
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	....
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3350
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	.....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	46m	.....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3350
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overlanders, The (British)	GFD	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
PARIS Frills (French)	Leo Cohen	....	Micheline Presle-Raymond Rouleau	Nov. 24,'46	123m	Dec. 7,'46	3347	....	....
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....

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People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	(T) Nov. 15,'46	87m	Nov. 23,'46	3321	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	.....	....	2939	...
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Piccadilly Incident (British)	Pathe	....	Anna Neagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'46	....	.....	....	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	.....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (French)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	.....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Jan. 24,'47	....	.....	....	3311	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	....	Robert Lowery-Patricia Morrison	Jan. 1,'47	....	.....	....	3311	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	117m	Aug. 24,'46	3162	....	....
Raider, The (British) (color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	....	.....	....	3348	....
Razor's Edge, The	20th-Fox	647	Tyrone Power-Gene Tierney	Dec.,'46	146m	Nov. 30,'46	3334	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red House, The (formerly No Trespassing)	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	.....	....	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	....	Alan Curtis-Ann Savage	Feb. 1,'47	....	.....	....	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Monte Cristo, The	Col.	....	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	.....	....	3007	....
Riding the California Trail (formerly Cisco and the Angel)	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	....	.....	....	3287	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	.....	....	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
San Quentin (Block 3)	RKO	....	Lawrence Tierney-Marion Carr	(T) Dec. 17,'46	66m	Dec. 7,'46	3345	3336	....
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	.....	....	3322	....
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	.....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
School for Secrets (Brit.)	GFD	....	Ralph Richardson-Raymond Huntley	Not Set	108m	Dec. 7,'46	3346	....	....
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	.....	....	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	....
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	.....	....	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	.....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	(T) Dec. 27,'46	....	.....	....	2884	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3350
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	.....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	....	D. Fairbanks, Jr.-Maureen O'Hara	Not Set	....	.....	....	3031	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Servic. Data Page
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	.....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	.....	....	3055	..
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Jan. 10,'47	....	.....	....	2870	..
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	..
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3350
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	...
Six P.M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3350
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	..
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	.....	....	2628	....
Song of Scheherazade (color)	Univ.	....	Brian Donlevy-Yvonne de Carlo	Not Set	....	.....	....	3312	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	....	.....	....	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	....
South of the Chisholm Trail	Col.	....	Charles Starrett-Smiley Burnette	Jan. 30,'47	....	.....	....	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	.....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stairway to Heaven (Brit.) (col.)	Univ.	....	David Niven-Kim Hunter	Not Set	104m	Nov. 16,'46	3310	....	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	....	.....	....	3348	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	.....	....	2939	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	57m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton- Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Story of the Pope, The	Chapel	....	Documentary	Dec. 19,'46	65m	Dec. 28,'46	3386	....	....
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	643	Paul Kely-Osa Massen	Oct.,'46	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3288
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	.....	....	2987	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	....	Sonny Tufts-Ann Blyth	Dec.,'46	87m	Dec. 14,'46	3361	3274	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	...
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmueller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation	Univ.	....	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	.....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnett	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	.....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	.....	....	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	115m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
13 Rue Madeleine	20th-Fox	....	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	....
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	.....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3350
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....

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Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	(T) Dec. 12,'46	137m	Nov. 16,'46	3309	2963	....
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3228
Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	108m	Dec. 14,'46	3361	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	70m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	.....	....	2748	....
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	.....	....	3055	....
Trail Street	RKO	....	Randolph Scott-Anne Jeffreys	Not Set	....	.....	....	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trap, The	Mono.	607	Sidney Toler-Mantan Moreland	Nov. 30,'46	....	.....	....	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	.....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trails	PRC	....	Edie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Turning Point, The (Russian)	Artkino	....	Mikhail Derzhaven-Pavel Andrievsky	Oct. 26,'46	107m	Nov. 9,'46	3298	....	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	.....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3288
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3350
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Unexpected Guest	UA	....	Bill Boyd-Rank Brooks	Not Set	61m	Dec. 14,'46	3362	....	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	.....	....	3240	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	....	.....	....	3363	....
Vacation in Reno (Block 3)	RKO	....	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3350
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (col.)	20th-Fox	....	John Payne-June Haver	Not Set	92m	Nov. 30,'46	3333	....	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	.....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	.....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Dec.,'46	98m	Dec. 14,'46	3361	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild West (color)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	.....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	.....	....	2883	....
Woman to Woman (British)	Brit. Natl.	....	Douglass Montgomery-Joyce Howard	Not Set	100m	Nov. 16,'46	3310	....	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	(T) Sept. 13,'46	135m	Nov. 30,'46	3333	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Star.	Mar.,'46	110m	Aug. 25,'45	2638	1913	3188

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I'm probably the Only baby ever to win a prize, FOR CRYIN' OUT LOUD . . . BUT . . . that's because my TIMING'S good . . . and my DELIVERY is "on the beam".

You see . . . *instead* of WAKING THE NEIGHBORS . . . in the middle of the night . . . I direct my EYE-OPENING BEDLAM . . . to entertainment-seeking-patrons . . . who *WANT* to know what the *SHOUTING'S ABOUT* . . . and are pretty sure to drop in . . . to SEE and HEAR what set me off!

I guess I've been heard from coast to coast . . . from border to border . . . and they still encourage me to keep up the DIN . . . because . . . instead of keeping Exhibitors AWAKE at night . . . I put them to sleep with *Happy Box Office Smiles* on their faces . . .

They know that as long as I'm CRYIN' OUT LOUD . . . their patrons will keep on coming back . . . and you'll admit . . . a fellow's got to be in pretty fine voice to do this job . . . which MUST be the reason they call me The PRIZE Baby!



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